

Friends

NEWS | SUMMER 2021



MESSAGE FROM THE CHAIR

Dear Friends

We're looking forward in 2022 to once again fully appreciate the Library's wonderful collections and events and to enjoy each other's company on-site.

Despite the challenges this year, the Friends have continued to support the Library and stay connected. We're wrapping up the year on a positive note—announcing the winners of the 2021 Creative Arts Fellowship and Friends Medal. Dr Tonya Lemoh will explore Henry Handel Richardson's little-known creative journey in music. And Margaret Goode is this year's medal recipient. More on Tonya and Margaret in the Autumn newsletter.

Friends-exclusive events are being planned for next year, including special exhibition previews and a White Gloves event, and, via Zoom, author discussions and Curious Collections. We're also looking forward, in partnership with the Australian Garden History Society, to finally welcoming Glenda Korporaal for her talk on Marion Mahony Griffin. Keep an eye on the online Friends Weekly News for details on dates and bookings for all events.

The Annual General Meeting, 30 November, was the occasion to thank the outgoing Friends Committee and to welcome the 2022 Committee. Members may serve a maximum of 3 consecutive years under our Rules of Association: there will be 8 new members joining the Committee. My appreciation to all who served on the Committee for your commitment this year and to the Library staff who directly supported the Committee and all Friends. More details are provided on the Friends page on the Library's website.

Finally, thank you to all Friends for your continuing support of the Library and our association. It has been a pleasure being a member of the Friends Committee during the last 3 years and part of such a wonderful group.

My best wishes for a safe and happy festive period and coming year.

Kerry Blackburn | Chair



ILLUSTRATING THE ANTIPODES: GEORGE FRENCH ANGAS IN AUSTRALIA AND NEW ZEALAND, 1844–1845

Aged just 21, George French Angas arrived in Adelaide on New Year's Day, 1844, ready and equipped to create a meticulous visual record of the new Province of South Australia. 18 months later he had not only achieved that goal, but had also produced more than 200 sketches and watercolours of Māori and New Zealand life and scenery. During 1846 Angas exhibited his works at London's Egyptian Hall, with the primary aim of attracting subscribers to his 2 magnificent folio editions: *South Australia Illustrated* and *The New Zealanders Illustrated*. Each volume contained 60 hand-coloured lithographs based on his original watercolours. These publications were complete by 1847, together with Angas's 2-volume account of his antipodean journeys, *Savage Life and Scenes in Australia and New Zealand*

Illustrating the Antipodes, on view at the National Library until 30 January, not only reveals Angas as an accomplished artist

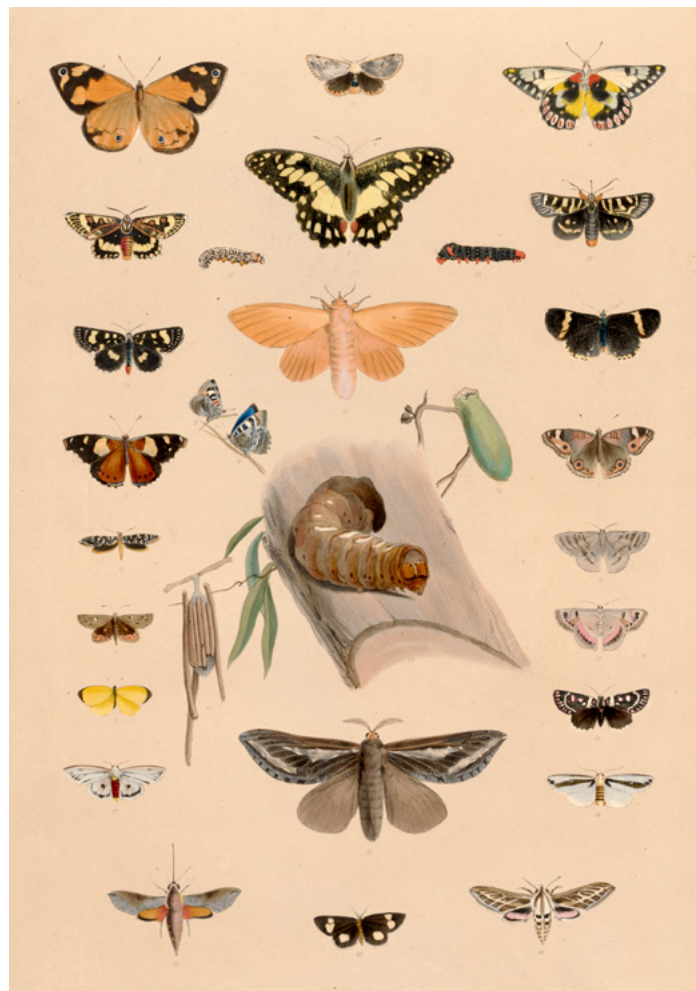
Charles Bagniet, *George French Angas*, 1848, nla.cat-vn7049890

