

MESSAGE FROM THE CHAIR

Dear Friends

We're now officially into spring and looking forward to warmer weather and new blossoms emerging after a winter beset by COVID-19 difficulties. While uncertainty continues, in keeping with a sense of beauty and optimism, what better way than to feature the exquisite Australian botanical brooch from the 1850s on the cover of this Friends quarterly newsletter. It is just one of many items in the Library's collections that reflect our varied flora, fauna and landscapes.

If you are able to visit the Library, you will see some of these in the Treasures Gallery, recently refreshed with new stories, and in the special exhibition, *Illustrating the Antipodes: George French Angas*. For a delightful contrast, the Collections-in-Focus space will soon feature circus items from the Library's collections.

The Friends Committee continues to endeavour to remain connected with you, our valued members. While some on-site events have, out of necessity, been deferred, we've sought to reschedule them as well as utilising Zoom for Meet the Author and Curious Collections. The Friends online weekly News will have the latest advice on event dates and bookings. We're delighted that our new branding, with Ellis Rowan's Golden bowerbirds from 1917, appears as the masthead to the eNews. The colourful plumage of these birds, found in far north Queensland and Papua New Guinea, will brighten any day.

An important event in the Friends annual calendar is the Annual General Meeting, this year to be held on Thursday 4 November. More details are included in this newsletter. I encourage you to consider nominating for the Committee—it is a wonderful opportunity to contribute more to support the great cultural institution that is the National Library. The Friends Rules of Association require that Committee members serve no more than three consecutive years so there will be several opportunities to join the incoming Committee.

Kerry Blackburn | Chair

Fanny Richardson's Brooch



Fanny Richardson's brooch, designed by Hogarth and sold by Flavelle Bros & Co., nla.cat-vn2413493.

Nineteenth-century fascination with the natural world, gold rushes in Australia, a growing demand for decorative arts and Charles Darwin are all part of the story of this exquisite brooch on display in the entrance to the Treasures Gallery at the Library.

In Europe in the mid 1800s, botanical jewellery was in vogue. Emigrant jewellers and silversmiths brought the latest fashion trends and design precision to the Australian colonies.

Danish-born sculptor, goldsmith and engraver Julius Hogarth (Hougaard) (1820–1879) and Norwegian-born engraver Conrad Erichsen (c. 1825–n.d.) were among the new arrivals in 1852. Unsuccessful on the goldfields, they turned to fashioning others' finds into jewellery featuring miniature scenes inspired by the diggings. In 1854 they established Hogarth, Erichsen & Co., silversmiths and jewellers, in Sydney and were soon enjoying vice-regal patronage and commissions as well as supplying to prominent retail jewellers such as Flavelle Bros.

Their major testimonial pieces and sporting trophies, adapted from European styles, incorporated figures of miners and Aboriginal people along with Australian flora and fauna. They were the first Australian jewellers to design gold brooches and bracelets with these motifs.

Hogarth became known for his beautifully-crafted botanical jewellery, valued as gifts for important figures and to take back to Britain and Europe as mementoes of prospering colonies. The quality was described by one German visitor as 'enjoying a standing equal to the great jewellery houses of Europe'; for others it didn't have the same appeal, 'ugly, common and expensive' was one view.

Although Hogarth's partnership with Erichsen dissolved and Hogarth was bankrupted three times over little more than a decade, he continued to create jewellery and decorative art. In 1864, he made the colony's gift to the Prince of Wales (later King Edward VII) and Princess Alexandra of Denmark on their marriage—a massive gold casket, resplendent with bas relief, Coats of Arms, Hymen and Cupid, Aboriginal figures, and Australian flora and fauna. *The Empire* described it as 'the most beautiful specimen of colonial art ever produced in Sydney'.

Sadly, much of Hogarth's work was later melted down for the bullion content; however, the brooch featured here survived. Measuring 4.5 cms high and 6.2 cms across, it incorporates two native woody pear pods and leaves, brake and bird's nest fern fronds, a curling lily leaf tied at the base with a fillet, and a Callistemon flower, each carefully shaped and engraved.

