

Friends

NEWS | SUMMER 2022



MESSAGE FROM THE CHAIR

Dear Friends

This year brought several challenges for the Friends—the Committee lost two of its members early in the year and the Executive Officer left the Library to take on a new position. Thank you to staff member Ben Pratten for his help and guidance and the Friends Administration and Membership Officer Belinda Jessup for extending her duties during the period. Lauren Conron joined us in June as the Executive Officer and lost little time in getting up to speed.

Thank you to Kerry Blackburn for the creative management and organisation of the Friends newsletter in 2022.

After three years of contending with COVID-related issues, 2023 is looking promising. There will be a *Meet the Author* by Zoom in February and in conjunction with the Library's exhibition *Viewfinder: Photography from the 1970s to Now*, plans for a photographic lecture and competition are underway. Please check the online Weekly News for events of interest to you.

I take this opportunity to thank the members of the 2022 Friends Committee for their support. Joining the Friends Committee to support and promote the National Library is of benefit to all Australians and I applaud you for your dedication.

You will have read in the online Weekly News about the Committee members elected at the 10 November AGM. There are some new and familiar faces for 2023. However, we will need to co-opt several more members. Please think about joining the Committee. Remember, you do not need to reside in the ACT.

Where would we be without our Friends members? Thank you for your continuing support of the Library through your Friends membership. Remember, if you have a difficult person to buy for this Christmas, a membership makes a wonderful gift and supports the ongoing work of the Friends. Gift memberships can be purchased online any time or by contacting the Friends office.

Margaret Nichols | Chair



VIEWFINDER: PHOTOGRAPHY FROM THE 1970S TO NOW

Viewfinder: Photography from the 1970s to Now is a survey of the photographs in the National Library of Australia's Pictures Collection from the 1970s to the present day. The exhibition and associated book explore how Australia has changed over five decades, but also the evolving nature of photography as a medium for recording our lives.

In the last half-century, Australia has undergone radical change. Economically and culturally, we have opened our arms to the world. The way we work and play is now very different. While we still celebrate our triumphs, we are more self-aware of our failures as a nation. Waves of protest championing the rights of First Nations peoples, women and the LGBTIQ+ community, as well as an increasing cultural diversity thanks to immigration from all around the world, have made us more accepting of, and willing to celebrate, difference. Our relationship with, and our attitude towards, the environment has also changed, particularly as we become more aware of the impact of climate change.

The last 50 years has also been an era of great change in the history of photography in Australia. Major collecting institutions opened dedicated photography departments, and more tertiary education institutions began to offer photography courses. New ideas about identity and the subjective nature of photography have led to a more open dialogue between professional

Sandy Scheltema, *Margaret Wheeler Greeting her Granddaughter Alice Sarah-Lay Through a Window at the Trentham Aged Care Facility Due to COVID-19 Restrictions, Trentham, Victoria, 26 May 2020*, nla.gov.au/nla.obj-2931859303

photographers and their subjects. Digital photography has overtaken analogue as the format of choice for most amateurs, and even for many professionals. And colour, once derided by documentary photographers, has increasingly become the format of choice.

The Library has been enthusiastically collecting photographs that capture all these changes.

The exhibition begins with photographs documenting the lives of everyday Australians. These images show that, since the 1970s, the ways we address the camera are quite different. Formal poses in photographs are still common, but increasingly the subject's relationship with the photographer has come to feel more intimate and spontaneous. Examples of what have been considered typical Australian figures—farmers, diggers, people relaxing at the beach, enjoying a barbeque and/or playing sport—are still captured by photographers, but today they are part of a much bigger, and far more inclusive, cast of characters. Photographers have also taken arresting images of events that form part of our broader collective memory. Some of these events are quite local, but nonetheless significant in the history of a particular town or community. Others unfold on a national scale, such as major protests and political rallies, big sporting events, catastrophic natural disasters or the current COVID-19 pandemic.

Another feature of the exhibition is images of both work and play. The Library's collections include many fascinating photographs of Australians working in office jobs, in small shops or cafes, and in other service roles. Photographers are also drawn to the spectacular, at times almost epic, mythmaking potential of mining, agriculture and manufacturing, industries that lie at the heart of many of the key narratives of Australian history.