with extraordinary vigour—it also supplies the back-story to this remarkable young man who combined his talent with remarkable opportunity. That opportunity was supplied by his father, George Fife Angas, one of South Australia's idealistic Dissenter-founders, whose massive investment in the province required exactly the sort of promotion supplied by his son's art. In this way, George French's rebellious and Romantic disposition became yoked to the colonial project.

Through 2 accidents of history, it has become possible to interrogate Angas's surviving oeuvre—more than 700 sketches in the National Library's collection and almost 200 completed watercolours held mainly in Adelaide institutions—and to reconstruct the chain of events provoking this outpouring of creativity. The first 'accident' flowed from Angas's own decision to sell his watercolours in Sydney, following his return to Australia in 1850 and his realisation that he could no longer rely on his art to support his growing family. Angas's sister Rosetta became aware of his decision and purchased the collection of almost 200 watercolours; it was subsequently donated to Adelaide's Museum and Art Gallery. The second 'accident' related to Angas's surviving field sketches, which were inherited by his eldest daughter, Annie, who resided in Chile. During the late 1960s, Jose Calvo, husband of Annie's granddaughter, offered to sell these sketches to Australia's National Library through the Australian Embassy in Chile. The collection was acquired and carefully conserved; the sketches became the key to unlocking the sequence of Angas's visual record during his various expeditions within Australia and New Zealand.

My initial idea had been to write a full, illustrated biography of George French Angas, whose own family background, early career and progression from artist to naturalist is also reflective of the phases and events of British imperialism and colonialism during the 19th century. For Angas barely drew breath following his Egyptian Hall exhibition, setting off for an extended tour of South Africa during 1847–1848. This resulted in yet another beautifully illustrated folio publication (*The Kaffirs Illustrated*, 1849). It was only serious illness and his marriage to Alicia Moran (sister of his young Irish assistant in South Africa) which halted his rise as an artist, obliging him to take a steadier job at the Australian Museum in Sydney during the 1850s. For 7 years Angas built his expertise in conchology, assembling the first major museum collection of Australian shells. From this base he became the acknowledged expert in the field, so that when he and his family returned to England in 1863, Angas had made the transition from Romantic artist and poet to an empirically-minded scientist and specialist conchologist. That broader trajectory is still to be traced; it was beyond the scope of my project with the National Library, which involved focusing upon the series of 'journeys into the bush' made by Angas in Australia and New Zealand during 1844–1845.

Angas's early training as a natural history artist (tutored in London by Benjamin Waterhouse Hawkins), coupled with his own, original eye for tiny but relevant detail (evident in his boyhood drawings), separates his colonial scenes, landscapes and portraits from the looser, more impressionistic output of colonial artists such as S.T. Gill, for example. Today, ethnographers and cultural historians rely on Angas's fine delineations of artefacts and material culture,



just as naturalists use his careful depictions of native vegetation to reconstruct historical landscapes. Importantly though, Angas was not limited in his artistic expression by this commitment to accuracy; his control over light and tone in his landscapes and portraiture always enabled him to impart another dimension to his work, conveying a sense of place or a sense of an individual's personality and humanity. That quality was appreciated in his own time, and is most evident of course in his original watercolours. *Illustrating the Antipodes* includes a number of these works, displayed for the first time since the 1846 Egyptian Hall exhibition.

Visit the Library before 30 January to see the beautiful exhibition of artworks, sketches and books by George French Angas.

The fully illustrated hardcover *Illustrating the Antipodes* by Philip Jones is available to purchase from the Library bookshop, instore and online.