The brooch was first owned by Fanny Richardson (1837–1925), born in Goulburn where her father, Scottish physician Dr William Richardson, was practising. About 1860, the widowed Dr Richardson returned to Scotland with daughter Fanny, leaving behind her three brothers. Fanny married Edward Pember and bore two sons, one of whom was Francis Pember. His daughter Katharine (1901–1986), a mathematician, married the distinguished physicist Professor Charles Galton Darwin, the grandson of the great Charles Robert Darwin, at Oxford in 1925.

Lady Katharine Darwin had grown up hearing stories of her grandmother Fanny's early days in New South Wales so happily accompanied her husband on a lecture tour of Australia and New Zealand in 1956. They would be visiting two of the countries Charles Robert Darwin had visited in 1836 on HMS *Beagle*.

In 1965, Lady Darwin contacted the National Library's representative at Australia House, London, offering the gold botanical brooch she had inherited from Fanny for return to Australia. The brooch was encased in a box labelled Flavelle Bros, Sydney. She dated it from the time of her grandmother's departure from Sydney for Britain. Lady Darwin's gift was accepted and is now one of just four brooches in the Library's collections. You can read more of the story behind 'Fanny Richardson's brooch' in an article by John Wade at webarchive.nla.gov.au.

Kerry Blackburn | Friends Committee Chair, Library volunteer

YOUR FRIENDS MEMBERSHIP HELPS THE NATIONAL LIBRARY

Did you know that your Friends membership helps to create a community of passionate National Library supporters and advocates? The Friends benefit from onsite and online presentations and events, promoting scholarship and awareness of our cultural heritage. The Friends support fellowship programs, digitisation projects and have gifted art to the Library.

When reminded, please renew at nla.gov.au/friends/join-the-friends-online and encourage others to join.

Yesteryear: Bauer's Pocket Globe

Pocket globes—miniature globes—were popular novelty items in the eighteenth and early nineteenth centuries. But they were more than mere novelties—they could be instructional tools to learn about the world and its inhabitants.

The Earth and its Inhabitants was produced around 1835 in Nuremberg, Germany, by Carl Johann Sigmund Bauer (1780–1857). Maps of the world were being redrawn after the great voyages of discovery in the seventeenth and eighteenth centuries and Bauer's terrestrial globe of 12 hand-coloured paper gores over a solid plaster core with its simple cartography shows continent, ocean and island names. Australia appears as 'New Holland'. The box measures 5.6 x 6.2cm, the globe 4.3cm in diameter and the folded strip 4.7 x 137cm.



The Earth and its Inhabitants by Bauer, nla.cat-vn3766108.

Educational value can be seen in the fold-out accordion pages affixed to the bottom of the box. These show hand-coloured engravings of 32 ethnic groups around the world in traditional dress. Among the well-known English, Scottish, French and the like are images of Calmuck, Kirgise, Nubian, Tyrolese and other groups. The titles are in English, French and German. Families could acquire one of these pocket globes as educational tools or for parlour games. A small number of versions for the English, German and French markets survive, with variations in the number and style of engravings and in the designs of the boxes and illustrations on the lids.

Similar to *The Earth and its Inhabitants* but extremely rare today is Bauer's *The World with its (sic) animals* pocket globe.

Carl Johann Sigmund Bauer (1780-1857), his father and brother were globemakers and scientific instrument makers in Nuremberg from the late eighteenth century until Carl's death in 1857. Carl's talents weren't limited to pocket globe making. In 1817, he wrote the very first book on bicycles, describing the two-wheeled 'walking machine' invented that year by Baron Karl von Drais, and offering suggestions on how its functionality could be improved. Bauer went on to build and sell these new machines, the archetype of today's bicycle.

Kerry Blackburn | Friends Committee Chair, Library volunteer

Spotlight on Geelong Regional Libraries

The architecturally-inspired Geelong Library & Heritage Centre (GLHC) is the flagship branch in the Geelong Regional Libraries' network, which provides library services across five local government areas, delivered via 19 branches and three mobile libraries. Known to locals as 'the Dome' the building sits proudly in Geelong's Cultural Precinct.

