

SPRING SOLITUDE 2013–2014 LINNAEUS ESTATE FELLOW

Dr Martin Woods was selected by the National Library of Australia to be the 2013–2014 Linnaeus Estate Fellow. Curator of Maps at the National Library since 2005, Dr Woods was the co-curator of the blockbuster exhibition, *Mapping Our World: Terra Incognita to Australia*, held at the National Library in Canberra from November 2013 to March this year. *Mapping Our World* told the story of how Europeans conceived of the southern continent from ancient times until the beginning of the nineteenth century, through the works of the great mapmakers: Ptolemy, Mercator, Fra Mauro, the Dieppe school, Tasman, Blaeu, Cook, Freycinet, Flinders and many more. In 2007, Dr Woods was consulting editor on the book *Australia in Maps: Great Maps in Australia's History* for the National Library of Australia. Dr Woods used his Linnaeus Estate Fellowship to work on his next National Library publication, *Where Are Our Boys?*, an exploration of the role homefront war maps, mostly reproduced in newspapers, played during the First World War.



Linnaeus Estate. Photo: Martin Woods

It was my great pleasure in September 2013 to spend two weeks at Linnaeus Estate on the NSW far north coast, working on a maps publication project for the Library.

As the terms of the Linnaeus Estate Fellowship state, it's a program that supports a National Library staff member to undertake work which would otherwise be difficult to complete as part of a staff member's routine activities. This couldn't have been more the case. We were full steam into development of the *Mapping Our World* exhibition. The days at Linnaeus were an opportune break from months of exhibition work and the ongoing demands of managing the Maps Collection.

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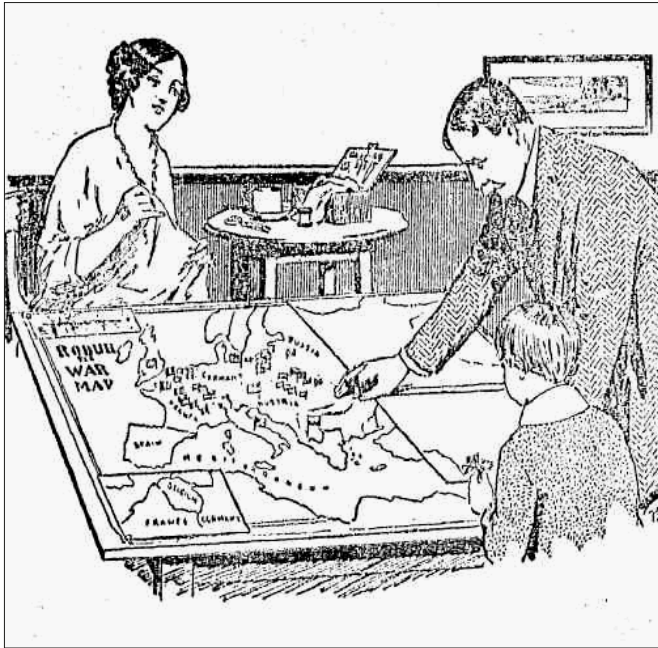
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If ever there was a place to put things aside, Linnaeus is it. The pristine 111 hectare property is located at Broken Head, near Lennox Head in Byron Shire. With the exhibition still on my mind, the connection with Carl Linnaeus was hard to ignore. The eighteenth-century naturalist and zoologist, for whom the estate is named, was perhaps the pre-eminent figure in eighteenth-century natural science: his *Species Plantarum* is generally accepted as the starting point of

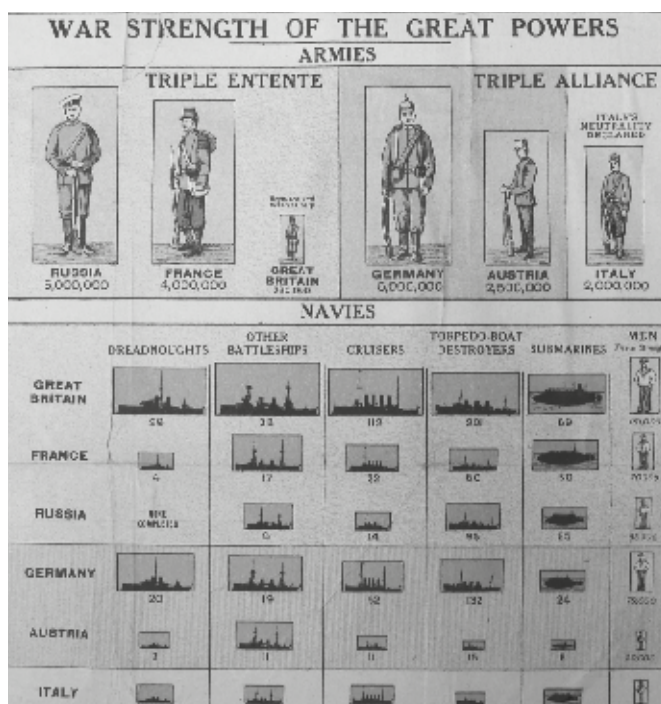
modern botanical nomenclature. Linnaeus' sphere of influence and those scientists and explorers he directly impacted were among the characters central to the story of *Terra Incognita to Australia*. Linnaeus was at the centre of improved technologies that altered our understanding of the world—instruments that allowed us to examine the microscopic world had their equivalents in the chronometer and telescope that enabled navigators and astronomers to expand our global horizons.

