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# DISCOVER

The magazine of the National Library of Scotland • [www.nls.uk](http://www.nls.uk) • Issue 33 Winter 2016



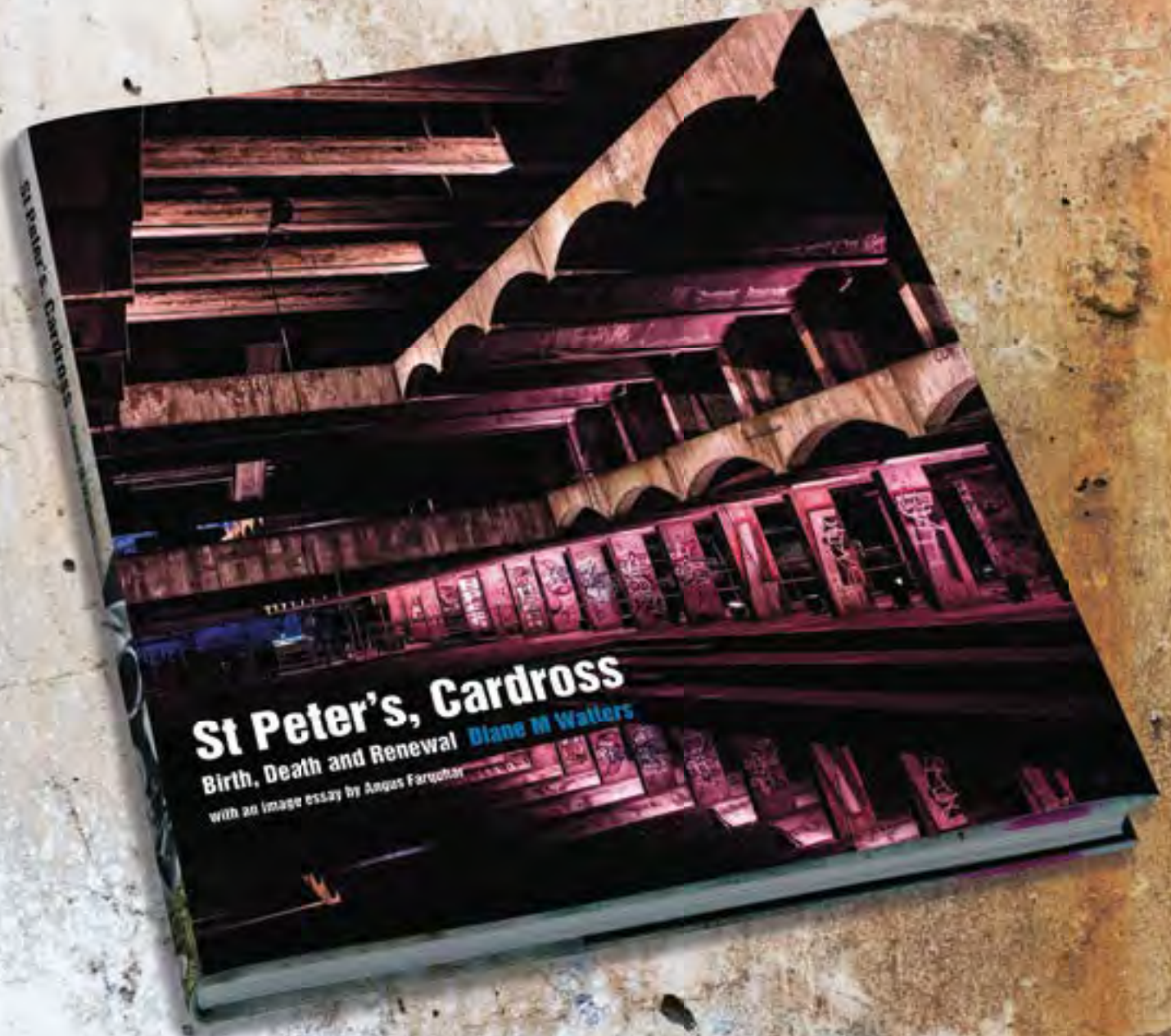
## Loving the Library

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ISSUE 33 WINTER 2016

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Conservation is a multi-faceted and ever-changing process in which the Library excels

# Complex care

Looking after a collection of some 26 million physical items, many of which are centuries old and some in a fragile condition, is no easy matter. The National Library is fortunate in having a highly skilled Collections Care team which constantly monitors the collection and applies a range of complex techniques where needed.