The non-fiction area at the GLHC holds collections zoned into 10 unique areas. The popular *Arts and Literature* collection holds content which attracts visitors from across the region and further afield. The Geelong Regional Libraries' close relationship with the neighbouring Geelong Gallery, and Geelong's status as a UNESCO City of Design, have contributed to the success and reputation of the visual arts content in the collection at the GLHC.

Recently, the *Aboriginal and Torres Strait Islander* zone has been added. This collection contains broad historical content, including collection items published as early as 1861. Content in this collection also covers emerging trends in ideas and writing.

Situated on level three of the Dome, the Geelong Heritage Centre is Victoria's largest regional archive and resource centre. The Heritage Centre's archive collection is a unique recorded history of the region, where countless memories and stories live on in a carefully-managed collection of public and private records, newspapers, maps, plans, photographs, and extensive catalogues and indexes.

For the past two years, staff at the Heritage Centre have led the Geelong Honours Them (GHT) project which seeks to identify, locate and digitally photograph WWI Honour Boards from the Borough of Queenscliff, City of Greater Geelong, Golden Plains and Surf Coast Shire Council areas.

The GHT website (geelonghonoursthem.grlc.vic.gov.au/) now enables unprecedented worldwide access to information and images of over 200 WWI Honour Boards, together with a searchable index of names of 13,000 WWI servicewomen and men recognised by their local communities.

Visitors to the GHT website can connect local ANZAC women and men with their church, sporting club, local government, civic involvement, fire brigade, place of employment, RSL, primary and secondary school, Geelong Peace Memorial and various other community-based organisations.

Photographs of individual ANZAC servicewomen and men—a feature of some of the Honour Boards—together with the current day or last-known location of the original Honour Board, is also accessible.

Some identified Honour Boards remain missing, but the search continues and more content about lost or missing boards is being added as additional research is undertaken by the Geelong Heritage Centre team.

The GHT project has been a significant collaborative effort involving contributions from an estimated 800 community volunteers from local family history groups, historical societies, community camera clubs, churches, sporting clubs, RSL sub-branches, together with researchers, archivists, information services and technology specialists from Geelong Regional Libraries working with staff from local councils, creative industries and cultural organisations.

Another example of Geelong Regional Libraries' collaborative approach and commitment to working with local community groups is their partnership with the Queenscliff Maritime Museum. In 2018, the library was approached by the Museum who held a collection of almost 3,000 books on the topics of sea sailing and shipping. This collection had grown over decades, taking up more and more space. Through a special partnership, Geelong Regional Libraries was able to catalogue and house the collection on behalf of the Museum, allowing items to be accessible online through its library management system to members of public libraries across Australia. A portion of the collection is also on display to the public at the Queenscliff Library.

Janice Taylor | Friends Committee Deputy Chair

With thanks to the Geelong Library and Heritage Centre



John Gollings, *Geelong Library & Heritage Centre*

Innovation – The Digital Classroom

digital classroom

Are there students and teachers in your family? Are you simply curious about the links between the Library and the national curriculum?

Like all the cultural institutions in Canberra, the Library has an important role to play in helping expose students to our national collections and cultural conversations about the good, bad and ugly of Australian culture. Our collections here are rich and diverse, and are not constrained by one narrative or concept, nor are they confined to the Australian story. This is why the Library has so much to offer students in Australia, but it is also one of our biggest challenges.

Unlike other museums and galleries, the Library's offering to students does not rely on foot traffic; we are not waiting for the annual year 6 pilgrimage to Canberra and the snow. We are not waiting to see what cut of the 180,000 students that come to Canberra most years we get; we are a national institution that is bigger than the four walls that house our collection. In fact, the students that you may see being taught in our galleries are the very tip of the educational iceberg.

School students are the single biggest known audience for the Library, with just over 4 million students in formal schooling around the country. We know it's a large group but we also know what they are studying with a national curriculum that guides all state and territory school classroom learning. This is why the rest of the iceberg—the part of our education offering that you may not see—is our Digital Classroom. Digital Classroom is focused on connecting the Library's collection with the curriculum. It is a series of resources that interpret the collection in a way that teachers can use easily to create classroom activities and lessons. We have deliberately moved towards a teacher centric model because our staff are experts in collection and pedagogy. We know how to unpack the story of collection in a meaningful way but we believe that teachers should determine how that story is used in their classroom for their students.