Bruce Postle, *Brisbane Floods, Queensland, January 1974*, on Yuggera Country, nla.gov.au/nla.obj-148395249



Over the past half-century, new ways of spending our leisure time have emerged, many of which involve screens. Despite these developments, the way we choose to relax outside of work hours has remained remarkably constant. Australia has a strong culture of outdoor play, doubtless fostered by its climate and wide-open spaces. Sport and bushwalking, BBQs and picnics, shows and festivals, and holidays spent at the beach are all captured in the Library's collections. As is socialising over a drink or a meal, playing board and card games, attending concerts or dancing the night away.

Interest among art and documentary photographers in the Australian landscape has gone in and out of fashion. But improvements in colour photography technology over the last 50 years, and a growing awareness of the importance and fragility of the natural world, have meant that it has once again become a popular subject. Photographers have created wonderful images of Australia's unspoiled natural environment, particularly of areas that few of us will ever visit. Other images are more explicit in their representation of the impact humans have had on the environment. The collection also contains many photographs documenting the built environment, both rural and urban. There are images of homes and large public buildings, streets and bridges, cities and towns. In recent times, photographers have found something compelling even in our more prosaic buildings and structures, in their various states of construction, use and neglect.

The National Library's Pictures Collection is vast, and it continues to grow. Its purpose is to document the lives of past and present Australians, and the communities and landscapes they inhabit. *Viewfinder* is a snapshot of the last 50 years in this continuing project. Just as your photo albums, whether physical or digital, tell your story, the Library's collection is an invaluable resource in our effort to understand this place and its people.

Matthew Jones | Exhibition curator

Dean Sewell, *Mural of a Tropical Island Scene on Block 141 at Woomera Detention Centre, SA, 2005*, on Kokatha Country, nla.gov.au/nla.obj-137136482

STAR-GAZING: URANOGRAPHIA BRITANNICA

Stars, galaxies, nebulae—the first images from the James Webb Space telescope this year heralded a new age for astronomy and visualising the universe. But what did astronomers know and how did they depict the celestial world 300 years ago?

Celestial maps, from the fifteenth century to the present day can be found in the Library's rich Maps Collection. One of the most fascinating is *Uranographia Britannica*, an unpublished celestial atlas created by English physician and amateur astronomer Dr John Bevis (1695–1771) in 1748.

Bevis built his own observatory; discovered the Crab Nebula in 1731 (although other cultures had recorded sightings in earlier times); and observed Halley's Comet in 1759 and the transits of Venus in 1761 and 1769. He also made the only observation ever recorded of the occultation of one planet by another, Mercury by Venus, in 1737. We need to wait until 2133 before such an event will again be observable.

Sadly, Bevis' passion led to his death after he fell from his telescope while measuring the sun's meridian altitude. However, a legacy of his meticulous astrological work survives.

Bevis' observation and computation of the solar system were at a time when accurate measurement was vital for maritime exploration and trade. Building on and seeking to surpass the work of John Flamsteed and Edmond Halley, Bevis wanted to compile the finest star atlas yet published. It would be the first atlas to use only English names for all the constellations, and among the last to incorporate the old mythology of the heavens, depicting stars in their zodiacal positions measured from the ecliptic plane.

In 1738–1739, Bevis observed and timed the transit of up to 160 stars a night and recalculated star positions. The result, *Uranographia Britannica*, would be financed by subscriptions from wealthy patrons and published by London instrument maker John Neale. A newspaper advertisement in the *Northampton Mercury* in 1748 announced the atlas would be 'an exact Survey of the Heavens, on fifty large Copper-Plates ... which have hitherto been observed in any Part of the World ... and curious Remarks pertinent thereto'.

Beautiful, engraved plates of the constellations were created, each bearing a dedication to a subscriber, an individual or learned society in Britain or Europe. The atlas contains 79 constellations, more than 3,550 stars (600 more than Flamsteed's 1729 atlas), and stars to the eighth magnitude, well beyond what was visible to the human eye. Unlike earlier atlases, Bevis depicted the positions of new categories of objects outside of the traditional 'fixed-star' designation—nine objects designated nebulae and nebulae. He showed three extinct stars and, although not visible when he compiled the atlas, two supernovae.