The work of our 'document doctors' is described in a fascinating article in this *Discover* showing how they have managed to save a rare 300 year old map found in a chimney in Aberdeenshire.

This issue also celebrates a landmark development – the opening of our new centre at Kelvin Hall in Glasgow, which extends our physical presence outside Edinburgh for the first time. It was a pleasure to welcome the first members of the public when we opened in September. The response has been hugely positive and we are delighted with what has been established in one of Glasgow's most iconic buildings.

The leading role Scotland played in the development of photography is featured in a preview of our winter treasures display. This offers visitors the chance to see one of the first ever books to be illustrated with photographs, *Sun Pictures in Scotland* from 1845.

It's over a year since Hamish MacDonald became Scots Scriever, based at the Library, to raise the profile, understanding and appreciation of the Scots language. His regular *Discover* column highlights a new website called *Wee Windaes* which he has created with the Library's Learning Team.

Conservation techniques, pioneers of photography, developments in the Scots language – I hope you find much to enjoy in this issue of *Discover*.



**Dr John Scally,**  
**National Librarian**

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**THE ANSWER IS  
IN OUR ARCHIVES**

Hopefully, these 'forgotten' women will enjoy a higher profile in the future. Who are they?

Let us know if you guess it correctly! Tweet [@natlibscot](https://twitter.com/natlibscot) using hashtag [#natlibquiz](https://twitter.com/natlibquiz)

**6 NEWS**

Find about our new Chair, Professor Sir Kenneth Calman, and his long-standing passion for libraries. Plus, you have the chance to make sure Scotland's historic place names live on

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In our Treasures Display we bring into focus our exhibition which highlights Sun Pictures and the early development of photography in Scotland



**15 LUM GAME**

The story of how a 300 year old map, found stuffed up a chimney in Aberdeenshire, is being restored to its former glory

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Our new premises in Kelvin Hall, Glasgow, featuring our Moving Image Archive, opened in September. It has received a warm welcome from the people of the city

**23 FAMILY TIES**

The Library's vast resources are available to anyone who is keen to explore their Scottish family history



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A programme for volunteers gives individuals extremely valuable experience and helps us to care for our collections

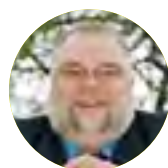


34  
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INDUSTRIAL  
PAST

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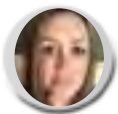
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# Why Not Be A Writer?

## What our students say:



"I won the 2015 Flirty Fiction Prima Magazine and Mills and Boon competition. The prize was £500, a three page feature in the magazine and the chance to work with Mills and Boon on my book. Also I have three stories in three anthologies with other authors – we've raised almost £2,000 for cancer charities"

Rachael Dove, West Yorkshire.



"My total earnings so far are £2,500."

Victor Wright, West Midlands



"I have been publishing my own niche website for circus critique. This work has led to recognition in my field, with work offers ranging from writing book reviews for scholarly journals to running master classes for young people. I have had two paid writing residencies at festivals this year and have been employed to write tweets. Payments total £2575, plus expenses for travel, tickets to events and payments in kind in the form of review copy books."

Katherine Kavanagh, West Midlands



"As a result of my cricket articles, I have been elected into The Cricket Writers Club – an organisation that counts experienced journalists among its members. One of the perks of this membership is a press card that gives me entry into all of England's cricket stadium press boxes."

Martin Read, West Sussex



"I've been published in The Guardian and Good Life earning £400. And now I've got my first book published by Bloomsbury called MOB Rule: Lessons Learned by a Mother of Boys. The Writers Bureau course provided me with structure, stopped my procrastination but most importantly it provided the impetus to try something different."

Hannah Evans, Winchester



"When I first saw my words in print it was life changing. Someone else had read my work, believed in it, paid for it, and put it out there for others to see. As more articles made it to press, my confidence grew and I found I wanted to inject some of myself into my writing. At the time of writing this I have received £1,197 for my work."

Kris Roberts, Somerset

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# A wonderful opportunity

Professor Sir Kenneth Calman, the new Chair of the National Library of Scotland Board, is looking forward to the pleasures and challenges of what he describes as a wonderful job

**S**ir Kenneth, who took up the position from James Boyle on 1 October, has had an outstanding career of public service, which saw him hold the position of Chief Medical Officer in Scotland and England in the 1990s. He is Chancellor of the University of Glasgow, a former Chairman of the National Trust for Scotland and led a review into Scottish devolution – the Calman Commission – which paved the way for greater powers for the Scottish Parliament.

