

MESSAGE FROM THE CHAIR

Dear Friends

What a difference in a year!

This time last year the Friends Committee was awaiting, with some trepidation, the launch of our Zoom initiatives, aimed at remaining connected with members while the Library was closed due to COVID-19 restrictions. Now, we are delighted that we can welcome Friends to the Library and continue the successful online initiatives.

Friends events are notable for the many different aspects of the Library's extensive collections, and collaboration with other organisations, that our members are introduced to. Already this year, we've enjoyed presentations on architecture, the exhibitions in the Library's galleries and objects from the Maps Collection; and 'zoomed' with award-winning author Tony Birch. The performance by Friends Creative Arts Fellow for 2021 David Wickham of works by composer F.S. Kelly was enthralling. And if you missed our signature White Gloves event in May, you can read about some of the rare and beautiful books we were privileged to see in this newsletter.

Our program for the second half of the year promises to be interesting and varied. Our weekly eNews will bring you the latest information on all our events. We still have some limitations on numbers to be COVID-compliant so be sure to book early.

We're planning to revitalise the Friends pages on the Library's website to make them more interesting and accessible. Keep an eye out in the coming months. The Friends Committee is also looking to review our membership fee structure, unchanged in the last four years. We will keep you informed.

Friends of course appreciate the importance of the Library in our national cultural landscape. However, it is particularly pleasing that the Library now has three more items from its collections added to the UNESCO Memory of the World Register—and Friends and volunteers have contributed to this recognition!

Kerry Blackburn | Chair

A Nation Imagined—Artist William Macleod



Caricatures of Sir Henry Parkes by William Macleod in the exhibition

The Picturesque Atlas of Australasia, the inspiration for the current exhibition at the Library, reflects a settler-colonial view of the first 100 years of colonial settlement. The multi-volume *Atlas* was a major cultural undertaking in nineteenth-century Australia yet it is not well-known today. The land and its people are presented through some 800 images of events, portraits and monuments, more than 130 of which are in the exhibition, 30 maps and text from writers, academics and others.

While many artists, photographers and engravers contributed to the *Atlas*, just seven male artists produced more than 90 percent of the signed drawings it contained. William Macleod was the artist for the majority of the portraits, as well as producing caricatures of leading figures of the day.

Born in London in 1850, Macleod came to Australia aged 5. He had a miserable childhood after his widowed mother married portrait painter and drunkard James Anderson. After studying art, Macleod worked as a painter, designer in stained glass and schools drawing master.

In his early twenties he began contributing drawings to Sydney newspapers and journals and gained a reputation as a portrait painter whose work was hung at exhibitions in Sydney and Melbourne. He illustrated the lead-story in the first edition of *The Bulletin* in 1880 and became a regular contributor—including as a ‘prominent freelance contributor of robust cartoons’. After his work with the *Atlas* finished, he became business manager of *The Bulletin*, joint owner, and for nearly 40 years was actively engaged in its management. Macleod died in 1929. In the Canberra region, examples of Macleod’s stained-glass work can be found at St John the Baptist Church, Reid, St Thomas’s Church, Molonglo, and the Anglican Church, Duntroon. 108 117

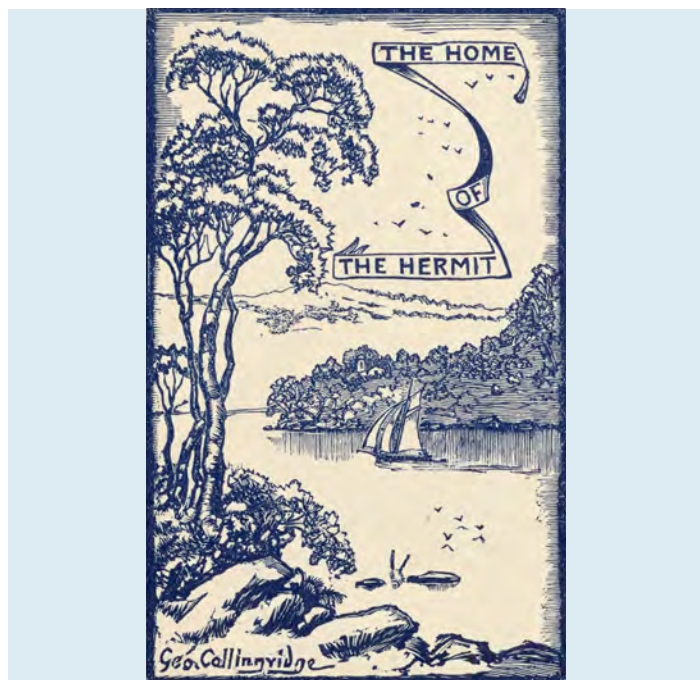
A Nation Imagined: The Artists of the Picturesque Atlas of Australasia, presented by the Library in partnership with the Art Gallery of New South Wales, was co-curated by Dr Gary Werskey from the University of Sydney and Natalie Wilson from the Art Gallery of New South Wales. While there are familiar images of how Australia saw itself in the late nineteenth century, there are interesting images of what life on the frontier was like. The exhibition is open until 11 July 2021.