In 1750, the ambitious project was suddenly terminated when Neale was declared bankrupt. His equipment, including Bevis' plates, were sequestered by the London Courts of Chancery. The atlas would never be published but what did survive?

Several sets of impressions had been taken from the plates before their seizure. Bevis' library was auctioned posthumously in 1786



by the widow of the executor of his estate. Three near-complete atlases and an unknown number of pre-printed star charts were sold. These charts were compiled into a number of atlases, in varying states of completeness, and sold as *Atlas Celeste*. Today, fewer than 30 copies are known to exist. Two are held in Australia: at the National Library and the State Library of Victoria.

Reportedly Bevis 'never again referred to his great atlas without showing a deep and bitter sense of loss'. He undertook other research. *The History and Philosophy of Earthquakes, from the remotest to the present times* was published in 1757 and, following a request from a tobacconist to discover why no flowers would grow in his London garden, *An experimental enquiry concerning the contents, qualities, and medicinal virtues, of the two mineral waters, lately discovered at Bagnigge Wells* was published in 1760. Both can be accessed by logging in with your Library Card.

The Library is fortunate to have acquired a rare *Uranographia Britannica*. It can be accessed through nla.gov.au/nla.cat-vn8046825. An excerpt showing some images is also available in the online British journal *Public Domain Review*.

Kerry Blackburn | Newsletter editor



YOUR FRIENDS MEMBERSHIP HELPS THE NATIONAL LIBRARY

You can be part of a community of passionate National Library supporters and advocates through your Friends membership. Friends benefit from on-site and online events and presentations that promote scholarship and awareness of our cultural heritage. In turn, 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.

THE NLA: THE INDIGENOUS FOCUS

The National Library, together with local libraries and other cultural institutions, is a keeper of memories and serves to celebrate and reflect First Nations cultures. Earliest collections on First Nations Australians were generally through European eyes. Now the Library's collections are growing with a priority on collecting retrospective and contemporary material created by First Nations Australians of their communities, people, places, culture and society.

As part of the Library's Reconciliation Action Plan, the Indigenous Engagement Section engages with communities throughout Australia, there is collaboration with other cultural institutions, and First Nations collection material is guided by Indigenous cultural protocols and ethical responsibilities.

Visit the Library, located on Ngunnawal and Ngambri Country, and see the Edward Koiki Mabo material on display in the Treasures Gallery. See the copy of the 1796 letter signed by Woollarawarre Bennelong, a member of the Wangal clan, part of the Eora Nation, to Lord Sydney's steward; drawings by Tommy McRae, a Wahgunyah man of the Kwat Kwat people, of colonial life in the 1880s; and images in the Viewfinder exhibition.

Go online to the Trove First Nations portal. Published collections include copies of Indigenous Australian language dictionaries and word lists. Search 'What's on' on the Library's website and discover talks and presentations that draw on the First Nations collections. Apply for a fellowship, scholarship or grant that the Library offers researchers, artists and community organisations to delve deeper into the collections and add to the preservation of Australia's Indigenous heritage.

Kerry Blackburn | Newsletter editor



Locations of Queensland IKCs, Image courtesy of State Library Queensland

UNDERSTANDING THE INDIGENOUS KNOWLEDGE CENTRE LOGO



The Indigenous Knowledge Centre (IKC) artwork is entitled *Ngalpan Kaymel Ngulayg* (Kala Kawaw Ya, Top Western Torres Strait Islander dialect) / *Our Collective Knowledge* (English language). The logo was created by artist Sharon Phineasa, a Torres Strait Islander woman and descendant of the Ait-Koedal and Dhoeybaw clans of Saibai Island and Dauan Island.

The sea turtle and freshwater turtle advancing along a path in an upward momentum represent the journey of 'long time learning'. Sea turtles and freshwater turtles are important aspects of Aboriginal and Torres Strait Islander cultures. Both represent the admirable ability to overcome obstacles in order to survive and progress.

The circular design of the artwork represents the concept that learning is a continual, lifelong, eternal process. Surrounding this design are 'mini circles' connected to each other with the colours of the Aboriginal and Torres Strait Islander flags. This represents the IKC Coordinators who are connected in their efforts to provide vital learning and development, as well as creating and nurturing learning opportunities in their respective communities through IKCs.