Dr Philip Jones | South Australian Museum, Exhibition curator

INTERNATIONAL DAY OF PEOPLE WITH DISABILITY

The United Nations International Day of People with Disability (IDPWD) is celebrated on 3 December. The aims are to increase public awareness and acceptance of people with disability, celebrate their contributions and promote equality. The World Health Organisation reports that 15% of the world's population have some form of disability.

The 2021 theme is 'Building back better: towards an inclusive, accessible and sustainable post COVID-19 world by, for and with persons with disabilities'. The Australian Government assists with funding and many communities hold special events.

What does the Library offer for people with disability?

The National Library has ongoing initiatives to support people with disability and, through the collections, recognise their achievements.

PHYSICAL FACILITIES

Search 'Accessibility' on the Library's website to plan a visit to the building—reserved parking, ramps, doorways, wheelchair availability.

BindiMaps

In 2020, the Library became the first Canberra cultural institution to introduce a new indoor navigation system, *BindiMaps*, to assist vision-impaired visitors with directions to safely and independently navigate within the building.

The mobile-phone app, downloaded from the Library's website, is a personal navigation system using an audio guide-track. Installed throughout public areas in the building are 200 Bluetooth beacons that assist *BindiMaps* app visitors to be directed to their desired location.

Technology aids

In the Main Reading Room, visual and hearing aids are provided:

- Optelec Clearview C video magnifier for magnifying images onto a computer screen
- JAWS (Job Access With Speech) screen-reading software providing speech and braille output
- On screen magnification
- Trackball mouse

The Theatre and Ferguson Room are fitted with hearing induction loops for improved sound quality for visitors with hearing aids.

THE COLLECTIONS

National Braille Collection

The Library holds a Reserve Collection of seldom-used braille books of a serious or reference nature, transferred from braille libraries throughout Australia and numbering more than 3,500 items. Among them are:

- *The Second World War* by Sir Winston Churchill, 1948
- *Abraham Lincoln: a play* by John Drinkwater, 1924
- *Captain of the Queens: the autobiography of Captain Harry Grattidge, former Commodore of the Cunard Line* by Harry Grattidge, 1956

Browse the collection by entering 'braille' as the search term then select 'call number' as the field. The works in the collection may

be borrowed under the same conditions as other collections in the Library. Use the e-call slip facility to request items for delivery to the reading rooms.

Digitised Braille Maps

Maps in braille are rare. Among the Library's holdings is an 1889 German map of Australia, the near north and Pacific region. In braille are printed German and embossed text, and coordinates; land masses, mountainous areas, lakes, rivers and state borders are shown by map surface elevations; and depressions and oceans by raised horizontal lines.

Oral History of Paralympians

The Australian Paralympic Committee and the Library signed an agreement in 2010 to record the oral histories of a number of people responsible for the growth and success of Paralympic sport in Australia. This followed the establishment in 2009 of the Australian Centre for Paralympic Studies to preserve its heritage and build its knowledge base.

The Australian Centre for Paralympic Studies Oral History Project now holds 66 interviews, from our first Paralympians in 1960 through to athletes in the 2000 Sydney Paralympics and since. Among the oral histories online are those of athletes Nick Dean, Kevin Coombs and Joe Marlow and organisers John Yeo and Anne Green.

Trove holds over 3,000 images gathered by the project that document the triumphs and travails of every Australian Paralympics team. There are also biographies for athletes like Louise Sauvage and multi-medallist and current commentator Kurt Fearnley. Images from the highly successful Sydney 2000 Paralympic Games are currently on display in the Treasures Gallery.

Greater recognition of the valuable roles Australians with disabilities play in our society will continue through the Library's commitment to growing and digitising its collections.

Margaret Nichols | Friends Committee member, Library volunteer



Martin Kunz, *Tactile and braille map, Australien*, 1889, nla.cat-vn6376876

WALTER RALSTON BUNNING CMG: VISIONARY ARCHITECT AND TOWN PLANNER

The National Library has 3 interviews with Walter Bunning in its oral history collection. His voice can communicate powerfully, perhaps more than words on a page, the character of the man who designed the Library building.

Bunning (1912–1977) says the Library building was the high point of his career. In these recordings, he talks unaffectedly about the rest of his career which has left Australia with a legacy much greater than just our beautiful building.