Library Volunteers Project Team

Among the unexpected sidelights from special exhibitions at the Library can be personal connections with family and descendants. This was the case in *A Nation Imagined*. The family of George Collingridge (1847–1931) had deposited a significant collection of his papers and works to the Library, and some of his works and tools are featured in the current exhibition.

However, a connection from Friends Committee deputy chair Janice Taylor led to George’s granddaughters Winsome and Edith Collingridge attending the exhibition opening. They were delighted with the exhibition and to see their late grandfather feature in it. George had been a sought-after engraver in Europe before moving to Australia in 1879 where he enjoyed a distinguished career as an artist, engraver, author and linguist.

Kerry Blackburn | Friends Committee Chair, Library volunteer



George Collingridge’s *The Home of the Hermit*, c.1880s, nla.cat-vn360410

UNESCO Australian Memory of the World Register

The National Library is integral to building and preserving the nation’s memory. More of its countless treasures have been recognised this year in the Australian Memory of the World Program. And the Friends and volunteers of the Library have made significant contributions to this recognition.

The program, conducted under the auspices of UNESCO, was established in 2000 to honour and preserve documentary heritage of significance to Australia and the world. The items included are unique, irreplaceable and influential in our history.

Among the 10 items inscribed on the Register in 2021, three are held in full or in part in the Library.

The Library’s papers of Lady Jessie Street (1889–1970), feminist and lifelong social activist, are now inscribed on the Register. Through the financial support of the Friends (to mark Anne-Marie Schwirtlich AM’s service as Director-General of the Library, 2012– 2017), a selection of Jessie Street’s papers were digitised and can be accessed on nla.gov.au/nla.cat-vn7578918 and nla.gov.au/nla.cat-vn1507836.

Holdings for Australia’s performance heritage are dispersed through a range of cultural, archival and academic institutions. This was recognised by the collaborative Performing Arts Heritage Network which successfully nominated the J.C. Williamson Ltd Distributed Collection. Among the many holders of business records of ‘The Firm’, which dominated Australian entertainment from the 1870s to the 1980s, the National Library was identified as one of six institutions whose collections best represented the company. Use the ‘finding aid’ to research the J.C. Williamson manuscripts in the Library.

Our performance heritage has also been recognised in AusStage. Hosted by Flinders University, AusStage preserves and showcases live performance in Australia. It is the world’s oldest and most extensive digital humanities platform, and covers plays, musicals, burlesque, dance, corroboree, circus and more. Among the contributors to the database for more than five years have been volunteers and Friends of the Library. Their work, which continues, is focussed on the Library’s holdings of music and theatre ephemera and the J.C. Williamson Collections—painstaking, intriguing and often revelatory.

You can explore our cultural heritage through AusStage with its more than 350,000 events, artists, organisations and performance venues that go back to the time of early European settlement at www.ausstage.edu.au/pages/browse/.

The 79 items in the Australian Memory of the World now include 12 items held in the National Library; seven in full and five in part. Go to www.amw.org.au to see the Register.