Digital Classroom covers curriculum areas from year 3 to year 12 and is used in the teacher education courses in several universities. In the 2020–21 financial year, Digital Classroom reached over 800,000 students and was used by schools in the broader Pacific and as far away as Europe. The resource is only five years old and we hope it continues to grow. The team put together new resources regularly expanding the offering to multiple curriculum areas and building the suite of resources. The three Library educators work hard every day to curate content for teachers to make their lives each day a little bit easier and put the National Library's collection into every classroom in the country.

Stuart Baines | Assistant Director, Education and Public Programs



Victorian Railways poster, 1935, nla.cat-vn8167297.

Spotlight: Geelong

Geelong, with its European history going back 200 years and as the traditional home of the Wathaurang people, is a fascinating topic to explore in the National Library's collections. Books, maps, newspapers, manuscripts and more—you will find items as diverse as the first edition of the *Geelong Advertiser* from 1840; photographs such as Harry Franks' 1926 *Geelong: fifty-five photographic views*; the 1922 musical score for *Gee-a-long back to Geelong*; and local luminaries including the AFL's Gary Ablett, actor Guy Pearce and opera stars Peter Coleman-Wright and Cheryl Barker in *Geelong: in our own words* (2014). Or search for items on Geelong as an industrial and education centre and transportation hub.

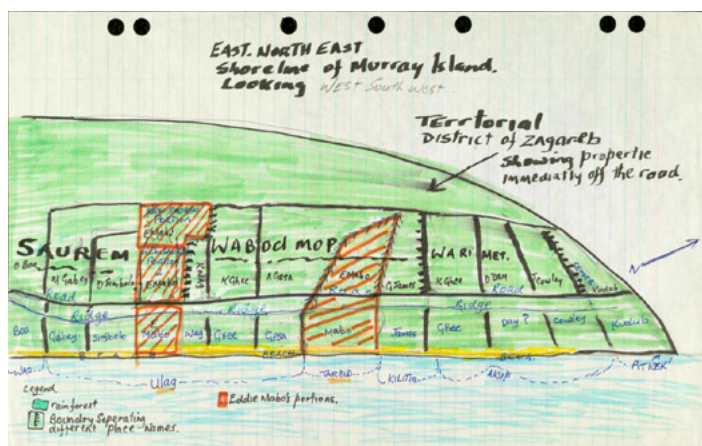
There is so much to Geelong's story that, in this newsletter, we've put the 'spotlight' on the spectacular Geelong Library & Heritage Centre.

Read the latest Friends blog posts at nla.gov.au/friends.

Treasures Gallery – New Stories

According to the facts and figures page of the Library's website there are now 10.25 million items in the Collection. In 2019–20 alone, 375,308 new items were received. Since the Treasures Gallery opened in 2011, more than 1,000 items have been displayed but obviously there's a lot more to see! So, in late June there was another changeover in the Gallery, installing some never seen before items but also some old favourites.

