

MESSAGE FROM THE CHAIR

Dear Friends

As we all continue to be affected in different ways by COVID-19, we trust you remain in good health and that life goes on as comfortably as possible.

An attractive feature of Friends membership is the opportunity to meet other Friends at events. As I write, it remains unclear when face-to-face events will resume.

In the meantime, the Friends continue to hold online events. Five online book clubs have each featured an author opening one of their current works to a wide audience. This program is planned to continue into 2021.

Curious Collections events have also been held online, with experts describing features of something unusual in the Library's collections. Details of forthcoming events are listed on the back page of this newsletter.

The Friends Committee is also undertaking a new outreach initiative, opening liaison with regional libraries. In this newsletter, we start our new 'Spotlight on ...' series with the Riverina Regional Library, focusing on Wagga Wagga.

The 'Ask a Librarian' service has mushroomed in these COVID times. There has been a 60 per cent increase in enquiries and a 160 per cent increase in the use of the Library's online services. Perhaps a sign for the future?

A key function of the Friends is to provide funding for a Creative Arts Fellowship each year. Thank you for your continuing generosity towards this cause.

This year marks the sixtieth anniversary of the enactment of the *National Library Act 1960*, the legislation that provides the authority for all that the Library does. May the Library continue to develop and prosper as the years unfold.

Thank you for all you have contributed to the Friends in 2020 and may you have a peaceful and enjoyable Christmas.

Howard Murray | 2020 Chair

Moments in Time



Front wall of *Australian Dreams: Picturing Our Built World*.

As you walk into the *Australian Dreams* exhibition, the first thing you see is the large wall of photographs from the Regional Cities and Major Towns Project, undertaken by the National Library in the mid-1990s. This project is a fine example of the Library not only collecting records of our cultural history but actually creating the record.

The Library commissioned some 18 photographers to visit 92 regional cities and major towns in every state and territory, other than the ACT, during 1995 and 1996. The result is more than 2,600 photographs of Australian country towns. Subjects common across the photographs are public buildings—such as police stations, town halls and railway stations—typical houses, recreation sites—such as ovals and drive-in theatres—and local businesses. The businesses were often manufacturing businesses, major employers for towns.

All these photographs have been digitised and are available through Trove. What each set of photographs gives us is a view of the built environment of each town at a point in time, namely, the 1990s. Taken altogether, they give us a view of Australia's built environment—both its high points and its depths!

Most of the photographers are not particularly well known, as least as photographers. For example, Grant Ellmers, who took the photographs of Wagga Wagga, Albury, Hamilton and Ballarat for the project, has since pursued an academic career

in graphic design education and pedagogy at the University of Canberra and University of Wollongong. The following Wagga Wagga photograph is in the montage at the entrance to *Australian Dreams*.



Grant Ellmers, photograph of 52 Coleman Street, Wagga Wagga (1996).

You can view the full set of Ellmers' photographs of Wagga Wagga by going to nla.gov.au/nla.obj-143116873 and clicking the 'browse this collection' button.

Wagga Wagga, the administrative centre of the Riverina Regional Library (RRL), is the focus of the 'Spotlight on ...' article in this edition of the newsletter. Images from other towns in the RRL region included in the Regional Cities and Major Towns Project can be viewed at the following links:

Town	Photographer	Library Identifier
Batlow	Robert Deane	nla.gov.au/nla.obj-143054417
Cootamundra	Brendon Kelson	nla.gov.au/nla.obj-143086220
Holbrook	Robert Deane	nla.gov.au/nla.obj-143038225
Tumbarumba	Robert Deane	nla.gov.au/nla.obj-143057847
Tumut	Brendon Kelson	nla.gov.au/nla.obj-143105004

Some of you will recognise the name Brendon Kelson, another of the photographers commissioned for the project—he is well known in Canberra as a former director of the Australian War Memorial.

Known as Junction Bridge, the Tumut truss bridge that Kelson photographed was listed on the New South Wales State Heritage Register in 2000. It is one of five McDonald trusses remaining in the state. The bridge is the only existing triple-span arrangement of the McDonald truss, a seminal bridge type designed by prominent local engineer John McDonald, who was the engineer for bridges for the NSW Public Works Department. McDonald made some major improvements to the old Public Works Department truss that reduced maintenance costs and increased the strength of the truss. McDonald truss bridges were

built between 1880 and 1902. Collectively, they revolutionised the ability of the government to provide trafficable roads around New South Wales in the late nineteenth century.