My purpose in spending time at Linnaeus Estate had nothing to do with this, however!

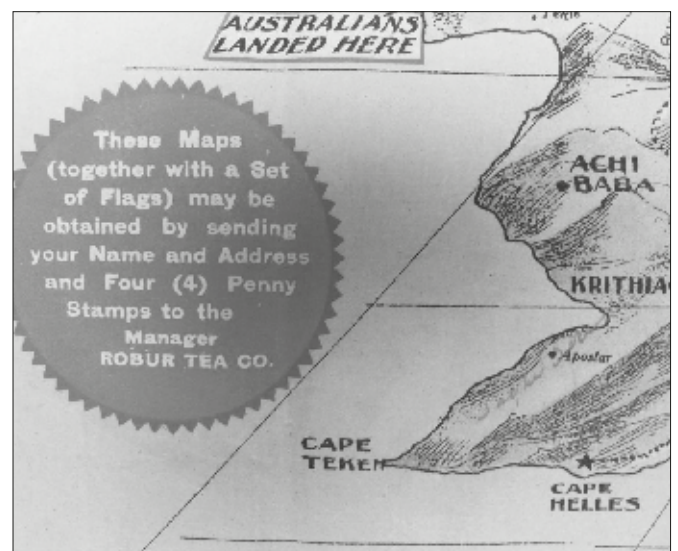
With a working title *Where Are Our Boys?*, the illustrated book I'm currently working on is to be an exploration of the role homefront war maps played during the First World War. Until 1914, the most common map printed in newspapers was the weather map (and still is!). In the early twentieth century, most maps depicting military subjects were strategic operational tools of vital importance. Such maps were unavailable to people at home, wondering where their sons, husbands or friends were fighting. Partly because so little official mapping was available to people during the 1914–18 war, maps were published by newspapers, businesses, and private individuals every day of the war, covering every battlefield and action, real or in some cases imagined. Some of these maps were derived from official sources reworked by commercial mapmakers, but with censorship limitations these cartographers were usually working in a near vacuum. The resulting maps could be large, lavish and colourful productions to be hung on walls, or maps issued every day in newspapers throughout the country. Some were cartoonish in style, part of a tradition of political propaganda and poster-art; some were more serious cartographic efforts, earnest attempts to satisfy the public need to answer the question, 'Where are our boys?'



Robur War Map Advertisement. Supplied by Martin Woods



War Strength of the Great Powers. Supplied by Martin Woods



War Map Detail. Supplied by Martin Woods

For the first week of my stay, I was virtually alone to work and walk the bush or the beach. The daily routine included an evening drive to Lennox for supplies, or a lap of the estate, a walk along Seven Mile Beach to Broken Head, photographing the 'regulars', or a walk to the organic garden. It was a bit early in the year for the 25m infinity pool, and I was a non-starter at the tennis court, bocce court, gymnasium, and performance spaces.

However, the stay at Linnaeus allowed me to quietly advance the narrative of the work, and examine some of the key relationships between mapmaker and the 'serious reader', the supposed consumer of all these maps and other ephemeral publications that became such a big part of publishing during the war. While some readers avidly consumed the columns of text describing each campaign success or setback, maps published in newspapers and colour supplements were both a distraction from worry, and an instant surrogate for contact with those enlisted. Most were poor substitutes, but were nonetheless consumed with great appetite. Lacking in detailed operational information for obvious reasons, they nevertheless brought into Australia's homes the towns and cities of Egypt, Palestine, Belgium, Germany and France, places most people had never heard of.

The maps published in newspapers each day were designed for home use and could be very colourful productions. The British *Daily Mail* bird's-eye map of the front was the template for many other collectables. Philips's series of large-scale 'strategical' war maps of Europe was popular and continually updated. Australian mapmakers such as H.E.C. Robinson produced an array of folding and wall maps, and some large and beautiful productions became popularly available, as did three-colour printing, gazetteers and cut-out flags representing troop numbers and movements. Drapers and grocers issued maps with purchases or as giveaways.

What were these maps designed to do? How were they produced and what impression of war did they give families waiting at home? Did they aid recruitment or censor military losses or disasters? How avidly were they followed? Why did some papers produce maps for particular theatres of war and not others? Why was Gallipoli so poorly represented in mapping, apart from H.E.C. Robinson's Anzac map? Who was the first to break the censor's straightjacket?

As the school holidays descended, a few more residents and holiday makers arrived at Linnaeus Estate and my days were numbered. The advance party of a wedding signaled it was time to go.

Where Are Our Boys? is due for release in 2016.

Dr Martin Woods



Photo: Martin Woods



Photo: Martin Woods

MESSAGE FROM THE CHAIR



We have had a busy start to the year, with some notable events enjoyed by many Friends.