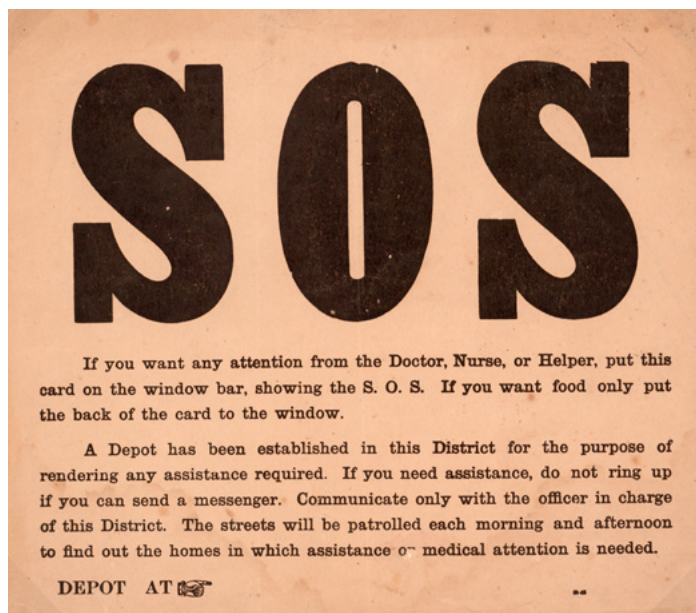
Stories relating to First Nations Australians are a big feature of the changeover. A rare contemporary copy of a letter authored in 1796 by Bennelong is back in the Gallery. The manuscript, which is evidence of the earliest known piece of writing by an Indigenous Australian, is displayed with early portraits of this key figure in Australian history. There are also original sketches of First Nations peoples by explorer Thomas Mitchell; a king plate made around 1870 for Bobby, a First Nations man who worked on Yulgilbar Station in northern New South Wales; and a self-portrait of Eddie 'Koiki' Mabo alongside one of his hand-drawn maps of Mer (Murray Island) with property boundaries which was used in the Mabo Case before the High Court in 1992 to demonstrate traditional ownership.



Eddie Koiki Mabo's map of Mer (Murray Island) for the High Court, nla.cat-vn878792.

Trailblazing women are another highlight of the changeover including new Ellis Rowan watercolours of flowers from Western Australia; a large photograph of the first Australian female Olympic gold medal winner Fanny Durack; and a letter from Prime Minister Joseph Lyons to his wife Enid, the first woman elected to the House of Representatives and the first to serve in Federal Cabinet. There is also new material from the papers of fellow former prime minister and one of the architects of Federation, Alfred Deakin.

There is a display reminding us that a century ago, the world was facing another devastating pandemic, the so-called 'Spanish Flu', with mask-wearing and Health Department 'SOS' signs part of everyday life in Australia.



Health Department-issued window display cards to call for medical or food help, nla.cat-vn1074118.

Once again the arts are well represented with stories on the architecture of early churches in Sydney and Adelaide; and a feature on poet Andrew 'Banjo' Paterson. The Paterson material is placed next to a display of his great literary rival, Henry Lawson.



Lionel Lindsay, *Scots Church, Lang's Church, Sydney, 1925*, nla.cat-vn1627641.

And finally, items from the Ephemera Collection are used for displays documenting two significant moments in recent Australian history—the 2017 Australian Marriage Law Postal Survey to assess support for legalising same-sex marriage in Australia, and the Sydney 2000 Paralympic Games, an event which athlete Kurt Fearnley said brought a 'new standard of professionalism' to Paralympic sport.

Visit the Treasures Gallery before the end of October to see these items and more, and check the Library's website to book a tour with one of the dedicated volunteers.

Matt Jones | Curator, Exhibitions

Creative Arts Fellow 2021 – Discoveries from the Collection

If you have not heard of Frederick Septimus Kelly, it is not your fault; after his death on the Somme in 1916 he has been forgotten by most people. However, Kelly is among the most significant cultural losses to Australia of the Great War, to be ranked alongside more familiar British names like Rupert Brooke, Wilfred Owen and George Butterworth. My Creative Arts Fellowship was aimed at bringing more of his wonderful music into the light, ready for publication.

The National Library of Australia holds not only the bulk of his surviving manuscripts and copies of his published works, but also eight volumes of diaries, fascinating windows on his very busy life and on Edwardian England.

Called 'Sep' by his family and 'Cleg' by school friends, he was born in Sydney in 1881 to a wealthy mining magnate, and was independently wealthy for the rest of his life. But he was no idle dilettante. After Eton College he studied at Oxford and in Frankfurt, developing his compositional craft and his formidable piano technique and repertoire.

Kelly was an elite rower, too, holding the record for the Henley Diamond Sculls for 37 years, and winning a gold medal in the 1908 Olympics. He served at Gallipoli, where he was awarded the Distinguished Service Cross, before fighting on the Somme where he lost his life in November 1916.