Once you delve into the Regional Cities and Major Towns Project photographs, or visit the *Australian Dreams* exhibition online or in person, you may find yourself, as I have, going down multiple interesting side-tracks as you search out the stories behind what is depicted in the photographs. The collection is a nice starting point for a form of virtual (or vicarious) travel during the COVID-19 limitations.

Margaret Goode | 2020 Friends Committee member, Library volunteer

Celebrating Federation, 1901

When Alfred Deakin, Edmund Barton and fellow Australian delegates joined hands and danced around the room in London in July 1900 to celebrate British acceptance of the draft Australian Constitution, it followed that the new Federation would be cause for great celebration in Australia.

On 1 January 1901, 120 years ago, *The Maitland Daily Mercury* proudly predicted: 'The dawn of the twentieth century, it is safe to predict, will be marked by no event of such significance in the history of nations as by the inauguration of the Great Commonwealth of Australia'.

This national pride was echoed throughout the six colonies, and nowhere more so than in Sydney, 'the chief city of the mother colony', where the new Commonwealth was inaugurated on New Year's Day. The city was lavishly decorated, and a great procession left the Domain for Centennial Park, where the first governor-general, the Earl of Hopetoun, the interim prime minister, Edmund Barton, and federal ministers were sworn in. People turned out in their hundreds of thousands to witness these great events, their enthusiasm described as at 'concert pitch from start to finish'.

Around the nation, arches, inspired by the 'victory arches' erected by the ancient Romans, were built to commemorate the occasion. In Sydney, the massive Commonwealth Arch featured elaborate paintings, a crown and, in gold letters on gleaming white walls, the names of the distinguished men who were instrumental in the Federation movement. The Coal Arch featured 125 tons of coal and working miners; the Wool Arch was dressed with fleeces, and models of a ram and a ewe; and eagles topped the German and American Arches. These were among the ten arches adorning the route of the procession.

In May 1901, it was Melbourne's turn to celebrate; this time to mark the opening of the first federal parliament by the heir apparent, the Duke of Cornwall and York.

The Argus (7 May) described the city as 'a veritable Paris of the South, the city of a faerie dreamland'. The splendid street decorations and ceremonial arches were markedly more 'royal' in their theme than those in Sydney. They were adorned in royal symbols and patriotic mottos to honour the royal visitors, the new King Edward VII and the recently deceased Queen Victoria.

Visitors from country Victoria and interstate poured into Melbourne, then the biggest city in the nation, to participate in the week-long celebrations and cheer the royal couple at their every appearance. On 9 May, the Duke and Duchess travelled

PUBLISHING SPOTLIGHT

Kristian Fredrikson: Designer Review

When you attend a dance or theatre performance, or watch television or a film, you may not realise the importance of set and costume designers to the success of the production. Kristian Fredrikson noted late in his career: 'Designers are victims in the theatre world, unless you are an incredible designer who has become a household name ... [designers] are used and thrown away'.

Kristian Fredrikson, born Frederick John Sams in 1940 in New Zealand, created his first successful costume when he was 15 years old, for his young brother.

When he was 22, he was commissioned to design between 70 and 100 costumes, headdresses and wigs for *A Night in Venice* by Johann Strauss, which was being performed by amateur company Opera-Technique Inc. That year he changed his name to Kristian A. Fredrikson and moved to Sydney.

Fredrikson made very detailed designs, which milliners and others found easy to interpret. They showed a painterly approach, and often had fabric swatches attached. He provided detailed descriptions: 'blue leather boots with white pleated turnovers, pearl decorations' (boots for the Puss in Boots costume for *Aurora's Wedding*, November 1962).