Kerry Blackburn | Friends Committee Chair, Library volunteer

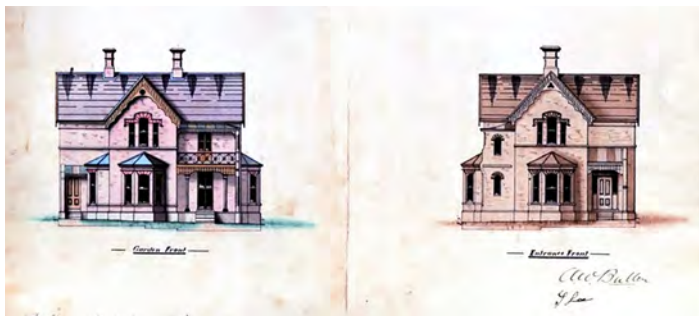
Read the latest Friends blog posts at nla.gov.au/friends.

A Welcome Return

The Friends first in-person event since the start of COVID was held in the theatre at the Library in February. Goulburn Heritage Group members Daphne Penalver and Linda Cooper gave a fascinating presentation on the work of Edmund Cooper Manfred, a leading architect in Goulburn from 1879 until his death in 1941. Much of his work survives in Goulburn to this day. He designed not only private houses but some of Goulburn's fine public buildings, such as the Town Hall and Hospital.

The architectural practice documents for E.C. Manfred, Architect and Surveyor, and Manfred and Son have survived almost completely intact; and the vast majority of these records were gifted to the Goulburn District Historical Society by E.C. Manfred's grandson. In 2007 the Society received a Heritage Grant from the Library to carry out a Preservation Survey of the museum and archives collection held at St Clair Villa Museum which included the Manfred Collection. That survey supported the premise for seeking a grant in 2011 to have the large collection of drawings on linen encapsulated in Mylar by Preservation Australia. The nineteenth and twentieth century architectural practice documents are rare, possibly unique and, not least importantly, supported by the majority of buildings designed and built still standing and in good condition today.

Daphne and Linda's talk was informative and entertaining, with many a good local story. They displayed on screen many of the superb architectural drawings of Manfred. Friends were also treated to viewing a sample of the originals, one of the pleasures of an in-person event at the Library.



Bullen Residence, Addison Street, Goulburn

Daphne and Linda have developed self-guided walking tours of parts of Goulburn that feature the work of E.C. Manfred. These booklets show architectural drawings matched with photographs of the buildings today and can be purchased by contacting the Goulburn District Historical & Genealogical Society at historygoulburn2580@gmail.com.

Take yourself to Goulburn, armed with these guides, and walk the streets to admire the architecture of E.C. Manfred.

Margaret Goode | Library volunteer

Olympic Torches: Spectacle and Drama

The Olympic flame has become one of the most powerful symbols of the Olympic Games. The design of the torch to carry the flame is a matter of pride and ingenuity for host countries—as it was for Australia for the 1956 Games held in Melbourne and the 2000 Games in Sydney. Torches from these Games are on display in the entrance to the Treasures Gallery.

The differences in style and advances in technology over four decades are striking.

The torch for the Melbourne Games was based on the classically-influenced model first used for the 1948 Games held in London. It is chalice-shaped at the top with three sets of Olympic rings stamped onto the lip. Made of diecast aluminium alloy and silver, 42 cm high and weighing 1.8 kg, each torch contains a fuel canister of naphthalene and hexamine. Two trucks as mobile workshops accompanied the relay to service the torches, with the fuel canisters needing to be replenished after each runner ran for approximately one mile. The torches were designed by EMI Australia and produced in England.

After arriving in Australia from Greece via several Asian countries, the torch relay began in Cairns and 3,118 torchbearers carried the flame 20,000 kms to Melbourne. The first runner was a Cairns man of Greek parentage, the second an indigenous Australian. Ron Clarke, the Australian junior mile record holder, lit the cauldron in Melbourne. However, the lighting was not without drama: the torch sparked, showering Clarke with hot magnesium, burning holes in his shirt, and when he dipped the torch into the cauldron, it burst into flame singeing him further! Fortunately, it was not too serious and Clarke went on to a brilliant athletics career.

The torch for the Sydney Games reflects a very different design brief and technology. It was recognised with an Australian Design Award and its burner system resulted in a new patent.