Among them was the launch of *An Eye for Nature:*

The Life and Art of William T. Cooper by Penny Olsen.

This is a beautiful publication which would make a special gift for friends and relations overseas. We were fortunate that both William and Penny were able to be present.

We also celebrated the completion of *The Canberra Times* digitisation project with Ian Mathews, a former editor of the newspaper, in conversation with Dr Marie-Louise Ayres, Assistant Director-General, Resource Sharing at the Library. The Friends, as many of you will recall, donated \$15,000 to support the digitisation of one full year—the eventful year of 1975.

If you have not already done so, I encourage you to see *Luminous World*, an exhibition which features contemporary art from the Wesfarmers Collection. It is a rare chance to see some outstanding works that will linger in the memory.

The Friends Events Sub-Committee is in the process of planning our Spring Tour and you will find details in this issue.

Do watch for notices about the Friends Book Club and the free film screenings in association with the Reel McCoy Film Society. Both of these groups, which meet monthly at the Library, welcome new members.

Joan Kennedy

EDITOR'S NOTE: 'Let the past drift away with the water.' Well, this Japanese proverb has certain wisdom to it, but it is not what our Library is about. As Friends of the NLA we value the past and the ways in which it is preserved and recorded. While you are reading this issue you may be reflecting on solitude as it is used to give a new historical perspective; historical material objects; ground-breaking digitisation processes of preservation; an artist who faithfully represented the beauty of nature; and a twenty-first-century representation of eighteenth-century world discovery. I hope you enjoy this dip into the past.

Robyn Oates

FRIENDS COMMITTEE



Friends Committee (absent: Cathy Pilgrim and John Seymour).
Photo: Lannon Harley

The 2014 Friends Committee was elected at the Annual General Meeting held in November 2013. There are currently 12 members on the Committee.

Members on the Committee have varying backgrounds and interests and all come together to support one main goal—helping the Friends of the National Library contribute to one of Australia's leading cultural institutions and world-class libraries.

Joan Kennedy is the 2014 Chair of the Committee, Dennis Pearce is Deputy Chair and Bill Geering is the Friends Treasurer. Other Committee members are Ros Welch, John Seymour, Alan Kerr, Amanda Pratt, Robyn Oates and James Sandry. Together the Committee meets every third Tuesday of the month.

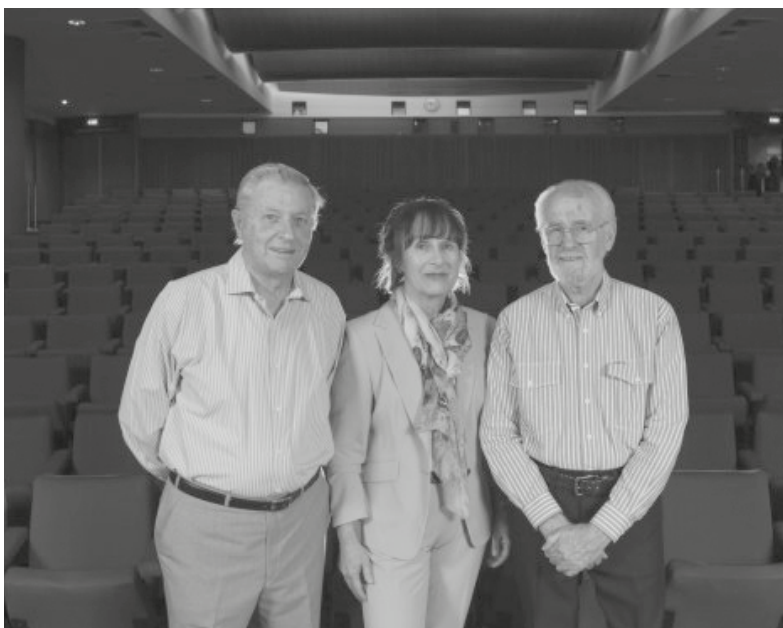
The Friends Committee also includes four National Library representatives: Director-General Anne-Marie Schwirtlich; Assistant Director-General, Executive and Public Programs, Cathy Pilgrim; Acting Director, Community Outreach Branch, Kathryn Favelle; and Executive Officer Sarah Jaensch.

The Committee is supported by three Sub-Committees. Friends Treasurer Bill Geering is Chair of the Events Sub-Committee, with Ros Welch, Alan Kerr, and Amanda Pratt also members. The aim of the Events Sub-Committee is to suggest, plan and execute events and outings for the Friends membership.

The Finance Sub-Committee is also chaired by Bill Geering and includes members Joan Kennedy and Dennis Pearce. The purpose of the Finance Sub-Committee is to review and ensure the integrity of the finances of the Friends of the National Library of Australia, and to provide strategic advice to the Committee on Friends' funding requirements.

Robyn Oates is Chair of the Communications Sub-Committee and Editor of the Friends Newsletter. Dennis Pearce and John Seymour also support Robyn on this Committee. The objectives of the Communications Sub-Committee are to develop and implement communication strategies to publicise events and activities for Friends and other interested members of the community, promote the benefits of membership, and support the Friends' ethos of caring for and cherishing the Library as a national institution.