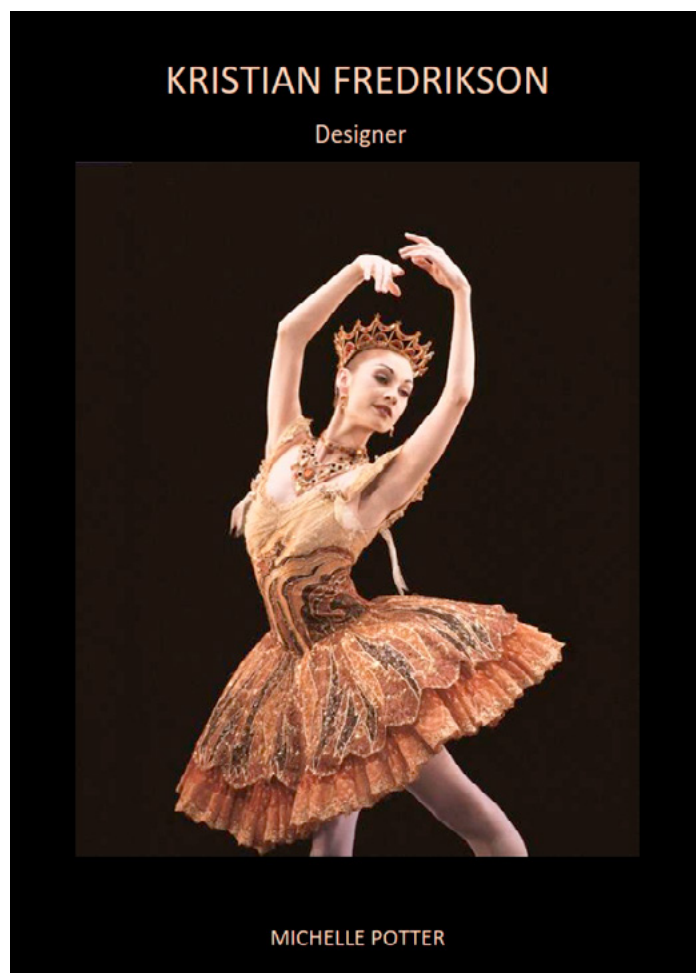
In 1965, at the Union Theatre Repertory Company, Fredrikson began an association and friendship with director George Ogilvie. He was Ogilvie's favourite designer for the next 40 years.

Fredrikson was a thorough researcher, analysing the structure and characters of each production, whether on stage or on screen. Gailene Stock, who danced Cinderella for the 1972 Australian Ballet production, said: 'you thought you were Cinderella being transported to the ball, not just a dancer in a costume'.

In her new book examining Fredrikson's life and career, Michelle Potter describes in detail the sumptuous production of *Shéhérazade* that premiered at the Sydney Opera House in 1979, including the wafts of Christian Dior perfume that filled the auditorium. The performance, directed and choreographed by Graeme Murphy, artistic director of the Dance Company (NSW), led to the company's name changing to the Sydney Dance Company. It continues to be one of the most admired and seductive works in the Murphy/Fredrikson repertoire.

Murphy and Fredrikson worked together on at least 17 works for a number of companies. Fredrikson said: 'Graeme is like some magic thing that happened to me in my career'. He claimed to have some special affinity for designing for dance, and Murphy provided him with many opportunities. Two highlights of their collaborations were a new *Nutcracker*, where they worked backwards in time, creating *Nutcracker: The Story of Clara* in 1992 and *Swan Lake* in 2000.

Fredrikson thought Murphy was constantly exploring the possibilities of costume and sets as integral elements to his ballets. Their skills complemented each other with 'mutual respect and an ability to interchange ideas in an adrenaline rush', characteristics which were clearly noticeable to performers.



Cover of *Kristian Fredrikson: Designer* by Michelle Potter.

Fredrikson's work in film and television is less well known, but he worked on six major film and television productions, giving further reign to his imaginative powers. His ability to work across art forms was invaluable to directors; he understood camera angles and was able to work within a specific brief.

Fredrikson developed his own design aesthetic, creating his own style, which had a number of traits throughout his career, particularly in historical accuracy.

In a handwritten document held by the Library, Fredrikson wrote, 'As far as I am concerned, I will probably design until I drop'. And, unfortunately, he did, in 2005, aged 65.