The inspirations for the torch were the Sydney Opera House, Pacific Ocean and boomerang. Its three layers represent earth, fire and water: the silver inside layer is polished stainless steel (and contains the propane and butane fuel system); the blue middle layer is anodised aluminium (and contains the fuel reservoir); and the outer white layer is powder-coated aluminium. The emblem of the Games features at the top of the torch.

The torch was the result of collaboration by Blue Sky Design with model makers and manufacturers, all from Sydney, the RMIT University Centre for Design, and the University of Adelaide School of Mechanical Engineering. It is 77.5 cm high yet weighs only 1 kg (almost half the weight of the Melbourne torch), and even burned under water off the Great Barrier Reef.

The torch relay for the Sydney Games was the longest torch relay in Olympic history—27,000 km over 120 days. After the flame travelled from Greece via 12 Oceanic countries, Indigenous athlete Nova Peris-Kneebone led off the relay at Uluru-Kata Tjuta National Park. Some 11,000 torchbearers carried the torch through all states and territories. At the Sydney Olympic Stadium, seven of Australia's greatest women athletes carried the torch in the stadium where Cathy Freeman 'walked on water' before lighting a circle of fire which revealed itself to be the cauldron. However, the occasion was again not without added drama. The cauldron stopped moving for nearly four minutes, with a faulty sensor, and the gas cylinder lighting the flame was at risk of running out before the flame connected to the permanent gas line at the top. The technicians, albeit with some colourful language not heard by the public, kept their cool and initiated a back-up method. The spectacular lighting of the cauldron by Cathy Freeman became one of the iconic memories of the 2000 Olympics.

Kerry Blackburn | Friends Committee Chair, Library volunteer

Yesteryear: Aya-I-Ga and the Albert Medal

Among Imperial awards for acts of extreme bravery is the rare Albert Medal. In 105 years, there were just 568 recipients, including 27 Australians. One Indigenous Australian is among them.

In 1866, ten years after the Victoria Cross was created by Queen Victoria to recognise acts of extreme bravery under direct enemy fire, she issued a Royal Warrant to create the Albert Medal, naming it after her late husband Prince Albert. The medal was inscribed 'For gallantry in saving life at sea'. A subsequent Warrant in 1877 extended the award 'For gallantry in saving life on land'. The standard of heroism to be recognised was the highest possible with no or little likelihood of survival. In 1940, King George VI instituted the George Medal for 'acts of the greatest heroism ... in circumstances of extreme danger' and in 1971, the Albert Medal was discontinued.

The Library is privileged to hold the Albert Medal awarded in 1912 to Aya-I-Ga, an Indigenous man from the Northern Territory. What is his story?

The Roper River region, 600 kilometres south of Darwin—the traditional lands of the Alawa, Marra and Ngalakan peoples and cattle station country from the 1870s—was policed from the tiny township of Roper Bar. At the height of the wet season in February 1911, Constable William Johns, often known as 'Mulga Bill', set out to investigate the report of thefts from a fencer's hut on Hodgson Downs Station. Among the four Aboriginal men he arrested was Aya-I-Ga, also known as 'Neighbour'. As was common at the time, the prisoners were placed in neck chains for the 32-kilometre trek back to Roper Bar.

When they reached the Wilton River, it was in full flood. The prisoners managed to swim across; but, following on horseback, Johns' horse stumbled, rolled over and kicked him in the head, knocking him out of the saddle. The semi-conscious constable was in danger of drowning. Aya-I-Ga coiled his heavy chain around his neck, plunged into the swift-flowing, crocodile-infested river and swam to Johns. It took all his effort to drag his captor to the river bank and safety. He had risked his own life to save the constable's life.

The five continued on to the police station and trial where Constable Johns said of Aya-I-Ga: 'I have no evidence to offer'.

He was released, but the other three were convicted.