He said: "The Library is a remarkable institution for Scotland, both in

terms of its history and culture. It's the memory of Scotland, and, just as important, it is part of looking to the future.

"On my appointment I received an email from a colleague which said 'Congratulations. This may be the most important of all your jobs. Arguably the one that has most bearing on the viability of our civilisation.' For me, it is a wonderful job."

Sir Kenneth acknowledged the challenges the Library faces – continually changing knowledge and communication methods,

rising expectations, and the need to maximise access and work positively with new and existing partners in an unsettled financial environment.

"The challenges are well set out in the current 2015–2020 strategy," he said. "And I would like to thank James Boyle who has done a tremendous job working with National Librarian Dr John Scally and the team to set out a clear way ahead."

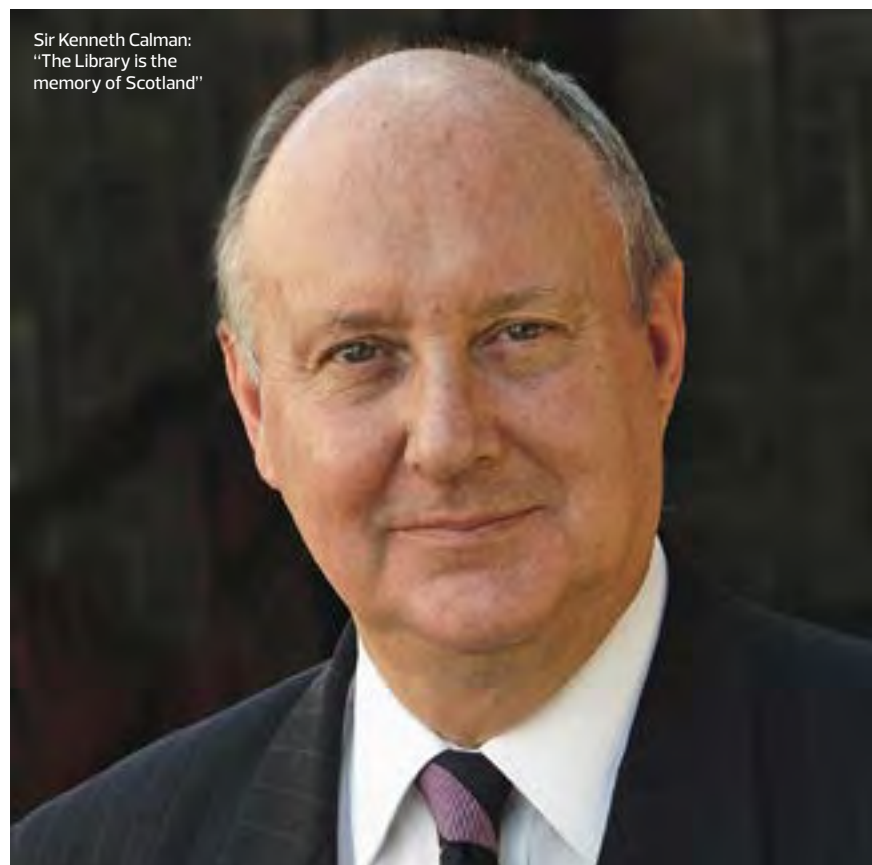
Libraries have always been important to Sir Kenneth, from his boyhood using Knightswood Community Library and the Mitchell Library in Glasgow to his use of university and medical libraries around the world to help him complete the 12 books he has written. Indeed, his past roles include Deputy Chair of the British Library.

Highlighting the importance of safeguarding collections and improving access, Sir Kenneth cited the opening of the Library at the Kelvin Hall in Glasgow as an important development – one that, if successful, could be replicated elsewhere.

"We have to enhance public engagement. There are already a lot of good exhibitions at the Library, but it would be good to attract even more people. That could be done by reinforcing and developing the Library's links with festivals and other events that take place across Scotland."

He noted that in past days the Library was a slightly forbidding place, but changes such as the creation of an open entrance with a bookshop and café now make people feel very welcome.

"We must continue to build on that openness and look ahead to ways in which the Library can link with others and be recognised as a powerful force for change in Scotland."



Sir Kenneth Calman:  
"The Library is the  
memory of Scotland"



# Read Dunnett

Read about Scots, and a Scotland that is international in outlook. From Galloway to Orkney, a Scotland with links to Norway, Denmark, Ireland and, of course, England and France. Outward-looking, surviving, thriving.