This book celebrates the importance of designers to performances by describing the rich and successful career of Kristian Fredrikson. It is lush, with many superb illustrations of Fredrikson's designs and the costumes made from his designs. Potter has undertaken a considerable amount of research and the resultant publication is a testament to her knowledge of the national and international dance world.

Meredith Hinchliffe | 2020 Friends Committee member

Kristian Fredrikson: Designer by Michelle Potter (Melbourne Books, 2020, \$59.95) is available from the National Library Bookshop. Use the discount code **FRSUMMER2021** at the checkout to receive your Friends 15 per cent discount online or show your Friends membership card in store.



Mathieu Matégot's tapestry *Ayres Rock* (1968).

In 1931, he settled in Paris, where his creativity flourished. He was a window dresser at the Galeries Lafayette, women's fashions designer and Folies Bergère set designer. His design repertoire widened—in 1933, he created his first rattan furniture, mounted on metal frames, and in the late 1930s, his painting led him to the world of tapestry design and the influence of, among others, artist Jean Lurçat who is credited with the renaissance of tapestry in the mid-twentieth century.

The Second World War ended this period for Matégot. He volunteered for the French army, was taken prisoner by the Germans and sent to a metalwork plant. Remarkably, his experience there was to shape the next stage of his creative endeavours. He learnt the new technique of working with perforated sheet metal, which could be bent, folded and shaped.

Released from imprisonment in 1944, Matégot became a French citizen and established a workshop in Paris, Société Matégot, dedicated to experimental, handcrafted furniture and objects. He used a range of materials but it was his wartime experience that led to his groundbreaking designs integrating industrial processes and aesthetics. He developed, and in 1952 named and patented, the technique for Rigitulle, which combined metal

tubing with sheet metal that was perforated as finely as lace. He went on to develop machinery capable of shaping the metal as if it were fabric. Matégot set up a second workshop in Casablanca, Morocco—both workshops were committed to the highest quality and limited manufacturing up to 200 items.

Matégot travelled widely, seeking inspiration, but always interpreted designs in his own way. His distinctive furniture and home objects from the 1950s were lauded for their playfulness and elegance, while being both decorative and practical. His iconic pieces included the three-legged 'Nagasaki' chair, 'Copacabana' armchair, 'Baghdad' lamp and 'Satellite' pendant. More than a decade ahead of his visit to Australia, Matégot even designed a 'Kangourou' coffee table—two small tables with the smaller nested within the larger. Light passes through the fine mesh of each. Google 'Matégot' for images of these and other pieces.

In 1959, Matégot left furniture design. He moved to Angers, south-west of Paris, to dedicate himself to the creation of tapestries. The traditional art form was being taken in new directions, mostly led by Jean Lurçat and often influenced by surrealism and abstract expressionism.

In 1966, after the death of Lurçat—whom Walter Bunning had originally intended to undertake the design of tapestries for the foyer of the proposed National Library building—Matégot was awarded the commission. While in France, Bunning had seen a huge (800 square foot), impressive tapestry by Matégot in the Rouen Town Hall.

Matégot travelled to Australia soon after to meet with Bunning and fellow artists, and to journey 'into the Australian bush to assimilate the Australian character' as inspiration for his works. His sketches were accepted and he created the three vibrant tapestries that hang in the Library foyer.

There is one other tapestry in the Library's collections that was inspired by Matégot's travels in Australia: that of Uluru (officially titled *Ayres Rock*). Less than half the size of the foyer tapestries, this tapestry stands out for its dramatic depiction of Uluru, bathed in light. It was last on display during the 2018 exhibition *1968: Changing Times*.

Matégot continued in his dedication to the creation of tapestries until his death in 2001, aged 90.

We recognise Matégot as the designer of the tapestries in the National Library but he should equally be recognised as, from just one decade in the 1950s, the precursor of contemporary furniture and interior design.

Kerry Blackburn | 2020 Friends Committee Deputy Chair, Library volunteer

GIVING FRIENDSHIP

Are you looking for the perfect gift, while wanting to support the National Library? By purchasing a Friends Gift Membership, you'll achieve both! Your friend will receive a special gift pack, along with their membership, as an introduction to the Library's beautiful collection. You'll both have a special connection with your National Library of Australia.