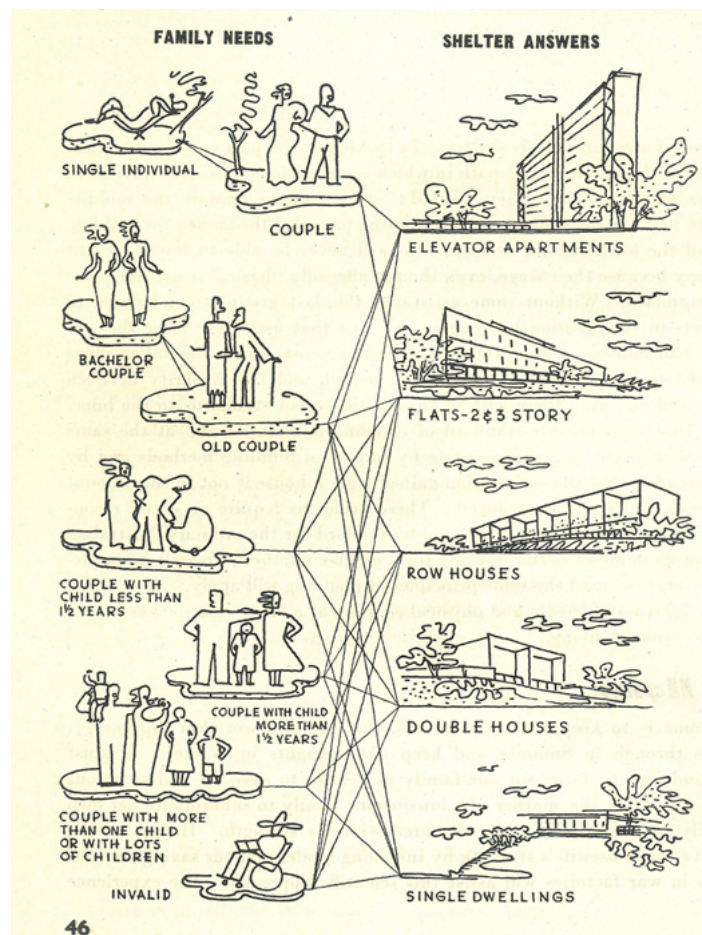
Architect and town planner, Bunning saw the two as inextricably linked and campaigned tirelessly on his vision for the future of housing and the environment. He did much *pro bono* work to establish and entrench town planning in our cities and suburbs, including:

- planning frameworks incorporating housing standards as a standard part of new developments in all town councils
- articulating and legislating for a framework for environmental impact statements when mining or industrial development proposals are being considered
- introducing the idea of strata housing in Australian cities in his book *Homes in the Sun* (1945) in which he also deals with designing Australian homes for the Australian environment rather than for the English/northern European environment
- redevelopment of The Rocks in Sydney, incorporating both restoration of historical buildings and development of medium and high-rise office and residential buildings

Especially powerful in the recordings is Bunning's recounting of his work on the Commonwealth Housing Commission Inquiry of 1943–44 that became a major influence on his subsequent career. Dr H.C. 'Nugget' Coombs, Director-General of Post-War Reconstruction, who saw that housing needs were becoming critical as a result of bans on making and buying building materials for other than military purposes, appointed Bunning to the Commission.

Bunning, as executive officer to the Inquiry, took evidence in all major cities of the conditions of people's housing. He was appalled at much of what he saw, seeing people living in 'terrible' conditions which he believed no-one in a wealthy country like Australia should have to tolerate. He saw the social and economic costs of poor housing and says it was an experience which stayed with him for life. Among the Inquiry's influential 1944 report, largely written by Bunning, was a recommendation that each state have a planning framework with housing standards to which all new housing assets would be subject. One of the standards was that there should be 12 squares for a family of 4, and a separate bedroom for the parents. You can read all 328 pages of the report, digitised and online at nla.obj-851519579.

Following the Inquiry Bunning led a social campaign to get better housing and environments for people to live in. He says 'of course, the establishment regarded me as quite left-wing, unsound, and I was branded as a communist' but he did have the respect of many people and of the Chifley Government which he regarded as 'very progressive at that time and for that time'.



You can listen to Bunning's interviews online by entering his name in the catalogue and 'Audio' as the field.

In designing the Library, Bunning's principles of environmental impact, functionality and the importance of history are evident. He was cognisant of how the building would fit within its landscape; it should be 'a calm building, heroic, generous' that would last 500 years; with the interior informed by operational necessities; and the artworks and furniture integral to the overall experience of visitors. And Fred Ward was his choice to design the furniture.