One of his most remarkable gifts was his musical memory. Aged 14, Sep set himself an experiment—after studying a piece of Schubert, new to him, for 15 minutes, he played it from memory. His performing career is traceable through the diaries. He had a large repertoire of solo and chamber music but most striking is his method of composition, which he shared with Mozart. He could conceive his ideas, develop and combine them, form them into whole works, finally polishing and revising the finished product, all in his head without committing anything to paper in many cases.

This easy facility must have made him a favourite among friends—imagine the improvisations that we can never hear again—but also means that his last works died with him in France. There are a symphony and a Lyric Phantasy for orchestra that he never notated but which he had worked on mentally during 1915 and 1916, though we live in hope of one day discovering a lost manuscript!

At the National Library I have typeset and edited a list of works; the piano solos are *Allegretto in F# minor*, *Allegretto in F major*, *Allegro vivace in G minor*, *Etude in Ab major*, *Fugue in Eb major*, *Impromptu in Ab major*, *Irish Air with Variations*, *Jig, for Beatrice*, *Moderato*, *Pastorale*, *Polka, for Patricia*, *Prelude in Db major*, *Risoluto*, *Scherzo*, *The Spring Honeysuckle and the Song of the Bee*, and *Waltz in C# minor*.

I was very pleased to work on his cadenzas for movements 1 and 3 of Beethoven's *Piano Concerto no.4*, composed for his Sydney concert in 1911. For piano duet, I have added the *Allegretto in D major* and *Little Duet in Eb major*.



F.S. Kelly digital work by Madeleine Wickham Brown after John Singer Sargent, 2021

For violin, we now have the early *Andante in A major*, and a Mozartian *Duet for Violin and Viola* which I had to complete, using material from Kelly's sketches. I also set the charming *Serenade for Flute* in the arrangement for flute and piano that Kelly himself made.

Songs, which originally brought me to Kelly, have been increased by four—*Sleep, o Sleep*, *Fond Fancy*, an early setting of *Music, When Soft Voices Die*, *There be None of Beauty's Daughters* and *A Cradle Song*.

Kelly often wrote for vocal ensemble, seeing it as ideal for social music-making, so there are a handful of rounds and part-songs as well as youthful works written for performance at Eton. These latter include the unison song *Eton and Winchester* written for the annual cricket match between the two schools.

The most significant new edition is certainly Sep's first *Violin Sonata*, from 1901. It dates from a visit to Sydney to be with his gravely ill father, and was written for his brother Bertie, a remarkable violinist. One can't help feeling that, as well as his own original inspiration, there is pain and grief in the music from knowing that his father, his hero, was dying. I'm confident to suggest that this is the first great Australian sonata, and it alone should guarantee Kelly's recognition and survival in the repertoire. He's truly a figure worthy of respect and admiration, and the Friends of the National Library have made a significant contribution to sharing his legacy.

David Wickham | Friends Creative Arts Fellow 2021

Meet Marcus Hughes

Marcus, you're the inaugural Director of Indigenous Engagement at the National Library. Where did it all start for you?

I grew up in Brisbane and the Sunshine coast, a descendant of the Mununjali peoples of the Yugambah nation and of Scottish immigrants. It was in secondary school that I discovered a love for theatre and dance. After a short stint in the public service, I went on to performing, choreography and theatre direction throughout Australia and the UK.

You then moved into different fields—what was the motivation?

I moved from being an artistic theatre director in north-east England to working with disengaged communities such as Mencap (a group for people with acquired brain damage) and realised I could use the 'power of performance' in a positive way with them.

After returning to Australia, I was approached by Access Arts Queensland to work with artists with disabilities and this led to the State Arts and Disability organisation in Western Australia, and the Aboriginal Centre for the Performing Arts in Queensland. I moved into the advocacy space and I've been on boards, in academia and in cultural institutions, and in 2014, addressed the 6th World Summit on Arts and Culture in Chile.

Where were you before joining the Library?

I spent five years at the Museum of Applied Arts & Sciences (Powerhouse) in Sydney as Head of Indigenous Engagement and Strategy. My move to a major cultural institution was almost accidental but it provided me with greater opportunities to build connections and to mentor and empower others.