Visit nla.gov.au/friends/join-the-friends-online, fill in the online form and click 'Yes' when asked 'Is this membership a gift?'

by carriage from Government House—escorted by troops on horseback from the six Australian states and New Zealand and cheered on by thousands—to the Royal Exhibition Building to open the new parliament.

As the Duke declared the parliament open, the Duchess drew on the technology of the day by pressing an electric button to convey the news to the King in Britain. In response, the King ‘most fervently ... wish[ed] Australia prosperity and happiness’.



The Chinese Arch in Swanston Street, Melbourne, 1901.

The Herald (9 May) was fulsome in its praise for the day: ‘Victorians have seen many things well done in the past, but this opening of the Federal parliament has fairly eclipsed them all’. The same day, *The Argus* was even more effusive, declaring that ‘a united Australia ... is good for the world, good for the empire, and good for ourselves ... that a White Empire should grow up in these Southern-Asian seas, as a counter-balance to the great Asiatic empires of China and Japan’.

While some unable to witness the festivities were not overlooked—the Victorian government having arranged dinners in honour of the opening of the federal parliament for the inmates of the state’s benevolent asylums—Indigenous people were not part of the celebrations, and women would wait until 1943 before the first two would sit alongside men in federal parliament.

The Library holds the most comprehensive collection of original records of the Federation movement. In 1903, its predecessor, the Commonwealth Parliamentary Library, announced it was seeking complete records of Federation, and the collection has continued to grow. You can find manuscripts, images, newspaper reports, oral histories and much more by searching the Library catalogue and Trove. The Treasures Gallery currently has on display some of this fascinating material—including papers from the incomparable collection of Alfred Deakin, presented to the Library by his daughter in 1965. And the adjacent light box showcases some of the striking images that celebrated the opening of the first federal parliament in May 1901.

Kerry Blackburn | 2020 Friends Committee Deputy Chair, Library volunteer

Yesteryear: A Music Typewriter

In this digital age, as we take our many devices for granted, and happily use music apps, there used to be a very different world. Not just typewriters but music typewriters! And the National Library is one of the few collecting institutions in the world to hold one of these rare items. This was unbeknown to many of the Library staff until Kristin Gidney learnt of its existence in a chance conversation with Robert Messenger of the Australian Typewriter Museum. She began a search of the Library’s collections and also found the fascinating ‘Music Printing History’ website.

Music typewriters were developed in the nineteenth century, with the first patent filed in the United States by Charles Spiro in 1885.

Had he read Joseph Haydn’s plea nearly a century earlier when Haydn wrote: ‘[This symphony] would have been already finished if it were not that my hand gets tired of setting the notes on paper. Why doesn’t some ingenious person invent a machine which would enable the afflicted composer to write the notes faster and with less fatigue?’ Did Haydn envisage Spiro’s invention, which resembled a sewing machine!

There were variations through subsequent decades, with models looking like a mechanical engraver or with two keyboards, until the typewriter form that is more familiar to us was produced in the mid-twentieth century. These employed musical symbols instead of letters.

However, the music typewriter was not generally favoured by composers for spontaneous composition, rather its use was mainly as a tool for mechanical reproduction.

The music typewriter in the Library’s collections is the Olympia Musicwriter, patented by Cecil Effinger in 1954. It weighs an estimated 20 kilograms and uses carbon ribbon. Australian musician and composer Michael Wade donated it to the Library as part of his manuscript papers (1947–2003). While his papers have access restrictions, this image provides a rare glimpse of one of the countless treasures in the Library’s collections.



The musical typewriter included with the papers of Michael Wade.

You can read about Kristin’s quest for the elusive music typewriter in her blog post on the Library website. Simply enter ‘music typewriter’ in the search icon on the home page.

Kerry Blackburn | 2020 Friends Committee Deputy Chair, Library volunteer



Ellis Rowan's Standardwing Birds of Paradise, also known as Wallace Birds of Paradise (*Semioptera wallacii*), painted c.1917



Sir John Longstaff's memorial portrait of Ellis Rowan, painted in 1926.