Margaret Goode | 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 on-site 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.

FREDERICK CHARLES WARD: TIMELESS DESIGN

Fred Ward (1900–1990) was part of the influential network of artists in Melbourne in the 1920s and 1930s. In 1929, he began making simple, functionally expressive furniture for the family's newly acquired home in Heidelberg. As soon as he had made something, friends bought it from under them!

Ward believed that Australia should have its own furniture style, not one imported from Europe; simple, without carving and fussy curlicues and dark staining, and using Australian hardwoods. He believed everyone should have access to well designed, functional furniture.

After seeing his work, Myer Emporium invited Ward to establish a furniture design studio. In the late 1940s he was invited by Professor Brian Lewis to lecture in the School of Architecture at the University of Melbourne. In 1952, after winning a competition to design the furniture for ANU's University House, for which Lewis was the architect, Ward moved to Canberra. He was then invited to set up a Design Unit at the ANU—a first for any university in the world.

After establishing a private practice in 1961, Ward was commissioned by the National Capital Development Commission to investigate furniture suitable for museums and libraries, including in Europe.

Library architect Walter Bunning, with whom Ward had worked at ANU, invited him to design the furniture and interior of the new building. His tools were simple—pencil, paper, ruler, large drawing board and T-square—no computers or photographic techniques.

Ward designed all the furniture for the Library, from the large tables in the reading room to the woven cane wastepaper baskets. He developed the card catalogue drawers, and the high, narrow tables they rested on.



and proportions of his pieces and relevance to the architectural space. His furniture was designed to withstand a lifetime of knocks and misuse—and the original tables in the reading room have withstood over 50 years of use.

Ward believed in an honest showing of the jointing details, for example a barefaced exposure of tenons and wedges in the joining of arms and backs of chairs. He preferred simple, oiled satin surfaces for finishes, minimising hard reflections and allowing the grain and colour of the natural timber to be enjoyed.

The wastepaper baskets seen around the Library are functional yet elegant. Derek Wrigley, a close colleague of Ward, said Ward loved the basic crafts in which natural materials were used, in this case wicker work. 'I feel the wastepaper baskets are a bit of fun on Fred's part—a reminder of our past and that metal and plastic rarely have that warm, human quality. Wood, wicker, natural yarns have a visual as well as a physical warmth which relates well with our human qualities.'

At a talk to celebrate the 50th birthday of the Library, Wrigley recalled Ward saying: 'Architecture on its own might create a pleasant environment externally but without all the many elements of furnishing its interiors would be utterly useless to human beings'. As Wrigley noted: 'We owe it to people like Fred to make us more aware of the value of the many items we tend to take for granted'.

The furniture designed by Ward, which is still used throughout the Library, is a testament to its good design and the careful way in which it was made.

Meredith Hinchliffe | Friends Committee member

Card Catalogue for the National Library of Australia by Fred Ward

Waste paper baskets designed by Fred Ward, in situ in the Main Reading Room

MEET DR CONOR McCARTHY

Conor, you're the Library's first Director of Philanthropy, charged with realising the *Treasured Voices* fundraising strategy. What is this about?

We want to unlock the Library's amazing collections and transform public access to Australia's history and culture by bringing more of the collections online for everyone. People today source so much information online and, as we know, what we find isn't necessarily accurate. It's vital to have reliable sources, and the Library is a trusted resource.

Your position is new but fundraising by the Library isn't. What has changed?

The Library has been fundraising for many years, but in 2018 the Library Council approved an ambitious 10-year plan to share the collections more widely. Digitisation is a key focus as well as fellowships and scholarships. *Treasured Voices* received \$10 million seed funding from the Australian Government, now our challenge is to reach the target.

The Library announces a theme for its fundraising each year. Why this approach?

People are passionate about topics. We raised a record amount through our tax appeal this year, \$209,000, to fund the digitisation of the papers of the Australian Federation of Women Voters (AFWV) and their long journey towards equality for women. The great news is that we can say to donors, you'll begin to see tangible outcomes very soon—next year! Last year, with 'Banjo' Paterson as the focus, we digitised the family-held papers, newly acquired, to reveal more of the legendary bush poet.