Joining the Friends Committee is a great way not only to support the National Library, but also to have a say in the activities that the Friends undertake. If you are interested in joining the Committee, keep an eye out for the 2014 Notice of Annual General Meeting in the September edition of the Friends Newsletter.



Joseph Forshaw, Penny Olsen and William T Cooper at the book launch. Photo: Lannon Harley

RECENT EVENTS

An Eye For Nature: The Life and Art of William T. Cooper Book Launch: 27 March 2014

It is not often that one can hear an author of more than 10 books, a world renowned ornithologist, and a painter described by David Attenborough as 'the best ornithological illustrator alive' speaking at one event. That was the experience to which the Friends and others who attended the launch of Penny Olsen's book *An Eye for Nature: The Life and Art of William T. Cooper* were treated.

Penny Olsen has a long list of publications commissioned by the Library, including *Glimpses of Paradise: The Quest for the Beautiful Parakeet*; *Upside Down World: Early European Impressions of Australia's Curious Animals*; and *Flocks of Colour*. In the biography of William Cooper, Olsen, who is an ornithologist with a long career at CSIRO and the ANU, writes in a clear and sympathetic fashion about a man whom she greatly admires. And there is much to admire.

Cooper is a child of the Depression who was brought up in circumstances that can only be described as tough. His early years in the bush on the mid-north NSW coast set him up with a love and understanding of nature.

Cooper always had a gift to draw and paint but never had formal training. He first painted land and seascapes before recognising the special affinity he had for wildlife, and primarily with birds.

In recent years, Cooper has expanded his painting to embrace botanical subjects, illustrating books by his wife Wendy Cooper on tropical fruits and plants. Wendy was also present at the launch.

The quest for authenticity in Cooper's work means that he has never been satisfied with painting from specimens or photographs. He has set out to observe and capture the birds that he is painting in their natural habitat. In the tradition of great Australian nature painters like Ellis Rowan, this has led to some fairly scary episodes in remote areas of Papua New Guinea, Borneo and Africa. These experiences are referred to in the book and made even more realistic by the inclusion of extracts from Cooper's notebooks.

The third presenter for the night was retired ornithologist Joseph Forshaw. Forshaw and Cooper have collaborated over many years to write and illustrate a number of widely recognised and authoritative publications, including *Parrots of the World*; *Australian Parrots*, *Kingfishers*

and Related Birds (in 3 volumes); *Cockatoos: A Portfolio of All Species*; and, soon to be published, *Pigeons*.

In formally launching *An Eye for Nature: The Life and Art of William T. Cooper*, Forshaw spoke warmly about Cooper, claiming that they have never had a disagreement. Clearly, their mutual respect for each other's professionalism and talent helped shape the publication. Over the years, a great affection has developed between them and Forshaw's speech was a moving tribute to a great artist.

Questions followed from an audience that comprised many bird lovers and artists.

This new National Library publication is a feast for anyone's eye, whether or not they are an aficionado of birds or wildlife painting. This was reflected in the length of the queue of people who had bought the book and were seeking the author's and artist's inscriptions. The book is also very keenly priced at \$49.99, particularly when bought with the Friend's discount at the National Library Bookshop.

It was a grand night for the 100 audience members who were fortunate enough to attend.

Dennis Pearce

The Lost Mapmaker

The Griffyn Ensemble from Canberra performed *The Lost Mapmaker* to a capacity crowd each night, in conjunction with the National Library of Australia's *Mapping Our World* exhibition.

This musical and artistic journey depicts a mapmaker who is trapped outside reality, trying to draw her way back into the world and, more specifically, into Australia. Director Michael Sollis combines music that evokes other places and other times. It is accompanied by illustrations from visual artist Annika Romeyn and words by Katie Taylor and, combined, they trace the evolution in European mapping from an imagined southern continent to a fully mapped Australia.

Friends began the evening in the foyer with the Telopea Trio who performed from their classical repertoire while patrons enjoyed refreshments from the champagne bar. Emily Buckley on piano, Emma Rayner on cello and Alys Rayner on violin are an outstanding trio based at the Australian National University. Once guests were seated upstairs in the performance space, their time travel began.

Imagine this absorbing performance: on a large screen Annika Romeyn's brush is at work, depicting the compass



Photos: Courtesy The Griffyn Ensemble

rose, sea monsters, coastlines looming into view, tall ships sailing on the heaving waves while sea birds circle above. The lines of navigation take on their own existence. The violin is the scratch of a quill on vellum and the creak of a ship's timbers in a storm at sea. Blackwash covers all as the storm abates. The flute is an exotic tongue and the wind instruments hint at the languages of foreign lands. The mapmaker's mood shifts from a jaunty sailor's ditty to an obsession driven by the mantra of 'What I see, I name'. Music evokes a multitude of references. Mayan tunes, John Cage, Pink Floyd, sea shanties, the Beach Boys and Javanese gamelan music all cast their spells on the audience-voyager.