The land bodies on the top and bottom of the design (brown for land and yellow for sand) represent the supportive roles of State Library of Queensland in Brisbane, to the south, and State Library's Indigenous Services in Cairns, to the north.

The vine motifs running in between the land and sand symbolise growth of knowledge, skills and positive developmental experiences. By attaining this growth, all are able to progress and become productive and successful in all areas of community life and beyond.

The valuable wealth of shared knowledge available through the State Library is accessible to all who seek it. IKCs are an essential link between this knowledge and community members. This partnership provides a vital touch point, a way of connecting the past with the present, maintaining and preserving history, language, stories and songs. Ensuring that love of cultural knowledge remains strong, continually being nurtured and carried forward for future generations.

SPOTLIGHT ON INDIGENOUS KNOWLEDGE CENTRES, QUEENSLAND

Libraries are a hub for regional communities—learning places, meeting places and keeping places. Across Queensland Indigenous Knowledge Centres (IKCs) are preserving local knowledge, culture and heritage and supporting shared learning.

IKCs were established by State Library of Queensland in partnership with Aboriginal and Torres Strait Island councils in 2002, with the first opening at Lockhart River on 23 April that year. Two decades on, 26 IKCs are serving their local communities—from the northernmost on Boigu Island, only 6 kilometres from Papua New Guinea, to the southernmost at Cherbourg (formerly Barambah).

Each IKC is the result of First Nations people determining their own knowledge needs. Local staff are employed by council and engage with community to shape and deliver library services.

Throughout the network, IKCs empower local communities, draw on oral traditions, create repositories of knowledge for future generations, provide computer hubs, deliver learning opportunities for children and adults, and provide traditional library services. Programs such as First 5 Forever, which focuses on literacy and numeracy development for children aged 0–5 years, are delivered by all IKCs and libraries, but each IKC adapts programs to reflect the unique identity of their community. Poruma IKC delivers First 5 Forever with significant cultural elements, such as traditional language and customs.

Technology-based literacy programs are fundamental in a digitally enhanced world. Seisia IKC is a technology hub and GarageBand software is provided for a youth-focused music program. The funky SK Boiiz band recorded their first songs at the IKC. They incorporate Kalaw Lagaw Ya, Umpla Tok Creole and English in their music. Search online to see them perform.

Umagico IKC, recognising the importance of sport in community life, opened the first sports library in the network. Children and their families can borrow sports equipment for personal or community activities.

Cherbourg, on the traditional lands of the Wakka Wakka people, was one of the first IKCs to deliver Deadly Digital Communities. This digital literacy program has engaged nearly 5,000 participants across Queensland to unlock digital and online opportunities.

As memories of the past can be lost, oral histories are vital for maintenance of cultural knowledge. New Mapoon IKC has recorded Elders' memories of the forced relocation from Mapoon to New Mapoon in the mid-20th century. The Bwngcolman IKC on Palm Island, north-west of Townsville, has been transformed into a keeping place, telling the story of the island's history and the more than 70 tribes that were forced there from the 1930s onward through government policies.

Hope Vale IKC links the first Indigenous language to be recorded, Guugu Yimidhirr, to the present. When James Cook's *Endeavour* was under repair at (now) Endeavour River in 1770, artist Sydney Parkinson recorded more than 130 Guugu Yimidhirr words. 'Gangurru' became the English term for 'kangaroo'.



The story of that time was told by Harold Ludwick from the Guugu Yimidhirr language group for the *Spoken* exhibition, State Library's celebration of the 2019 International Year of Indigenous Languages. Planning is currently underway at Hope Vale IKC to provide digital public access to the collection of 500 photographs of the region, dating from the 1800s to the 1960s, held in the Lutheran Archives, South Australia.

Projects such as Culture Love, delivered between 2009 and 2014, embraced different aspects of traditional culture through art, language and music. Boigu Island designed its program around the theme 'War and Church'. At the IKC on Mabuia (formerly Jarvis) Island, the Ngalgpun Ngulaygaw Lag Resource Centre, children created sculptures and images and recorded an animated story of *Amipuru*, one of the myths of the Torres Strait, in the local Kalaw Lagaw Ya language. At Dauan, an interactive, illustrated bilingual book in Kala Kawaw Ya and English, *The Coming of the Light Dauan Island*, is an important record of the past. Erub involved school children in its holiday arts program and at Kubin (Moa Island) primary school students at the Tagai State College created the digital story *Bozzie's Birthday Bike*, which can be found online.