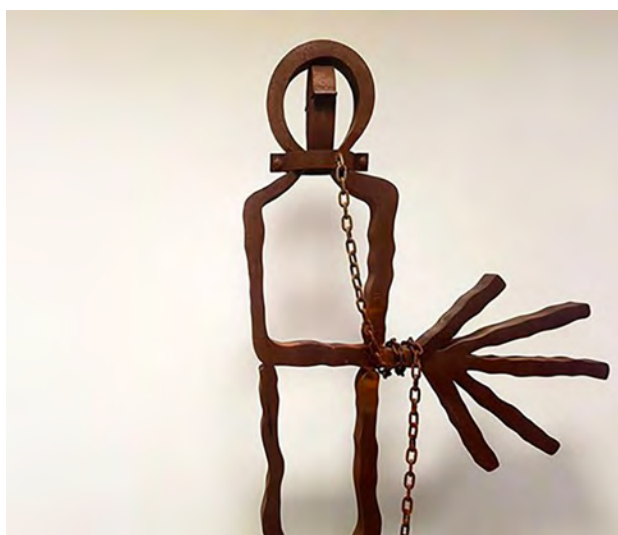
News of Aya-I-Ga's bravery spread. Initially averse, the Prime Minister eventually agreed to nominate Aya-I-Ga for a bravery award. In 1912, King George V awarded him the Albert Medal. After the presentation, Aya-I-Ga's medal remained at Government House, Darwin, 'to prevent it from falling into the wrong hands'; he was allowed to wear it on formal occasions.

The speeches by distinguished guests at the award ceremony were indicative of attitudes of the time. Bishop Gilbert White described the Aboriginal peoples as 'practical communists' who 'held property and everything in common' and to whom 'generosity and mutual help were regarded as matters of course'. He saw the nomination of the award as 'a courageous action on the part of the Government' that would 'be of service to those who were trying to raise the aboriginal to a higher standard of life'. Professor W B Spencer saw it as '[proving] that these children of nature were capable of higher things'. Judge D.J.B. Bevan commended 'a grand characteristic of the British race to recognise and appreciate courage in all its varied phases and ... the peculiar genius of their race to understand and assimilate the native races of many lands'. He too expressed 'trust that this ceremony would mark the beginning of a new era'.

Constable Johns went on to become Commissioner of Police in Adelaide. He kept in touch with his rescuer who he described as 'a fine specimen of Australian Aboriginal'. Aya-I-Ga served at times as a police tracker and was employed as a stockman on Hodgson Downs and Nutwood Downs stations until his death in 1954. In 1940, Aya-I-Ga was again involved in saving life, rescuing stranded Aboriginal people in danger of drowning in the flooded Roper River.

In 2010, Constable John's grandson, renowned Australian sculptor Greg Johns, created *Monument to Mulga Bill and Neighbour*. This 195-cm high work in corten (weathering) steel now stands in the Northern Territory Library inside the Parliament building. The final links of Aya-I-Ga's chain are free of rust and the hand that reaches out suggests help, hope and friendship. A replica of Aya-I-Ga's Albert Medal is held at the Northern Territory Library.

Kerry Blackburn | Friends Committee Chair, Library volunteer



The Albert Medal presented in 1912 to Aya-I-Ga, nla.cat-vn2131692; Aya-I-Ga wearing his Albert Medal (1912), nla.cat-vn2502122; Greg Johns (creator) *Monument to Mulga Bill and Neighbour*, 2010 corten steel, Collection Library & Archives NT.

AusStage—The Famous and Not So Famous

The 'AusStagers', our small team of Library volunteers, continue to enter data into the AusStage database and link it to Trove. Unable to access paper theatre programs during the COVID-19 shutdown at the Library, we turned to Trove-digitised items in the Library's PROMPT collection and were delighted to discover the famous and the not so famous.

The Library holds an extensive Dame Nellie Melba Collection, celebrated in 2008 with a Friends event. But we gasped when we came across the ornate, cream silk programs for the Covent Garden State performances to honour the marriage of the Duke of York and Princess Mary of Teck in 1893 and the coronation of King George V and Queen Mary in 1911.



Souvenir of the State Performance at the Royal Opera, Covent Garden Under the Management of Sir Augustus Harris : on July 4th 1893 by Command of her Most Gracious Majesty the Queen in Honour of the Marriage of their Royal Highnesses the Duke of York and the Princess May of Teck: Gounod's Romeo et Juliette, Royal Opera, Covent Garden, nla.cat-vn3297606.