This was a splendid performance of creativity and skill.

Robyn Oates

FRIENDS NEWS

2014 Kenneth Myer Lecture with Professor Brian Schmidt AC

Professor Brian Schmidt AC has been announced as the speaker for the 2014 Kenneth Myer Lecture to be held on 29 July. Professor Schmidt is a Nobel Laureate, and a Laureate Fellow and Distinguished Professor at the Australian National University. In 1998, under his leadership, the High-Z Supernova Search Team made the startling discovery that the expansion rate of the universe is accelerating, work that earned Professor Schmidt the 2011 Nobel Prize in Physics. Fellow of the Australian Academy of Science, the National Academy of Sciences (USA), and the Royal Society (UK), he was made a Companion of the Order of Australia in 2013.

Professor Schmidt's lecture, *Science and Society: Exploring the Role of Research in Australian Lives* will discuss how science permeates Australian lives, whether through a metaphysical contemplation of our place in the universe, or as we surf the internet using Wi-Fi. He will explore the world of science that surrounds our daily lives, suggest ways that Australia could be getting more out of science, and ponder what science might bring us over the coming decades.

Please join us for this extraordinary lecture on Tuesday 29 July. The lecture is free and will be followed by a reception in the Foyer. Bookings are essential.



Professor Brian Schmidt AC. Photo: Enzo Amato



Cooma Cottage

Friends Spring Tour

In October, the Friends will be taking a Spring Tour.

Highlights of the tour include: a bus tour of historic Hall village; a tour of the National Library's wine partner Eden Road Winery, a boutique wine company creating some of the most exciting contemporary wines from the ancient soils of the Australian high country; a chocolate making demonstration and a tour of Cooma Cottage, the former home of grazier Hamilton Hume, one of the first Yass magistrates; morning tea, lunch and afternoon tea.

For further information, see the booking sheet enclosed with this edition of the Newsletter.

Date: Saturday 25 October

Time: 9 am–4 pm

Cost: \$80 Friends / \$90 non-members

Bookings: Please refer to the booking sheet enclosed with the Newsletter.

LIBRARY NEWS

National Library digitisation receives help from the friends

The Library's digitisation program

The National Library began digitising its collection more than a decade ago. Digitisation is now an important part of the Library's work in making its collection more accessible to Australians everywhere. Director of Digitisation and Photography Wan Wong told me that just over 200,000 items have been digitised so far. This includes books, photographs, paintings, maps, music, personal papers, posters, objects and ephemera. The Library's Australian Newspaper Digitisation Program, which initially started with one leading historical newspaper from each state and territory up to 1954, now provides access to more than 12 million pages from almost 700 newspapers on Trove in collaboration with state and territory libraries. Find out more about the digitisation program on the Library's website at nla.gov.au/digitisation.

Digitisation of *The Canberra Times*

In 2011, the National Library of Australia launched a Canberra centenary project to raise funds to digitise an additional 40 years of *The Canberra Times*, from 1955 to 1995. The Friends of the National Library donated \$15,000 to support one full year of digitisation for this project. 1975 was chosen to be that year.

The Friends were not the only donors. In total, \$179,776 was raised from individuals who supported digitisation of a specific year, and through the Library's annual appeal for which *The Canberra Times* digitisation project was the focus. This makes *The Canberra Times* the most comprehensive and current newspaper title available on Trove, covering the years 1926 to 1995. More than 480,000 pages have been digitised, including over 2 million articles, over 650,000 advertisements and 22,000 family notices.

To mark the completion of this project, the Friends held a celebration on 12 April 2014. Former editor Ian Mathews was joined in conversation with the Assistant Director-General, Resource Sharing, Dr Marie-Louise Ayres.

Mathews pointed out that Canberra, being such a new city, suffers in comparison with other major cities in that it has minimal collective memory. *The Canberra Times* seeks to fill this gap. It reports stories large and small that recognise the interests of the community. 1975 began with the wrap up of Cyclone Tracy which had destroyed Darwin at the end of 1974. It was from Canberra that much of the relief effort, including the evacuation of civilians, was organised. At the end of the year, the most momentous event in Australian political history occurred with the dismissal of the Whitlam Labor government.

Mathews also spoke about the significance of print in an age where electronic media is becoming the primary source of news for many people. He said that, in contrast with the ephemeral nature of the electronic world, print assures us that there is a record of our history available for the future, although the print media must adapt to the times. While electronic media nowadays provides the immediacy of news, print will still be of significance in providing an overview and commentary on the news of the day.

The Friends are delighted to have been able to play a part in making the news of Canberra's past available through the digitisation of *The Canberra Times*.

Digitisation of Federation Publications

Recently, the Friends have also supported another project—the digitisation of significant books and debates relating to the Federation of the Commonwealth of Australia. This project is due for completion in mid-2014; these items will then be discoverable through Trove and the Library's catalogue. The Friends have contributed \$5,000 towards the cost.