In 1040, the unifying Scotland of Macbeth in Dorothy Dunnett's *King Hereafter*; in 1459, the Scots and their descendants in the major trading port of Bruges in Dorothy Dunnett's *The House of Niccolò* series; and in 1547, the Scotland of Queen Marie de Guise and the Rough Wooing in Dorothy Dunnett's *The Lymond Chronicles*. There is division in Europe, trouble in the Middle East, a resurgent Russia, a scramble for resources in Africa.

Written by Dorothy Dunnett, one of the greatest historical novelists, with exhaustive research, beautifully drawn characters, unforgettable prose and intriguing plots. Books to be read, and read, and read again.

Books about which *The Sunday Times* wrote:

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## Professor speaks up for Scottish women writers

A novel called *Crossriggs* by sisters Mary and Jane Findlater sparked a US academic's interest in 19th century authors. Now she will have the Library's resources to further her research

A forthcoming Fulbright Scholarship at the National Library of Scotland will represent something of a homecoming for Juliet Shields, Associate Professor at the University of Washington in Seattle.

Juliet was born in Dundee and emigrated to California with her parents while still a young child. During her time in Scotland, Juliet aims to complete the necessary research for a forthcoming book on Scottish women writers.

"I gained an interest in Scottish literature and history while at the University of California, when I spent an exchange year (1996-7) at the University of Glasgow," said Juliet.

Later, the historic connections between Scotland and the eastern seaboard of the United States became one of her main research interests



Juliet Shields is looking forward to her time on a Fulbright Scholarship in Scotland, the land of her birth

when she moved to Philadelphia to begin a PhD at the University of Pennsylvania. Her PhD thesis eventually became her first book, *Sentimental Literature and Anglo-Scottish Identity* (Cambridge University Press, 2010).

She followed that up with a work that highlighted literature by or about people who were excluded from the shaping of national identities during the 18th and 19th centuries. Her second book, *Nation and Migration: The Making of British Atlantic Literature*, was published by Oxford University Press in 2016.

Previous research had led Juliet to assume there were few Scottish women writers other than Susan Ferrier and Margaret Oliphant.

"Then I picked up an amazing novel called *Crossriggs* by Mary and Jane Findlater, two sisters I'd never heard of before. This suggested there could be other women writers out

there I didn't know about."

Now, the list of 19th century Scottish women writers she wants to write about includes Flora Annie Steel, Annie S. Swan, and O. Douglas, sister of John Buchan.

Juliet, whose Fulbright Scholarship begins in December and ends in May 2017, said: "It has been difficult to get my hands on novels by 19th century Scotswomen in the United States. So I'm really looking forward to my time at the Library, where their works will be readily available. I also see myself as a kind of spokeswoman for these forgotten writers, so I hope to be able to introduce others to their works during my time in Edinburgh.

"While in Scotland I want to visit the country's first lending library in Innerpefferay and get to know Edinburgh better – enjoy its beauty and history, its pubs and restaurants, and its many literary and cultural events."

## HELP PRESERVE BRITAIN'S PLACE NAMES

Volunteers are being sought to help to make sure historic local place names across Scotland and the rest of Britain will live on rather than be lost forever.

The National Library of Scotland is a partner in an online project which aims to create a complete list of the estimated three million place names on early Ordnance Survey maps of Britain. It is working with the National Library of Wales and the

University of Portsmouth on this free, public resource which will be of particular use to local historians and genealogists.

Volunteers are being asked to add information on place names to the project website – [www.gb1900.org](http://www.gb1900.org) – which features digital images of the 2nd Edition Ordnance Survey County Series of maps of the whole of Great Britain, dating from before the First World War. These maps show not

just every town and village but every farm, hill and wood – and include names for most of them.

The site's software enables contributors to mark each name by clicking next to it, and then to type in the name itself. They can add any personal memories they have of the place.

The final list of place names will be the most detailed gazetteer ever created for Britain, and the world's

largest-ever historical gazetteer. It will be usable by everyone free of charge.

National Library of Scotland map curator Chris Fleet said: "We are hoping to tap into local knowledge about place names around the UK and would encourage as many people as possible to volunteer information they have. Through this project, these names can be saved and continue to live on into the future."



# ISLANDS AND THE ART OF MAPPING

New book uses some of the Library's most beautiful maps to explore the many dimensions of life in the isles

*Scotland: Mapping the Islands* is a major new book published in October by Birlinn in association with the National Library of Scotland.