Donors always have a choice; choosing to support the year's priority theme or the general collection, with its larger list of priorities. Our total philanthropy funds raised in 2020–2021 were a fantastic \$2.73 million in gifts and pledges—invaluable for our goals!

Your enthusiasm for your work is very evident. What drives you?

Very strong coffee! But most importantly, it's connections with people—Library staff, donors and supporters—shared passions, and coming together to make things happen. The size and impact of gifts is not necessarily proportionate. All donations, large and small, are appreciated but it's what can be achieved through those funds that matters to me.

You moved from academia in Ireland and England into philanthropy in Australia. Why the change?

My 'almost accidental' move into philanthropy has continued for 20 years! In my 20s, after my PhD at Trinity College, Dublin, I was writing and teaching English Literature in Ireland and at Durham University, England. I moved to Sydney and needed a job—and found a temporary position in the University of Sydney which had just created a fundraising office. I then moved into higher education funding and fundraising consultancy. There's a certain level of continuity between education and cultural institutions so the Library is now a great fit for me.

You're also a writer on literature, poets, other writers and fundraising. Tell us of a couple of your different works.

I started with a book based on my PhD thesis, *Love, Sex & Marriage in the Middle Ages*, and a new edition is out soon. And my latest is *Outlaws and Spies: Legal Exclusion in Law and Literature*.

What are you looking forward to post-COVID restrictions?

Working again in our fantastic building with our small team and all the staff we interact with back together on-site; welcoming people back to on-site lectures and events; and continuing to discover the amazing collections where I am learning so much about Australia's culture.

How do you see your relationship with the Friends of the Library?

The Friends are Platinum Patrons, wonderful supporters of the Library. You make a huge difference in many ways: as organisation and personal donors, through Fellowships, and promoting what the Library is achieving through its philanthropy program. The Friends Creative Arts Fellowship is a great example: the Fellow adds to their scholarship, the Library's collections are enriched through the research, and the wider community gains access and insights into aspects of our history and culture.

Conor McCarthy in conversation with Kerry Blackburn and Janice Taylor | Friends Committee



Dickinson-Monteath Studio, *Australian Federation of Women Voters, delegates to the 3rd Triennial Inter-state Conference held in Melbourne, May 1930*, nla.cat-vn5816503

Correspondence from the Records of the Australian Federation of Women Voters, NLA MS 2818

SPOTLIGHT ON LIBRARY & ARCHIVES NT

Library & Archives NT (LANT) is a young organisation compared to many libraries in the states. The State Reference Library was established in 1980 following the Territory achieving self-governance in 1978, becoming the NT Library in 1995. In 2019 the Library joined with the Northern Territory Archives Service to become Library & Archives NT, with a remit to collect across the full range of the Territory's documentary heritage including government archives.

The Territory has a long and rich tradition of knowledge and storytelling, much of which is embedded in the country itself and springs from Aboriginal cultures that stretch unbroken for more than 65,000 years. LANT recognises that the documentary records of Indigenous cultures often reside in formats that are not paper-based including rock art and painting on bark and canvas.

The LANT's vigorous collecting program, together with donations from current and former Territorians and their families, has brought together a rich and diverse collection—photographs, books, personal and community archives, maps, newspapers, oral histories, ephemera and audiovisual materials.

The government archives collection includes survey notebooks, police journals, cabinet records, mining registers, maps, plans, court records, correspondence and photographs. Each year the public release of 30-year-old cabinet records is eagerly anticipated; providing insight into the issues faced by the government of the day and the life of Territorians 30 years ago.

LANT has an active digitisation program with collection items made searchable online through their Territory Stories database. Their social media reaches overseas: the biggest follower being Indonesia, then the United States and United Kingdom; a recent story had over half a million views worldwide.

Human memories of significant events are often not preserved in documentary form and oral histories can fill these gaps in our knowledge. The oral history program began as a means of capturing the recollections of government officials in 1983 and since then its remit has expanded to include the Territory's social history, with emphasis on immigration, the Second World War, pastoral industry, and life and culture in the towns and remote areas. To date about 3,000 interviews have been recorded and approximately 20% of interviewees in the collection are First Nations people. Maximising the participation of First Nations people ensures their experiences and perspectives are preserved and can be shared with generations to come.