Items being digitised are:

- *Studies in Australian Constitutional Law* by A. Inglis Clark (N 342.94 CLA)
- *Official Records of Debates* by Federal Council of Australasia (N 328.94 AUS)
- *The Constitution of the Commonwealth of Australia* by W. Harrison Moore (N 342.94 MOO)
- *Official Record of the Proceedings and Debates of the National Australasian Convention Held in the Parliament House, Sydney, New South Wales, in the Months of March and April, 1891* (Nq 342.94 NAT)
- *Fifty Years in the Making of Australian History* by Sir Henry Parkes (N 994.4 P245 or FER F13816)
- *The Annotated Constitution of the Australian Commonwealth* by John Quick and Robert Randolph Garran (N 342.94 QUI)
- *My Reminiscences* by Sir George Houstoun Reid (N 920 REI)
- *The Making of the Australian Commonwealth, 1889–1900: A Stage in the Growth of the Empire* by Bernhard Ringrose Wise (N 994.04 WIS)

One of the key aims of the Friends is to support the activities of the National Library. These contributions to the Library's digitisation program are examples of the Friends' work.

Dennis Pearce

Telling History Through Objects— A Brief Review of Neil MacGregor's A History of the World in 100 Objects

One of the books in the National Library's Bookshop is Neil MacGregor's *A History of the World in 100 Objects*. The book is basically about material culture and 'telling history through things'. As MacGregor writes:

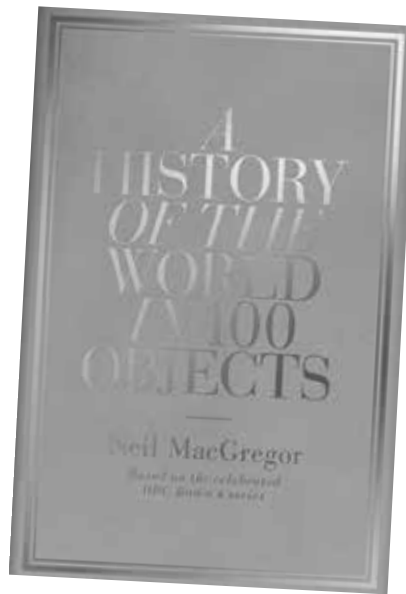
If you want to tell the history of the whole world, a history that does not unduly privilege one part of humanity, you cannot do it through texts alone, because only some of the world has ever had texts.

MacGregor, who is Director of the British Museum, was approached by a representative from Radio 4 to help choose 100 objects that would tell the history of the world. The objects, which were chosen from the British Museum's collection, formed the basis of a series of radio programs, which aired in 2010. MacGregor claims that the project set out to do something that hadn't been done before, namely to use 'objects [to] communicate across time—messages about peoples and places, environments and interactions'.

According to MacGregor, studying history through objects does help to reinforce the information we have about the big historical events. However, many other objects help to enlighten us to the history of the every day. A history that in many cases isn't available through written evidence. Using objects as a source of evidence adds to and, in some cases, challenges the information we have about the past from texts, bringing historians to a clearer interpretation. For MacGregor, the use of objects to inform history 'gives back a voice' to the conquered and the illiterate, however, just like texts, we only have what has survived.

Interpreting material culture is different to reading and interpreting documents. It includes the use of skills learnt in disciplines like archaeology, anthropology and science; we now use CT scans to investigate mummies. Using objects to inform history can also provide valuable evidence of historical changes that have occurred to societies over time. For example, MacGregor has included a plate from the Russian Revolution. The plate depicts 'a revolutionary factory glowing with energy and productivity, and ... a symbolic member of the proletariat striding into the future'.

The fascinating aspect of this plate is not the revolutionary scene added in 1921, it is the fact that the plate was produced in 1901 during the Tsarist regime and is an object in which 'you can see the old regime and the new regime, and the change from the one to the other'. The new has been built on the old, adding to it, amending it, incorporating it. MacGregor has other interesting examples including the



Jomon bowl which had its interior painted with gold leaf thousands of years after it was made, so it could be used as a tea bowl.

Museums clearly embrace the need for history through objects, but so do

our libraries. Not only do libraries display manuscripts, letters and journals but exhibitions such as the Treasures Gallery give us an insight into history through a whole range of other items, from James Cook's *Endeavour* journal to Patrick White's glasses.

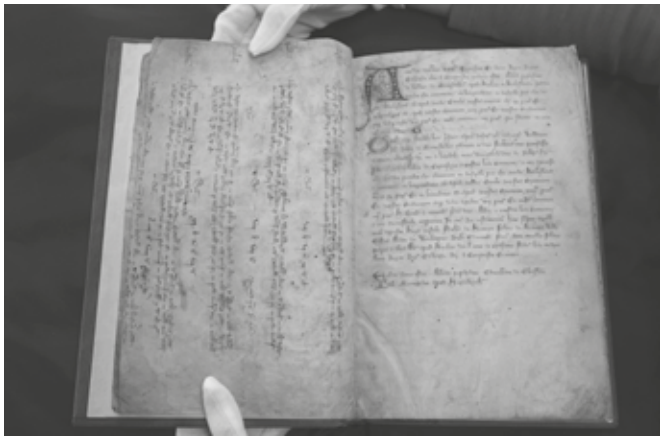
MacGregor actually mentions Captain Cook's accounts of his arrival in Australia in his book as an example of the need to look for objects that help to explain what occurred and what the Indigenous people involved felt and believed. One remaining object from the first encounter is a wooden shield. MacGregor explains how we know from Cook's ship's log that Cook came into possession of the shield in April 1770. We also have Joseph Banks' account of the landing, which is believed to refer to the shield and how it was dropped by one of the Indigenous men who tried to stop Cook landing.