Birds of Paradise: Ellis Rowan in New Guinea

Ellis Rowan (1848–1922) is one of Australia's most celebrated artists. Best known for her striking wildflower paintings, Rowan also had an interest in birds. The Library's new Collections-in-Focus exhibition *Birds of Paradise: Ellis Rowan in New Guinea* (8 September 2020–8 March 2021), draws together material from its vast Rowan holdings to showcase her paintings of Birds of Paradise.

Artist and naturalist Marian Ellis Ryan grew up in Victoria. She did not formally study natural history, and it is not known how much art tuition she received. Rowan's fascination with the natural world, together with her talent and determination, led her to become a highly decorated artist. She received many accolades, and her admirers included Queen Victoria. Her confidence was bolstered by this recognition and, by the time she was painting in New Guinea, she was experimenting with bold compositions.

Known as the 'flower hunter', Rowan travelled regularly, often independently, in search of wildflowers and other natural delights. Her independence and sense of adventure took her throughout Australia and overseas. Her visits to New Guinea came at a time when it was uncommon for women of European descent to travel to the region alone.

In 1916 and 1917, during the First World War, when she was almost 70 years old, she had an opportunity to fulfil a long-held desire to spend time painting professionally in New Guinea. She

was commissioned by Sydney-based china importers and fine jewellers Flavelle Brothers to visit the area to paint wildflowers and Birds of Paradise. She transferred some of her larger bird images to round discs, which were reproduced on cake plates by England's prestigious Royal Worcester Porcelain Company. Visitors can see some of Rowan's plate designs in the exhibition.

'Birds of Paradise' refers to birds from the family Paradisaeidae of the order Passeriformes. It includes 42 species and 15 genera. Most live in New Guinea. With the assistance of indigenous Papuan people, Rowan was able to paint many Birds of Paradise. She preferred to paint birds from life, holding them in one hand while quickly painting them with the other. Some birds were mistakenly brought to her deceased, due to miscommunication with her guides. Back in Australia, she sought permission to paint Birds of Paradise from specimens.

When she returned home, Rowan spent her final years trying to secure a permanent home for her works. In 1923, the year after her death, the Australian Government purchased a collection of almost 1,000 of her paintings, spanning the whole period of her working life, for the nation. The size and cost of the Rowan acquisition attests to the high regard in which her work was held.

The Library has held the Rowan collection since the 1930s. It is complemented by other Rowan holdings, including books, manuscripts, portraits and her plate designs depicting Birds of Paradise. A selection of items from our extensive Rowan holdings complement the bird paintings in the exhibition *Birds of Paradise: Ellis Rowan in New Guinea*.

Dr Grace Blakeley-Carroll | Exhibition curator

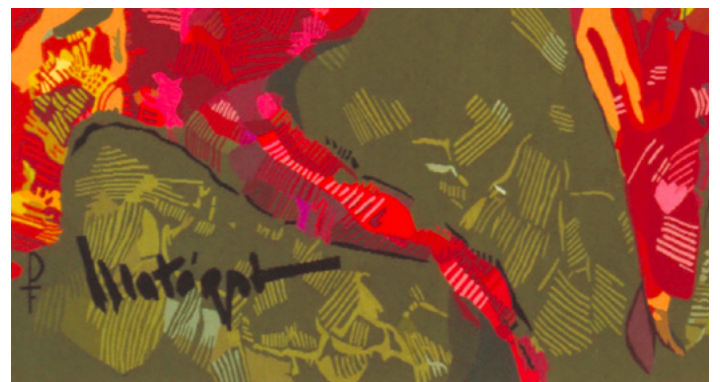
An Extraordinary Designer: Mathieu Matégot

Three tapestries dominate the foyer of the National Library of Australia. Woven into the bottom left hand corner of each is a signature: Mathieu Matégot.

Who was Matégot, the Hungarian-Frenchman commissioned by architect Walter Bunning to design the tapestries?

When Matégot took on the commission in 1966, he had been designing grand-scale tapestries for just a few short years. He was a renowned French furniture designer of the 1950s, yet his pathway to that recognition was unusual.

Born in Budapest, Hungary, in 1910, Matégot graduated from its School of Fine Arts in 1929 and began creating sets for the National Theatre.