LANT also oversees library sector services in the Territory, providing support to some of the most remote libraries in the world. There are 31 public library services across the Territory, serving a culturally and linguistically diverse, mobile and often remote population of 240,000 people. LANT provides learning and development opportunities, a Territory-wide library management system, free public Wi-Fi to 48 remote Aboriginal communities, and funding for collections and eResources.



Their 3 public sites are the NT Library, NT Archives Centre and Alice Springs Reading Room. The NT Library is located at Darwin's Parliament House. Overlooking Darwin Harbour, the building sits on the site of the original Post Office and Telegraph Station which was destroyed during the first bombing raid on the Top End on 19 February 1942. An example of contemporary tropical architecture, it is fondly referred to as the wedding cake by locals. A new building project is underway which will see the NT Library move to the new Charles Darwin University Education and Community Precinct in 2024, creating a site for lifelong learning into the future.

And if you're visiting Darwin, enjoy their *A Territory Story* exhibition that showcases their unique history and culture, and connects you to their land.

Janice Taylor | Friends Committee Deputy Chair

With thanks to Library & Archives NT

Letter of appreciation to Justice Samuel Mitchell, first judge of NT Supreme Court, after his resignation, 9 April 1912

NT Library is located in Parliament House, Darwin

THE LIBRARY'S SPOTLIGHT ON THE NT

Interested in searching more on the 'Top End' and 'Red Centre'? You will find a wealth of material in the National Library's collections—on the history, people, places and culture of the Northern Territory.

Whether your interest is in maps, music, newspapers, the landscape, oral histories, Indigenous culture, pioneers or more, your search will elicit a fascinating range, online or accessible in the National Library.

Just a few are maps charting the Territory coast from the time of the first European sighting of *Terra Australis* by Willem Janszoon aboard *Duyfken* in 1606; images and maps of the 4,700-year-old Henbury Meteorites site; newspapers and gazettes dating back to 1869; images from the devastating cyclone of 1897 and Cyclone Tracy in 1974 and the Second World War bombing of Darwin; personal stories from the Bringing Them Home oral history project; folk music and Indigenous songs from the Territory; and items showing the modern, vibrant city Darwin is today.

Together, the collections in the National Library and the Library and Archives NT are preserving and making accessible the history and the culture of the Territory to all Australians and people overseas.

Kerry Blackburn | Friends Committee Chair, Library volunteer



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 **FRSUMM2022** entered when booking. This code is valid from 1 December 2021 to 28 February 2022 and does not apply to Friends events (select the member's ticket option) or events that are free of charge.

FRIENDS EVENTS

Friends exclusive events are again being planned for 2022—for details and bookings, see the online Friends Weekly News emailed to members and the Library website.

January: 'Welcome back' informal gathering

February: *Marion Mahony Griffin: In her Own Right*, talk by her biographer Glenda Korporaal, presented in partnership with the Australian Garden History Society (deferred from 2021)

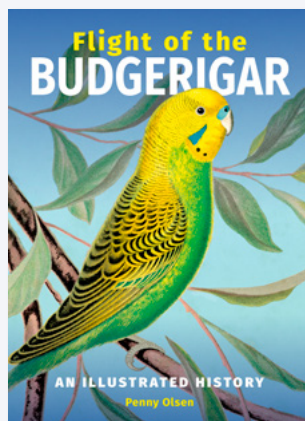
March: Preview of the special exhibition *On Stage*

Other activities being planned for later dates include the always popular White Gloves event, and the Meet the Author and Curious Collections Zoom events.

Everyone is welcome at the Library to see the special exhibitions *Illustrating the Antipodes: George French Angas* (closing 30 January) and *On Stage* (opening early March); the latest Treasures Gallery exhibition; and *Circus* (opening 14 December) in the Collections-in-Focus space.

NATIONAL LIBRARY BOOKSHOP SPECIAL OFFER FOR FRIENDS

Friends will receive a 20% discount on copies of *Flight of the Budgerigar* when purchased between 1 December 2021 and 28 February 2022, online and instore.



To claim your 20% discount on *Flight of the Budgerigar*, use the promotional code **FRSUMM2022** at checkout. You can also use this code to apply the usual Friends 15% 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.



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

Florenz Bleeser collection of photographs of Palmerston and the NT, *Driving Between Termite Mounds*, 1890s, nla.cat-vn3797819