For all their successes, the IKC network is not without challenges. The retention of trained staff, technology support, connectivity and local impacts, such as weather and sorry business, can affect opening hours and operations.

The relationship between State Library and IKCs is ongoing and more are planned. Through Queensland Government funding, State Library contributes towards operational costs and guidance for sustaining knowledge transfer. Thirteen Indigenous councils are responsible for the physical infrastructure, staffing and day-to-day operations of the IKCs located at Aurukun, Badu, Bamaga, Boigu, Cherbourg, Dauan, Erub, Hammond, Hope Vale, Iama, Injino, Kubin, Lockhart River, Mabuia, Mapoon, Napranum, New Mapoon, Palm Island, Pormpuraaw, Poruma, Seisia, Umagico, Warraber, Wujal Wujal, Woorabinda and Yarrabah.

To celebrate the 20th anniversary of the establishment of IKCs, State Library opened the showcase *20 Years Strong* on 8 October 2022 at kuril dhagun, the dedicated First Nations space at State Library of Queensland, South Bank, Brisbane. The exhibition will run until 2 April 2023.

Louise Hunter | Lead, Indigenous Services, State Library of Queensland

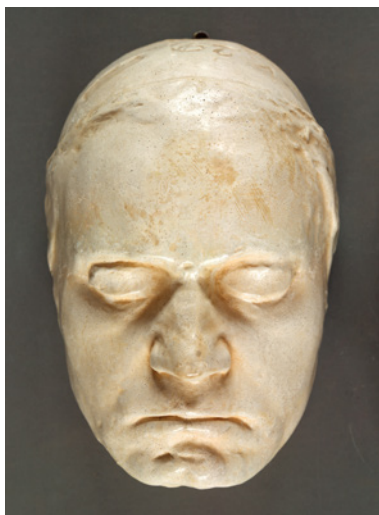
Winifred Fisher IKC, Cherbourg, 2021, Image courtesy of State Library Queensland

BEETHOVEN: A LIFE MASK

Pause in the entry to the Treasures Gallery and you will see a plaster mask of Ludwig van Beethoven (1770–1827). Presented to the Library in 1977 by B. E. Hungerford, the nephew of Eve Hungerford (1892–1977), violinist, composer and music educator, the mask of 42-year-old Beethoven is from the original by Viennese sculptor Franz Klein.

In 1812, Klein was commissioned by Viennese piano builders Nannette and Johann Andreas Streicher, who planned a gallery of composers in their salon, to create a bust of their close friend Beethoven. Klein began with a face mask but this proved a distressing experience for Beethoven. For the mould, Klein oiled the skin then applied a thick liquid plaster over the entire face. A small tube inserted in each nostril allowed Beethoven to breathe. Fearing suffocation, he tore off the plaster layer and flung it to the floor. Klein reassembled the pieces and succeeded in his second attempt. The bust he created became a reference for other artists.

Plaster casts were popular items in 19th century middle-class homes in Germany and Austria as evidence of the owners' social class and regard for culture. Beethoven had smallpox as a child leaving his skin pockmarked but in later versions of the mask only small traces are evident.



When Beethoven died in 1827, he became the first person known to have both a life and a death mask taken. Painter Josef Dannhauer was called upon to create the death mask but first a barber shaved Beethoven's beard that had grown during his last illness. This mask shows a very different visage—sunken cheeks and a face ravaged by illnesses.

Bulgarian-born Parisian painter Michel Katzaroff drew on the life mask for his 36 paintings of the life of Beethoven. He had become friends with the widely-travelled Eve Hungerford and given her several sketches as well as the Beethoven mask in 1952. Probably he was aware that her interest in Beethoven included that he was the subject of her 31 August 1943 talk on ABC Radio.

The mask is an interesting link to the manuscript collection of Eve Hungerford (née Bethany Eva Pascoe) held in the Library.

Kerry Blackburn | Newsletter editor



SCHOOL HOLIDAY HAPPENINGS

Spring school holiday story time events were very well received once again by parents, grandparents, carers and small visitors to the Library. Story telling sessions, when a selection of children's books from NLA Publishing were read to rapt audiences, were fully booked. The children were then encouraged to take part in creative activities inspired by the stories.