Written by National Library Map Curator Chris Fleet along with Margaret Wilkes and Professor Charles Withers of the University of Edinburgh, the publication aims to show how history and geography have been realised in, and produced through, the art, artifice and authority of maps.

This is the first book to take the maps of Scotland's islands as its central focus, reproducing some of the most beautiful and historically significant maps from the National Library of Scotland's magnificent collections to explore the many dimensions of island life and how this has changed over time.



Written by National Library Map Curator Chris Fleet with Margaret Wilkes and Charles Withers, the book presents the rich and diverse story of Scotland's islands, through maps old and modern, in a unique and imaginative way

Arranged thematically, the book covers topics such as population, place-names, defence, improvement, the exploitation of natural resources, navigation, and leisure and tourism.

*Scotland: Mapping the Islands* presents the rich and diverse story of Scottish

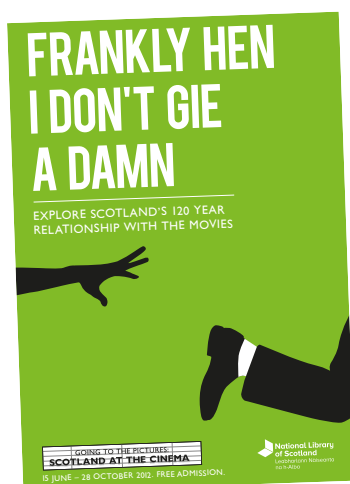
islands from the earliest maps to the most up-to-date techniques of digital mapping in a unique and imaginative way.

Another publication from the link between the National Library of Scotland and Birlinn is the Scottish Maps Calendar 2017.



This features a selection of some of the most beautiful maps of Scotland, including maps of the whole country, county maps, town plans and military maps.

[Email Chris Fleet at c.fleet@nls.uk](mailto:c.fleet@nls.uk) for more information



Searching for merchandise and gifts from the National Library of Scotland has got simpler through the online shop, via the Library's website

## Shop smart as gifts go online

A new online shop means it is now simple and straightforward to obtain gifts and merchandise from the National Library of Scotland.

Launched in August and accessible from the home page of the Library website, the shop contains all sorts of items, from USB sticks to 'Scotland at the movies' posters.

Helen Abel, Front of House Manager, said: "This is the first time we've had an online shop and it's a great development. We've often been asked if this online

service is available, and now that we have it up and running we will be adding to it as the months go on."

It's an ideal place to obtain items that are available exclusively through the Library and, although it has only been on site for a short period of time, the orders have begun flowing.

Now that the online presence has been established, there are also plans to enhance the physical shopping space in the Library.

Helen added: "Our aim is to make it as easy as possible for people to obtain a wide range of first-class gifts and merchandise."

[Visit the shop at: https://shop.nls.uk/library](https://shop.nls.uk/library)

Meanwhile, **The Library's annual Christmas Shopping Night** takes place on **Thursday, 1 December between 6pm-8pm at George IV Bridge, Edinburgh. Shoppers will receive a 20 per cent discount on all items.**

# Recorded: the 2014 referendum

CURATOR'S CHOICE – DR AMY TODMAN,  
CURATOR OF POLITICAL COLLECTIONS

This September was the second anniversary of the Scottish independence referendum, which saw around 86 per cent of the Scottish electorate taking to the polling stations to vote, and the decision of the country to remain within the United Kingdom

Over the last two years, the National Library of Scotland, along with several collecting organisations in Scotland, has been working hard to collect the recorded history of the referendum.

As a legal deposit library, the Library collects modern political material all the time, not just when politics are in the papers. The collections are broad and include everything from books and printed ephemera like leaflets and flyers, to websites, blogs and other web-based material, as well as photographs, sound and moving images.

'Collecting the Referendum' was an intensive project where Library staff focused on one subject, rather than the much broader topics with which they are more usually occupied. It was a team effort, benefiting from the assistance and expertise of almost every part of the Library. Indeed, the project is unique in that it cut across all of our collecting areas: printed publications and archival material, sound and moving image as well as websites, blogs and social media.