The Melba story is well known. Melbourne-born Helen Porter Mitchell (1861–1931) left Australia in 1886 to train in Paris, where she adopted the stage name Melba, a contraction of her birth city, and emphasising her 'Australian-ness'. She was internationally renowned and enjoyed triumphal returns to Australia, including singing at the opening of Parliament House in 1927. AusStage records many of her performances and many 'Toasts to Melba'.

However, it's not just the famous who are now AusStager favourites. We had never heard of Tasmanian-born Emma and Clelia Howson whose international fame preceded that of Melba.

The sisters were born in Tasmania in 1844 and 1845, their father Frank having been 'recruited' to Van Diemen's Land in 1842 by entertainer Anne Clarke, the first woman to manage an Australian theatre, the Theatre Royal in Hobart. Frank is credited with introducing opera to the colony. He took every opportunity to highlight the talents of his young daughters in opera, operetta, classical music and burlesque.

We first came across Emma and Clelia when we entered PROMPT material on Lady Emilia Don and her 'greatest galaxy of talent' during her second tour of Australia in the mid 1860s. Her Ladyship's is another story in itself—her roles were often 'saucy', 'tantalising' and cross-dressing. In Tasmania, the Howson sisters and their father played major roles alongside her. A performance of *Little Treasure!* was 'for the benefit of the Misses Emma and Clelia Howson and Mr. F. Howson'.

Emma was said to have the better voice of the two 'nightingales'; Clelia was perhaps the better actress. Both regularly took on male roles and pushed boundaries of gender stereotypes.

In 1866, when the sisters left for the United States, they were well known as Tasmanian-born 'stars' of colonial theatre, although, through their extensive touring, New South Wales, Victoria and Tasmania all vied for 'ownership' of them. It was arguably the first time Australia had 'exported' Australian-born-and-bred 'stars'. They preceded Melba overseas by 20 years.

Emma went on to have a long and successful career. At Niblo's Garden on Broadway in 1871 she sang at the farewell benefit for J.C. Williamson. She studied in Milan and had seasons in Italy, Malta, Ireland and England, where she had her most acclaimed role as Josephine in *HMS Pinafore* in London in 1878.

Emma retired from the stage in the 1890s and taught voice for many years. She died in 1928. Clelia, whose fame had faded earlier, died in 1931, the same year as Dame Nellie.

Researching for AusStage led us to Nicole Anae's work on Tasmanian actresses in the nineteenth century. She writes about women, like Emma and Clelia, of great talent and enterprise who strongly influenced Tasmanian theatre and cultural identity. She credits the Howson sisters as 'significant conduits of social change'.

Do Dame Nellie and the Howson sisters have much in common? They were close to contemporaries; each was a 'star'; Australian-born; and achieved international fame. Dame Nellie is immortalised on our \$100 note and her work is still widely available. We AusStagers just happen to have stumbled across the Howson sisters and have happily given their fascinating story and aspects of Tasmania's theatre history a little more exposure. Read more in the Friends blog on the Library website.

Yole Daniels | Library volunteer

The Magic of Artists' Books

White Gloves are an eagerly anticipated event in the Friends program, and this year we were rewarded with a selection of the rarely-seen artists' books in the Library's collection. Our appreciation of their beauty and complexity was enhanced by guest speaker, artist and exhibitor Dr Caren Florance, and Library staff.

While artists have been associated with the written word since medieval times, artists' books are products of the twentieth century. A simple definition might be: artworks that use the form or concept of a book. But this definition belies their diversity: in format, structure, material, crafting and more. The book is the inspiration for the art work.

The artists' books on display for the White Gloves event provided wonderful evidence of the diversity of artists' approaches. Just a few are described here.

Poetry and oration is often a source of inspiration. Dave Wood's unique *Reedy River* (2015) is based on a poem by Henry Lawson. The concertina folded leaves are written in varying calligraphy techniques, and text is faced with intricate pure white paper cut sculpture panels to depict the story of the poem. Wood used recycled silky oak timber boards, hand-painted with reeds and finished in a gloss liquid glass epoxy resin to suggest the "pool of water" that "mirrors" / The changes in in the skies'.