In addition, activity sheets in the Main Reading Room were designed for children to draw something from a favourite book and to suggest books that they would like to see in the kids' reading space. This was in response to an increasing number of enquiries around what books are available to read for our younger audience. Some of the suggested titles will be purchased for the collection.

This Summer school holidays the Library's Education team will hold an exciting workshop, this time aimed at older kids. The workshop program will be inspired by the *Viewfinder* exhibition currently on display—keep an eye out for further details in the online Friends Weekly News and on the Library's social media channels.

Loris Gulliver | Coordinator, Digital Education



LIBRARY TOURS

Have you taken part in one of the Library's tours led by a trained volunteer guide? Learn more of the building architecture and art, our history and collections, and how you can access the vast range of information that is available. Discover the treasures on display in the gallery spaces.

Tours take place at 11am each day (except for Christmas Day and Good Friday) and are free but bookings are strongly recommended.

Go to nla.gov.au/visit/tours to book your place. Tours are subject to guide availability.

CREATIVE ARTS FELLOW ANTHONY WHITE: THE STOCKADE PROJECT

Creative Arts Fellowships, supported by the Friends, enable artists from various genres to develop work inspired by the Library's collections. The 2020 recipient, Paris-based Australian artist Anthony White, was finally able to travel this year to undertake his research and present his findings on 11 August in the Library Theatre. From his research on Sidney Nolan and his Eureka Stockade mural, Anthony plans new abstract paintings for exhibition. For those unable to attend his talk, this is an edited extract. The video and transcript are online at nla.gov.au/stories/video The mural can be seen by searching 'Nolan Eureka Stockade' on the web.

This talk brings together my interest in civil disobedience and the history of democracy that underpin my work, and places them alongside a mural completed by Sidney Nolan in 1966 which commemorates the Eureka Stockade. Nolan's papers in the Library include his thinking around Eureka.

Democracy is declining globally. I see acts of civil disobedience, by ordinary people, as increasingly important. How can I as an artist use our history to bring attention to issues of human rights? How can I help to activate democracy through cultural interventions? I saw a possible answer in 2019 when I read about Nolan's Eureka being moved to the Australian National University. There have been countless interpretations of the Eureka Stockade. Nolan's archive gives more insights—over 200 boxes, map folios, albums and personal and artistic career records. His themes often explored anti-heroes as well as events of national significance. Researching Nolan's archive has allowed me to reflect on his practice in relation to my own, questioning ideas around Australian national identity.

Nolan's ideas on national identity and civil disobedience are key to his Eureka Stockade mural, commissioned (ironically) by the Reserve Bank of Australia in 1962. It's a colossal work in enamel on copper, 20 metres by 3.6 metres, comprising 66 copper plates, weighing 1.5 tonnes, and depicting scenes of the battle.

The armed clash at the Eureka Stockade, Ballarat, on 3 December 1854 took place after the colonial government implemented an aggressive licensing system and hunted down gold diggers refusing to pay. In a last-ditch attempt of civil disobedience, the diggers constructed a stockade and burnt their official documents in front of police. Thirty died and the diggers were defeated. This fight for freedom, relatively small scale, was in effect an armed insurrection—an Australian revolution—and in the decades that followed the Eureka Rebellion became the keystone of a national culture.

Mark Twain, after visiting the Victorian goldfields in 1895, wrote of the Eureka Stockade: 'I think it may be called the finest thing in Australian history. It was a revolution ... a stand against injustice and oppression. It is another instance of a victory won by a lost battle.' H. V. Evatt said in 1942: 'it effectively gave birth to Australian democracy.'

Crucial to Nolan's work on the mural was the book by a protagonist of the rebellion, Italian revolutionary Raffaello Carboni. His *The Eureka Stockade* (1855) is the only complete first-hand eye-witness



account. Nolan said: 'I took what he said as gospel.' The Library has a copy of Carboni's book, accessible online.