The shield, according to MacGregor, is the statement of the 'unnamed man confronting his first European'. It shows that the craftsman who made it had significant skill and it is clear from the shield's condition that it had seen action. MacGregor claims that Cook's actions in claiming the land for the British show just how much he 'failed to grasp how intimately the Indigenous Australians occupied and controlled their continent', something we are aware of now and something that an examination of this surviving shield helps to illustrate.

MacGregor's book does touch on the issue of where items should be held and this is probably a particularly sensitive issue for the British Museum and one I will not dwell on here. However, his book does raise in my mind one of the issues about using texts and, even more so, objects to inform history: the need to often travel across the world to gain access to these items. Something that makes digitisation projects even more important.

This has only been a brief introduction to a discussion of material culture and Neil MacGregor's book. I do recommend reading the book as it has some fascinating stories and it provides some useful insights into just how valuable objects can be in understanding the past.

Dianne Parrey



Benedictine Abbey of St. Peter's (Chertsey, England), Cartulary 1312–1345.
nla.cat-vn2569958

Help Us Share Our Rare Medieval Manuscripts

When Professor Emerita of Medieval Manuscripts Studies at the University of London Michelle Brown visited the Library last year, she identified a number of manuscripts in the collection that are both rare and distinctive. One missal fragment from the Rex Nan Kivell Collection could be dated to the 10th century, making it the oldest known manuscript at the Library. Others include a 15th-century *Book of Hours* from the Netherlands and a 14th-century cartulary from Chertsey, Surrey with handwritten inscriptions by a 16th-century Welsh school boy.

With such exceptional items identified, the Library has chosen to focus this year's Annual Appeal on preserving and digitising key medieval manuscripts from some of our most significant formed collections. Digitisation will enable the Library to discover more about their provenance from libraries and scholars around the world and make a major contribution to research in this field.

To share our greatest Australian treasures, we are also seeking support to develop access programs for our Treasures Gallery for school children nationally.

Friends will receive the Annual Appeal letter and brochure in June, or you can find out more and donate online at nla.gov.au/support-us. Donations over \$2 are tax-deductible.

FRIENDS EVENTS

Bookings for all Friends events may be made through the Friends Office on 02 6262 1698 or by emailing friends@nla.gov.au.

Ticket payments may be made over the phone at the same number.

Cheque payments, made payable to 'The Friends of the National Library of Australia', should be posted to Friends of the National Library, National Library of Australia, Canberra ACT 2600.

Cash payments may be dropped off at the National Library Bookshop during opening hours, and must be delivered in an unsealed envelope, with details of your name, the event and the dollar amount written on the envelope. These will then be passed on to the Friends Office.

For further details of these events, as well as other Friends and National Library events in Winter 2014, please refer to the *What's On* guide and the *Friends Newsletter*, or visit nla.gov.au/events.

Exhibition Event

Join Hester Gascoigne for an insight into her mother Rosalie Gascoigne's work, including *Hung fire* which features in the National Library's *Luminous World* exhibition.

Saturday 14 June, 2 pm

**Conference Room, \$10 Friends / \$15 non-members
(includes refreshments)**

**Bookings: nla.gov.au/bookings/friends
or 02 6262 1698**



Rosalie Gascoigne (1917–1999), *Hung fire* 1995.
Wesfarmers Collection of Australian Art.
© Rosalie Gascoigne, licensed by Viscopy in 2012
and Wesfarmers Collection of Australian Art

2014 Kenneth Myer Lecture

Join Professor Brian Schmidt AC for the 2014 Kenneth Myer Lecture—*Science and Society: Exploring the Role of Research in Australian Lives*. A reception with canapés and refreshments will be held after the lecture.

Tuesday 29 July, 6 pm

Theatre, free

Bookings essential: nla.gov.au/bookings/friends
or 02 6262 1698

Author Talk

Do Our Circumstances Justify or Merely Explain Our Behaviour?

Join author Hugh Mackay in conversation with Alex Sloan as they discuss the themes of his latest novel, *Infidelity*. Hugh Mackay is a highly respected social researcher and a prolific writer. *Infidelity* is his sixth novel. He presented the Kenneth Myer Lecture in 2011.

Monday 11 August, 6 pm

Conference Room, \$10 Friends / \$15 non-members
(includes refreshments)

Bookings: nla.gov.au/bookings/friends
or 02 6262 1698

Presented in association with Macmillan Publishing



Hugh Mackay

Friends Book Club

A monthly literary discussion for members only.