Mathieu Matégot's signature on his tapestry *Land of Parrots* (1968).

Spotlight on Wagga Wagga

Have you tried searching the National Library's collections or Trove for information about a particular town or region? The Library holds a vast array of material that you can access whether you're researching or simply browsing out of curiosity. And through promoting links with regional library collections and friends groups, we can all explore and build on our nation's stories.

In this newsletter our 'spotlight' is on Wagga Wagga. A simple search of the National Library catalogue brings up an array of books, images, maps, oral recordings, manuscripts and music scores for Wagga Wagga. Look through Trove and you will find local newspapers dating back to the 1850s.

A search of the Riverina Regional Library, the largest public library network in New South Wales, with its administrative centre located in Wagga Wagga, reveals many fascinating regional collection items. These include the Tichborne Collection, 2WG Women's Radio Club collection and Wiradjuri history. The service is currently undertaking an initiative to identify materials of historical significance throughout the region and preserve them through digitisation. This will allow members to safely view many items that are too sensitive to handle, granting access to a vast array of historical documents and photographs.

Friends groups play an important role in the Wagga Wagga and wider regional area. The Friends of the Wagga Wagga City Library formed in 1991 as a direct outcome of a community meeting to register support for the city's public library service. The non-profit group was formed with the aims of lobbying government and community agencies to raise awareness of the value of the library's expertise, facilities and resources to the community, and providing financial support for library priorities not supported by state or local funding.

Thirty years on, and under the current president (and founding member) Gretchen Sleeman, retired acquisitions librarian at Charles Sturt University, their many achievements include diverse collection purchases, support for children's programs and the Language Café program, and events such as the Riverina Science Festival and the One Book One Wagga bookclub. This COVID-19 year, the Wagga Wagga Friends group showed their adaptability, like the National Library and other friends groups, by moving One Book One Wagga online.

Not too distant from Wagga Wagga, the Corowa Friends of the Library group began in 1993. As part of their many volunteer hours, this group provides a free home delivery service to housebound residents, and records and distributes an audio

version of the local newspaper *The Corowa Free Press*.

Fundraising resulted in the purchase in 2019 of a Storytime Pod, the world's first storytelling machine for children, which holds more than 200 short, high-quality digital books with stories in seven languages.

You can see more of Wagga Wagga's digitisation of historical works online by going to riverina.libero.com.au and entering search terms such as 'My Fair Lady' and '2WG Women's Club'.

Regional libraries, such as the Riverina Regional Library, together with state libraries and the National Library, and associated friends groups, all play vital roles in our communities.

Janice Taylor | 2020 Friends Committee member
With thanks to the Riverina Regional Library

FRIENDS EVENTS

The Friends offer events whether you are in the Canberra region or far away. You can join in online and onsite!

In 2021, we hope to offer a mix of onsite and online events. Our Meet the Author and Curious Collection events will continue online for members only. And we look forward to welcoming you back to the Library for exhibition viewings, curator talks and our annual 'White Gloves' event.

To be the first to receive details of all events, make sure you have signed up for the Friends eNews.

NATIONAL LIBRARY BOOKSHOP SPECIAL OFFER FOR FRIENDS



Friends will receive a 20 per cent discount on copies of *Searching for Charlotte* purchased between 1 December 2020 and 28 February 2021, online and instore. To claim your 20 per cent discount on *Searching for Charlotte* in the online shop, use the promotional code **FRSUMMER2021** at the checkout. You can use this code to also apply the usual Friends

15 per cent discount* to other eligible online purchases.

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



A ticket for the 2WG Women's Club's *My Fair Lady* Cabaret Ball (1959).

2021 Friends Creative Arts Fellow

We are pleased to announce that the 2021 Friends Creative Arts Fellow is Mr David Wickham from Perth, Western Australia. Mr Wickham is a pianist specialising in accompaniment, with considerable recital and opera experience. His proposed project is titled 'Frederick Septimus Kelly: The Lost Olympian'. Access to the Library's manuscripts and diaries will help him to establish an accurate chronology of Kelly's works. At the end of his fellowship, Mr Wickham will deliver a lecture-recital and prepare the Kelly manuscripts for publication.