For an event like the Scottish independence referendum, which generated strong grassroots momentum, collecting its record was never going to be easy. It was not a simple case of

BELOW: This image is part of a collection of material donated by Derek Suttie, a tutor for a range of adult education and community projects in Edinburgh. The item was created by course participants and is an example of the kind of unique pieces collected



ABOVE: Taken on 18 September 2014, the day of the vote, this image shows the Heart of Midlothian in Edinburgh's Royal Mile decorated fittingly by campaigners on both sides of the campaign

contacting the official campaign groups, 'Better Together' and 'Yes Scotland'.

The Library collected in various ways, sometimes directly from the publisher, through donations from the public or Library staff, and often by going out and talking to people at different events around Scotland. This helped to generate an ever-widening list of contacts who helped to spread the word about our collecting interests. At times, finding the right person was easy, while at others it could be a slow process. But, whether a conversation paved the way for a donation of 100 podcasts or a single leaflet, the time spent was worthwhile.

Often we met wonderfully interesting people. One woman arrived at the Library with a large, black suitcase full of photographs, albums and books she'd been gathering. She talked me through her campaigning journey, deciding to donate some items to the Library. This story, and many others, are a reminder that though the active collecting of the referendum might be drawing to a close, this collection will augment and enhance our political collections for generations to come.

Q If you would like to find out more about 'Collecting the Referendum' see [www.nls.uk/collections/topics/referendum](http://www.nls.uk/collections/topics/referendum) or contact Amy Todman on [a.todman@nls.uk](mailto:a.todman@nls.uk).



That magic moment when some auld cover is creaked open

AS THE FOREMAIST YEAR O THE SCOTS SCRIVER POST DRAWS TAE A CLOSE, IT IS AIBLINS AN OPPORTUIN MOMENT TAE TAK TENT ON WHIT HAS GANE BY AN WHIT MICHT BE YET TAE COME

**WEE WINDAES:**  
Yaisers will hae the  
chaunce tae lear  
aboot several warks  
in Scots – Ilke Tam  
O'Shanter an ithers  
– on a gien page



## MEET OUR SCOTS SCRIVER – HAMISH MACDONALD

**T**he journey thus far has been braid an lang, no jist in tairms o geographical spreid but alsae in that it haes gien scowth tae explore whit Scots literature bides among the vastness o the Naitional Leebrar collections. These are as a deep, daurk draw-well – whaur the pail seldom ascends less than brim-fu wi literary treisurs! In trowth, searches maun begin digitally among the catalogue, an whiles there are a when a o weel-kent makars an scribes frae the Scots literary tradition, it is aiftimes the lesser-kent that maks fir a leesome surprise.

The fu extent o this is realised whan an item is brocht intae sicht in the Special Collections room. Nou comes that magic moment whan some auld cover is creaked open an the foostie whuff o milldew an prent escapes intae the air, a whuff redolent o revelation an thocht; or whan the chord that binnens thegither a manuscript pile is lowsed an its contents revealed.

It is cannily then that we anticipate the formal launch o the *Wee Windaes*

website – which will beir the fruits o these researches – at the Naitional Leebrar o Scotland in early winter 2016. *Wee Windaes* will offer the site yaiser the opportunity tae luik tae a particular imprent or scribe an fin oot mair aboot the wark an its relevance tae the Scots leid.