***Reedy River* by Dave Wood, nla.gov.au/nla.cat-vn6975529**

Frank Caspars drew on the works of the fourteenth century poet Háfiz for his *Odes of Háfiz: the Prince of Persian lyric poets* (1987). Caspars wrote, illuminated and bound this elegant work in doe-skin leather with 23 carat gold leaf and gouache illumination in a semi-formal Italic hand and marbled end papers.

***Odes of Háfiz: the Prince of Persian lyric poets*, nla.gov.au/nla.cat-vn6297978**

Russian poetry is the subject of Caren Florance's *Shared rooms: Four Poems* (2001). She reveals poems, in different states, translated, imitated and using a 'ghost' technique—precious items protected in drawers to keep them safe for later readers.

***Shared rooms: Four Poems* by Caren Florance, nla.gov.au/nla.cat-vn3119973**

The words of former Czech President Vaclav Havel and the phenomenal and metaphysical world are explored by Dianne Fogwell in *Things of Science and Wonder*. She hand-carved all the text and images so that all elements 'were touched by my hands' in this beautiful volume.

The pristine look of these works contrasts with that of Stephen Dupont's *Raskols* (2005). He graphically depicts the Kips kaboni raskol group from Papua New Guinea—youth in crisis and their violence and anarchy to protect their communities. Dupont's use of aluminium covers to protect his concertina pages and the aluminium clam shell box in which the book is stored underline the hard edge to his subject matter.

***Raskols* by Stephen Dupont, nla.gov.au/nla.cat-vn3660925**

Family experience is a powerful inspiration for many of the artists. *Under the Act: an artist book* (2007) by Judy Watson presents the story of Aboriginal people who lived under the repressive *Aboriginal Protection Act* in Queensland in 1897. She draws on documents of her maternal forebears, found in the Queensland Archives, for her interpretation of their lives through 20 etchings with chine collé on Hahnemühle paper.

***Under the Act: an artist book* by Judy Watson, nla.gov.au/nla.cat-vn4384681**



Dianne Fogwell and Vaclav Havel, detail from *Things of Science and Wonder* by Dianne Fogwell, 2003, nla.cat-vn3062245.



Dianne Fogwell and Vaclav Havel, detail from *Things of Science and Wonder* by Dianne Fogwell, 2003, nla.cat-vn3062245.



Caren Florance, *Shared rooms: Four Poems*, 2001. With Anna Andreevna Akhmatova, Natalie Staples, Rosemary Dobson, David Campbell, Canberra School of Art Edition and Artist Book Studio & Canberra School of Art. Printmedia and Drawing Workshop. nla.cat-vn3119973.

Anna Maria Antoinette D'Addario's sister Danielle died a violent death. In protest at the way the media had reported the death, and seeking to deal with her grief, Anna used photographs of family and place in *Farewell Angelina* (2018). The handmade single-sided throw-out accordion fold book features black linen and white and black embossed titles and is on archival pigment printed on Japanese mulberry kozo fibre based handmade paper and vellum pages.

***Farewell Angelina* by Anna Maria Antoinette D'Addario,**
nla.gov.au/nla.cat-vn7887652

Lived experiences of war and conflict are another recurring theme in artists' books. Theo Strasser and Peter Lyssiotis in *Eyewitness* (2008) depict their reactions as eyewitnesses to Australia's recent involvement in armed conflicts as well as unlawful detentions of refugees. The book is graphic, enclosed in a calico bag to represent body bags and the hoods on military prisoners; 'blood' drips from the pages, some of which have incisions in them. On the spine, leather straps evoke prison bars and exposed stitching the stitched together lips of detainees.

***Eyewitness* by Theo Strasser and Peter Lyssiotis,**
nla.gov.au/nla.cat-vn4404379

Dianne Fogwell has used a collection of linocut images printed on Korean paper on the theme of bookplates and their missing soldier owners who are unknown, missing, killed in action or dead in *Ex-libris for the unknown* (2007).

***Ex-libris for the unknown* [Dianne Fogwell],**
nla.gov.au/nla.cat-vn4232381

In *Remembrances: reminding people of things they would rather forget* (2007), Rochelle Sommerfield challenges by creating a human profile in protest at John Howard's representation of Australian history. Her book utilises a combination of iconic shapes, drawings, photographic imagery and text.