Eureka is a symbol of revolution in Nolan's mural. The first thing you notice is the impact of the rusty brown of the copper base which emphasises the hot, earthy palette: reds, oranges, ochres, browns, and umbers—a scarred, blazing landscape onto which Nolan transposes the Ballarat goldfields. At the upper centre of the 20-metre span is the Eureka flag; to its left an image of an armed policeman on horseback, the horse's hooves trampling two figures below. To the right another armed policeman leans over the body of a digger which lies in the dirt. Further left a digger carries his wounded mate to safety. At the opposite edges of the composition, diggers are at work with their pickaxes and shovels in front of the Eureka Hotel and a mounted policeman leads his battalion towards the diggers' tents. It's like a late-eighteenth-century British history painting in the 'Grand Style'.

When the mural was unveiled at the Reserve Bank in Melbourne in 1966 *The Sun* journalist Keith Dunstan found it odd that 'a nice conservative respectable bank should condone such insurrection'. It had been commissioned by the Reserve Bank's Governor H. C. 'Nugget' Coombs; a man of extraordinary vision. Perhaps Nolan saw the Reserve Bank commission as a way of placing the Eureka diggers and their failed revolution at the heart of the ruling establishment—a reminder to the financial classes of the dangers of greed?

In the rich collection of primary sources in the Nolan archive, I've found a key to my work, 'art as action'.

Anthony White delivers his Fellowship Presentation

EARLY WOMEN JOURNALISTS: LEADING THE WAY

Michelle Grattan, Katharine Murphy, Amy Remeikis, Laura Tingle—just a few of the women journalists today who are highly respected leaders in the media. But who were their predecessors and how did they succeed in male-dominated environments?

Dr Patricia Clarke OAM, writer, historian, editor and former journalist, has written a fascinating account of the chequered journey of women journalists in the fight for gender equality from 1860 to the end of the Second World War. *Bold Types* is the National Library Bookshop's special offer for Friends in this newsletter. Clarke writes of independent, adventurous women who ventured widely in search of news, relevance and equality.

The stories of women from Anna Blackwell and Flora Shaw to Janet Mitchell and Caroline Isaacson illustrate the tenacity and determination of women faced with the patriarchy of their times. Gains were made; setbacks to be faced and overcome.

Patricia Clarke faced her own challenges as a journalist. In the epilogue she describes her role as a trailblazer—in the early 1950s, the only woman on the Melbourne staff at the Australian News and Information Bureau. These were times of crowded newsrooms, clattering typewriters and overflowing cigarette trays. Have times changed? In the introduction to *Bold Types*, *Guardian Australia* political reporter Amy Remeikis reflects on the struggles and achievements of her early counterparts as well as the current working environment for women journalists.

Bold Types is a highly-rewarding addition to Clarke's rich insights into women in Australian history. It is relevant to not only media workplaces but wherever women continue to fight for equal rights and respect in the workplace.

NLA Publishing is delighted to publish Patricia Clarke's latest work, especially given her long association with ACT cultural institutions and as a Harold White Fellow at the Library and the recipient of the 2016 Friends of the National Library Medal for her contributions over many years. The Library is also fortunate to be the recipient of her extensive papers, held in the Manuscript Collection.

Take advantage of the Friends exclusive offer from the National Library Bookshop.

FRIENDS EVENTS

For more details, dates and bookings for Friends-exclusive events, see the online Friends Weekly News emailed to members or search 'What's on' on the Library website.

December 8: Meet the Author—Pamela Burton and Emeritus Professor Meredith Edwards AM will discuss their book *Persons of Interest*. The discussion will be facilitated by local author and historian Allen Mawer. Join them in person at the Library or online via Zoom.

February: Meet the Author—Dervla McTiernan, award-winning author, discussing her best-selling crime books and audio novellas. Join online via Zoom.

March: Smart phone photography—Enjoy the special exhibition *Viewfinder: Photography from the 1970s to Now*, then join the workshop with a professional photographer and be encouraged to enter the Friends competition with the theme 'the National Library building'.

The Library also conducts a range of events that Friends are very welcome to attend. Check the Library website and emails for details of these events.

NATIONAL LIBRARY BOOKSHOP SPECIAL OFFER FOR FRIENDS

Friends will receive a 20% discount on copies of *Bold Types: How Australia's First Women Journalists Blazed a Trail* by Patricia Clarke when purchased between 1 December 2022 and 28 February 2023, online and in-store.



To claim your 20% discount on *Bold Types*, use the promotional code **Bold Types** 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.