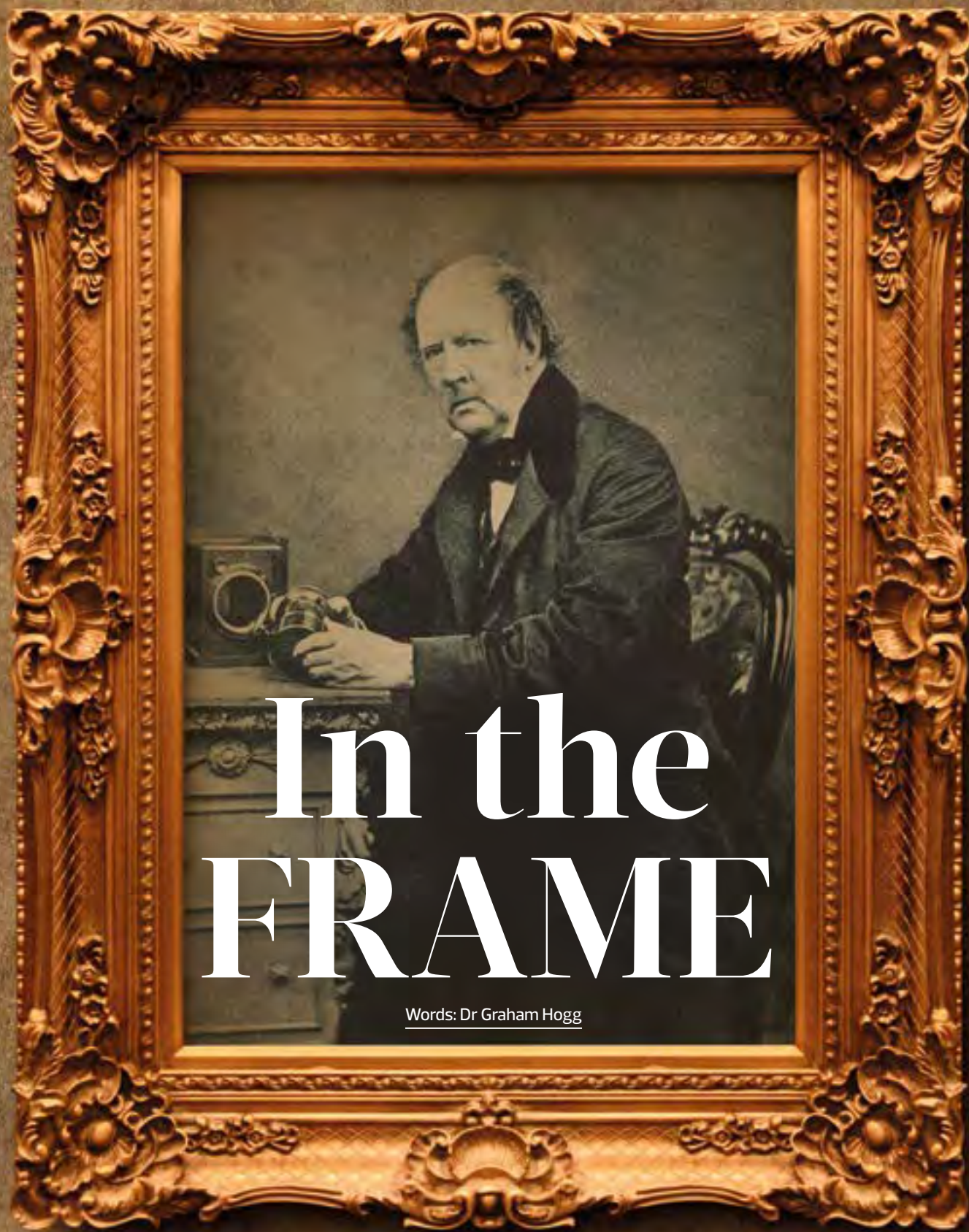
Aft-times the story o the scribe is shawn, alangside whit airt o Scotland is relevant tae the imprent an the oweraw



themes that inform it. A short extract frae a wark will be available tae lug-in tae, as weel as a digitised copy o a selectit text fir ilka featur. Relatit items in the Leebrar Collections are offert, meanin that the yaiser will hae the chaunce tae lear aboot no jist ane but several warks in Scots on a gien page. Various relatit visual items and an embeddit film frae the Moving Image Archive will alsae be available fir a swatch, as weel as items frae ither collections. An while the site will lead in Scots, English translations are available on main pages.

Gien that *Wee Windaes* will launch as a wark in progress, the site will continue tae be biggit atween nou an the end o the Scribe's tairm in September 2017. The ootreach programme will continue tae tak tae the road, wi warkshops, discussions, debates an readins at schuils, nurseries, community centres, cinemas, buik festivals, music festivals an in the Scottish Prisons system.

Wi carrants tae Glesga, Bellshill, Ayr, Kirkcaldy, Dundee, Banff, Perth an Falkirk on the wey afore year-end 2016, an anither fu year in sicht tae cairry on wi *Wee Windaes*, it is jaloused that the saicent tairm o the Scribeship will be as gey thrang an eventfu as the first.



# In the FRAME

Words: Dr Graham Hogg

## SCOTS PIONEERS OF PHOTOGRAPHIC ILLUSTRATION

The early work of Englishman William Henry Fox Talbot, caught on camera above, inspired the rapid development of the art in Scotland



**SUN PICTURES:** Talbot's book pays visual homage to the memory and the legacy of his literary hero Sir Walter Scott



selection from the Library's collections of 19th century photographically-illustrated books relating to Scotland will be on display this winter in the National Library of Scotland in Edinburgh. Starting with the landmark publication of *Sun Pictures in Scotland* in 1845, one of the first books to be illustrated with photographs, the exhibition shows examples of the work of George Washington Wilson, Valentine of Dundee, Thomas Annan and Scottish photographers abroad such as William Notman and John Thomson. The books highlight Scotland's leading role in the development of photography in its early years.