***Remembrances: reminding people of things they would rather forget* [Rochelle Sommerfield],**
nla.gov.au/nla.cat-vn4232452

And among the artists' books on display was a particularly quirky example. A book that can be worn as well as read! Dorothy Herel transcended boundaries between art and clothing. *Text vest I Jabberwocky*, her collaborative work with two French men, a handmade paper maker and a printer, was completed in Canberra. The book, or vest, is made from pleated handmade paper, cotton thread and metal eyelets, with text from Lewis Carroll's *Jabberwocky*.

***Text vest I. Jabberwocky*, nla.gov.au/nla.cat-vn7327229**

The genre of artists' books as a form for self-expression continues to grow, but they are not widely known. Many artists' books are self-published or produced in single or limited editions by small presses. Friends were privileged to get a glimpse into the Library's precious collection.

Kerry Blackburn | Friends Committee Chair, Library volunteer

For all event bookings, please visit nla.gov.au/whats-on or call the Friends Office on 02 6262 1698 (open Monday, Wednesday and Friday from 9am to 1pm).

2021 EVENTS

Trisha Dixon: Meaning and Beauty in Garden Making

Trisha explores the relationship that exists between ourselves, our gardens and the natural landscape. Her message is the need to understand and respect the environment in our garden making. By approaching nature with humility, rather than a desire to control it, we can make our gardens places of beauty and peace. Seek meaning as well as beauty in garden making.

Wednesday 9 June | 12.30pm | Theatre
\$20 Friends, \$25 non-members (includes refreshments)
Bookings: nla.gov.au/events or 02 6262 1698

Your Artist Book with Caren Florance

Join us for a half day workshop hand making your own artist books with internationally renowned Caren Florance. Caren works creatively with text and print in many different ways, but books remain close to her heart.

Friday 2 July | 12.30pm to 4.30pm | Ferguson Room
Please see website for cost, Friends only (max 12 participants)
Bookings: nla.gov.au/events or 02 6262 1698

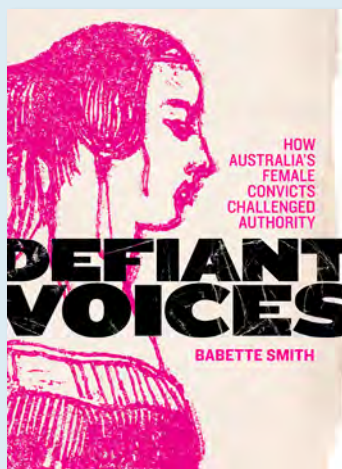
Marion Mahony Griffin

Learn more about the extraordinary architect Marion Mahony Griffin, wife of Walter Burley Griffin, with Glenda Korporaal, Marion Mahony Griffin's biographer. Discover more about her life and her architectural contribution to the built environment.

Wednesday 4 August | 6pm
\$20 Friends, \$25 non-members (includes refreshments)
Further information: nla.gov.au/events or 02 6262 1698

NATIONAL LIBRARY BOOKSHOP SPECIAL OFFER FOR FRIENDS

Friends will receive a **20 per cent discount on copies of *Defiant Voices* by Babette Smith** when purchased between **1 June and 31 August 2021**, online and instore.



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

To claim your 20 per cent discount on *Defiant Voices* in the online shop, use the promotional code **FRWINTER2021** at checkout. You can also use this code to apply the usual Friends 15 per cent discount* to other eligible online purchases.



2019 Friends White Gloves Event

FRIENDS DISCOUNT CODE FOR NATIONAL LIBRARY EVENTS

To claim your 15 per cent discount on ticketed Library events, bookings must be made online at nla.gov.au/whats-on and the discount code **FRWINTER2021** entered when booking. This code is valid from 1 June to 31 August 2021 and does not apply to Friends events (select the member's ticket option for these) or events that are free of charge.

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 support digitisation projects, gifts of art and two fellowship programs. Your membership also helps to present online, onsite and offsite lectures and events, promoting scholarship and public debate on topical issues.

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

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.