Tuesday 24 June

Coal Creek by Alex Miller

Tuesday 29 July

The Fault in Our Stars by John Green

Tuesday 26 August

The Secret Scripture by Sebastian Barry

7 pm

Friends Lounge, free

To join the Friends Book Club, email friends@nla.gov.au.

Free Film Screenings



In association with the Reel McCoy Film Society, the Friends present fortnightly film screenings exclusively for members of both organisations.

Every second Wednesday, 6 pm

Theatre, free

No bookings required

Program: nla.gov.au/events or call 02 6262 1698.

The Program is included in your Friends June mail package.

We're building you a better National Library

Work has started on a project to provide better access to the National Library's 10 million-item-strong collection and to make our public spaces fit for a 21st-century National Library.

The current six reading rooms spread over four floors will be integrated into three modern, large spaces. The new Special Collections Reading Room on the first floor, scheduled to open in time for the 2015 academic year, will give readers and visitors direct access to the Library's pictures, maps, manuscripts, oral history, music, ephemera and rare printed material collections in one place. The Petherick Reading Room will be located within the Special Collections Reading Room. The Asian Collections Reading Room on the third floor will remain as is.

Following the opening of the new Special Collections Reading Room, newspapers and microforms will move to the ground floor and a new family history zone will be established. Later in 2015, the public area on the lower ground floor will be expanded to include an informal study space with improved internet access in a relaxed café environment.

As well as providing larger, integrated reading rooms, the project will improve sustainability, upgrade building services such as air conditioning and fire systems, and meet compliance requirements mandated in the Building Code.

To ensure that any inconvenience to visitors and staff is kept to a minimum, major building works will be carried out after hours.

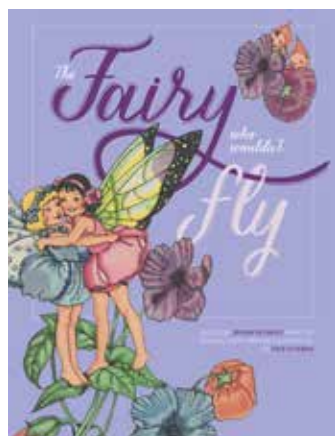
The project is being managed from within existing Government funding allocated to the National Library to maintain the building.

New Library Publications

The Fairy Who Wouldn't Fly

Retold by Bronwyn Davies from an original story by Pixie O'Harris

Illustrated by Pixie O'Harris, with additional images from the National Library of Australia



As far as the Fairy Queen was concerned, the Fairy-who-wouldn't-fly was lazy and so she banished her to the Woodn't, the place where she had sent all the other creatures who wouldn't do as they should. There, the Fairy-who-wouldn't-fly met many friends—the Kookaburra-who-wouldn't laugh, the Bee-who-wouldn't-live-in-a-hive, the Frog-who-

wouldn't-hop. Find out how they worked together to return to Fairyland, and how they convinced the Fairy Queen that they had good ideas of their own about how to live their lives.

The magic tale of *The Fairy Who Wouldn't Fly*, adapted by Bronwyn Davies for today's children, was originally written and illustrated by Pixie O'Harris in 1945.

ISBN 978-0-642-27851-7

2014, hb, 260 x 200 mm, 56 pp

RRP \$24.99

SPECIAL OFFER FOR FRIENDS

ONLINE BOOKSHOP

In conjunction with the Library's Bookshop, the Friends are pleased to announce a special members-only offer for Friends who make a purchase using the National Library's online bookshop.

For any purchase made between 1 June 2014 and 31 August 2014, you will receive a free Ellis Rowan check-book. This offer is in addition to the usual Friends discount and any other offers advertised on the Library's online bookshop.

To claim your free **Ellis Rowan check-book and your 15% discount** with all online purchases, use the promotional code **FR15JUN14** at checkout. This code is valid from 1 June 2014–31 August 2014.

Seen but Not Heard: Lilian Medland's Birds

By Christobel Mattingley



Lilian Medland has not received until now the recognition she deserves as a painter of birds. Due to world events and circumstances, five important books on birds containing her superb illustrations were never published. Despite such major disappointments, she continued to devote her time and talent to painting, first the birds of

the British Isles and, later, those of Australia, her adopted country, where she died in 1955. Even now, she is not mentioned in the *Australian Dictionary of Biography* in her own right, but only in the entry for her husband, ornithologist Tom Iredale.

Seen but Not Heard is the first publication to shine a light on the life and work of this much-overlooked but brilliant Australian natural history artist. This beautifully designed book:

- begins with an introductory biographical essay by award-winning author Christobel Mattingley
- includes spectacular full-colour plates of Medland's Australian birds from the National Library's collection
- is the first time that Medland's work for Gregory Mathews' unpublished handbook of Australian birds has been published
- includes all 53 of the coloured plates Medland painted for Mathews' handbook, and a number of her monochrome plates
- contains contributions by well-known and respected ornithologist Dr Penny Olsen
- includes a comprehensive index of current common and scientific names of all the birds on the plates.

ISBN 978-0-642-27792-3

2014, pb, 280 x 215 mm, 208 pp

RRP \$39.99