What does 'building connections' mean to you?

Building connections is so important—we need to develop the capability within organisations for a better understanding of our Indigenous history and culture and to achieve full reconciliation. We need to focus on the pillars of relationships, respect and opportunities.

How are you going about doing this in the Library?

The Library's Reconciliation Action Plan 2020–2022 provides the framework for the work of the small Indigenous Engagement team. In her foreword to the plan, Director-General Dr Marie-Louise Ayres mentions two aspects that stood out for me: the collections have the power to heal and to wound; and in order to grow, we need to rethink what we think we know.

The Library holds very significant First Nations material in the collections. Its role as the custodian of this knowledge and its interpretation has an impact on the whole nation. I see the work of the engagement and curatorial team as extending across the entire organisation and with external stakeholders. However, all staff and not just other Indigenous staff in the Library have essential parts to play if we are to achieve positive outcomes.

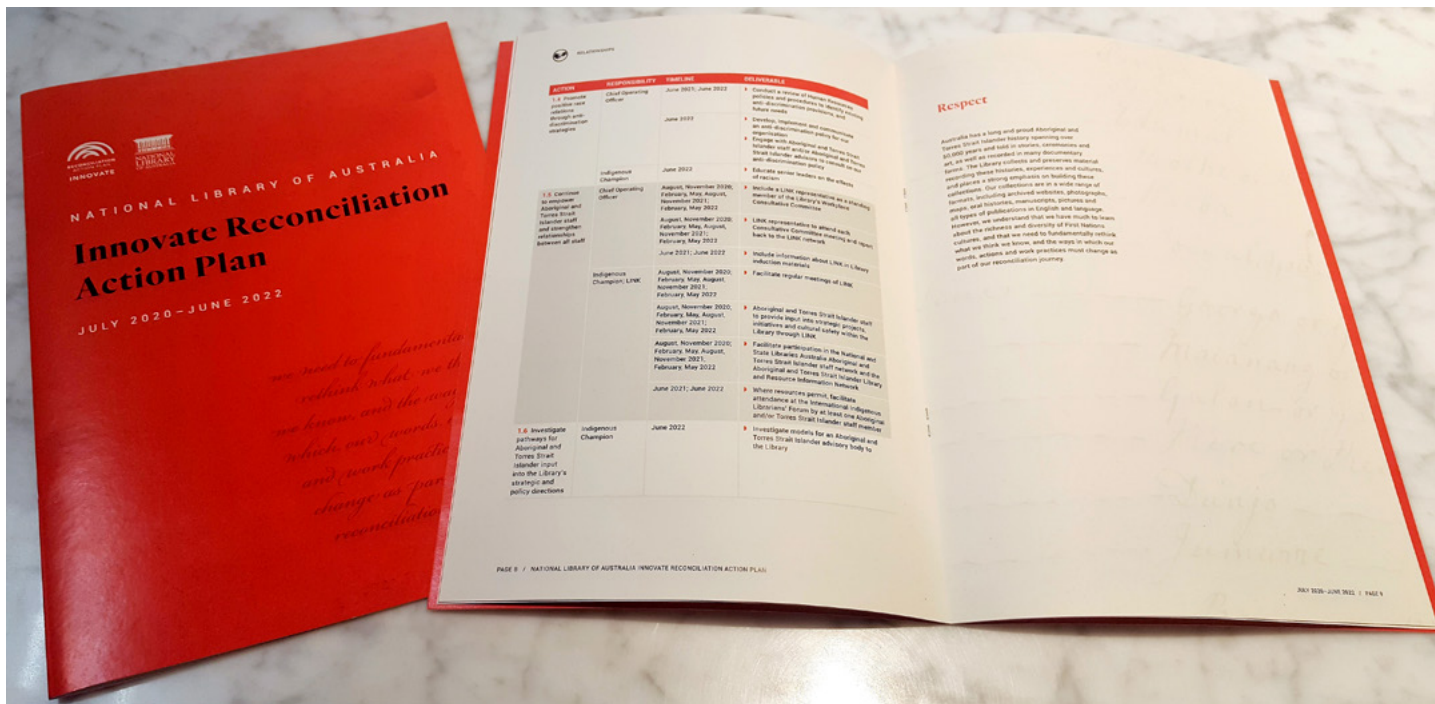
What are the main challenges for you?

Every day presents challenges—providing cultural advice and counsel, constantly reassessing the way messages are communicated, ensuring that language is non-alienating—but I look to positive actions for each challenge. Respect for Aboriginal and Torres Strait Island peoples can be shown in diverse ways—including through Acknowledgement of Country, working appropriately with cultural material, promoting Core Cultural Learning, recognising intellectual property rights, supporting the recruitment and retention of Indigenous staff, and establishing consultative frameworks with communities.

Do you have any message for the Friends of the Library?

I'm committed to using my position to bring others with me. And the Friends of the Library can be part of this journey.

Marcus Hughes in conversation with Kerry Blackburn and Janice Taylor | Friends Committee



2021 FRIENDS ANNUAL GENERAL MEETING

The 2021 Annual General Meeting of the Friends of the National Library of Australia Inc. will be held on Thursday 4 November at 5.30pm.

The election of the 2021 Friends Committee membership will take place at the meeting. Nomination forms are included with this newsletter and are also available from the Friends office.

In addition to AGM business, the recipients of the 2021 Friends Medal and Friends Creative Arts Fellowship will be announced at the meeting.

Bookings to attend the meeting are required—go online to stickytickets.com.au/NKL1J.

Have you thought about joining the Friends Committee?

Do you enjoy being a Friend of the National Library? Would you like to contribute more? Then consider joining the Friends Committee.

Committee meetings are traditionally held at 5.15pm on the third Tuesday of every second month, starting this year in December 2021, and run for about an hour. You will have the opportunity to contribute to the events program, communications initiatives, finance oversight and other Friends activities. Committee members are assisted by two staff (an Executive Officer and a part-time Administrative Assistant).

We welcome nominations from members of all backgrounds and ages; previous committee experience is not a prerequisite. Simply complete and return the enclosed nomination form by **5pm on Friday, 1 October 2021**.

If you would like further information, please contact the Friends Executive Officer on 02 6262 1551 or email friends@nla.gov.au. We look forward to hearing from you!

Friends Executive Officer | National Library of Australia

NATIONAL LIBRARY BOOKSHOP SPECIAL OFFER FOR FRIENDS

Friends will receive a **20% discount on copies of *The Imagineer*** when purchased between **1 September and 30 November 2021**, online and instore.



To claim your 20% discount on *The Imagineer*, use the promotional code **FRSPRING2021** at checkout. You can also use this code to apply the usual Friends 15% discount* to other eligible online purchase.

* Discount does not apply to limited-edition prints, discounted and remaindered stock, newspapers, stamps, copy cards, magazines or vouchers.

FRIENDS DISCOUNT CODE FOR NATIONAL LIBRARY EVENTS

To claim your 15% discount on ticketed Library events, bookings must be online at nla.gov.au/bookings and the discount code **FRSPRING2021** entered when booking. This code is valid from 1 September to 30 November 2021 and does not apply to Friends events (select the member's ticket option) or events that are free of charge.



Friends at the 2021 White Gloves event on artists' books.

FRIENDS EVENTS

Stay tuned for upcoming Friends exclusive events—for details and booking, see the weekly online Friends News and the Library website.

September: Coffee with the Curator of Circus, the Collections-in-Focus exhibition

October: Meet the Author, a Zoom event

November: Curious Collections, a Zoom event celebrating interesting stories from the Library's collections

All are welcome at the Library to see the latest Treasures Gallery exhibition; in the Special Exhibition space, *Illustrating the Antipodes: George French Angas*, featuring beautiful images from the colonial artist and naturalist; and in Collections-in-Focus, *Circus*.

The Friends of the National Library of Australia acknowledges Australia's First Nations Peoples—the First Australians—as the Traditional Owners and Custodians of this land and gives respect to the Elders—past and present—and through them to all Australian Aboriginal and Torres Strait Islander people.