In January 1839, the invention of the daguerreotype was suddenly revealed to the world; French photographic pioneer Louis Daguerre had discovered a way of creating a photographic image on a polished sheet of silver-plated copper coated with light-sensitive chemicals. Daguerre's photographic process was

the first to be publicly announced, to the surprise of other inventors who had also been working on creating photographic images. The most notable of these was the Englishman William Henry Fox Talbot, who, unaware of Daguerre's work in France, had already created images three years earlier using an entirely different process, based on paper treated with silver nitrate and salt solution. Talbot had invented a forerunner of the negative/positive process which would become the standard photographic procedure until the advent of digital photography.

A few weeks later he reacted to the news from France by revealing his own



ABOVE: William Henry Fox Talbot in action (pictured far right)

"photogenic drawings" to the world.

Daguerre's invention produced very detailed and sharp photographs, but they were one-off images and very fragile, having to be covered with glass and put in a protective frame. For the next 20 years daguerreotypes would be mostly used in portrait photography. Talbot's paper-based calotype process, which he would patent in 1841, allowed for the

creation of multiple positive images from the negative. He became interested in the possibilities of using his salted paper prints for book illustrations. Between 1844 and 1846, Talbot issued instalments of a periodical called *The Pencil of Nature* illustrated with photographs, pasted in by hand, to showcase the new technology.

Talbot had close links with Scotland, which went back to the 1820s when he first became acquainted with the eminent Scottish scientist Sir David Brewster. Soon after announcing his discoveries, Talbot sent specimens of his photographs to Scotland, and, acting on Brewster's suggestion, he chose not to patent his calotype process in Scotland. He thus encouraged the rapid development of photography in Scotland, where the first photographic society in the world, the Edinburgh Calotype Club, was founded in c. 1843, and where David Octavius Hill and Robert Adamson would take his calotype process to new heights of artistry and technical excellence.

In 1844, he toured Scotland with his camera and his butler turned photographic assistant, Nicolaas Henneman. The photographs they took were reproduced in 1845 in *Sun Pictures in Scotland*. The work itself pays visual homage to the memory and the legacy of Talbot's literary hero Sir Walter Scott. The 23 images in it include a photograph of the Scott Monument under construction in Princes Street, and several views of Scott's home at Abbotsford. Another group of images in the book is of Loch Katrine, the setting for Scott's poem *The Lady of the Lake*.

*Continues overleaf* >



Unlike *Pencil of Nature*, which was commercially published, *Sun Pictures* was published by Talbot himself. It is thought that 100 copies of the book were produced for subscribers but relatively few complete copies are known to survive today, one of them being the National Library's copy. The production of the prints was entrusted to Henneman. In the early 1840s he had established a small firm in Reading, funded partly by Talbot, which

specialised in making multiple copies of positive prints from the negatives of Talbot and other photographers. The badly faded photographs in the surviving copies of *Sun Pictures* bear witness to the difficulties in producing prints from calotypes. Talbot's process was not reliable enough to cope with creating large numbers of prints in a short space of time, with the result that the photographs began to deteriorate quickly.

A series of inventions from the late 1840s onwards, in particular the albumen print and the wet collodion process using glass-plate negatives, made photography simpler and quicker and the creation of good quality, durable prints more reliable and cheaper. A new market opened up for producing commercial photograph albums of landscapes with albumen prints. Moreover, Talbot and others realised that the future for the photographically-illustrated book lay in combining photography with existing commercial printing processes to create photomechanical prints as illustrations. By the 1860s, the production of illustrated books using printing plates, blocks and

screens derived from camera negatives was both achievable and affordable. A variety of printing processes evolved over the next few years such as collotypes, carbon prints, Woodburytypes, photogravures and halftone prints.

Enterprising Scots would go on to follow Talbot's lead by maximising the commercial opportunities of photography in book form. George Washington Wilson set up a business in Aberdeen in the 1850s and catered to the booming market in photograph albums as souvenirs for tourists. He was followed by James Valentine of Dundee, who, like Wilson, enjoyed the patronage of Queen Victoria, and who moved from portrait to landscape photography to create a globally successful business. In Glasgow, Thomas and James Craig Annan became renowned for their photographically-illustrated books of architecture and fine art. The stage had been set for an art form that still thrives in Scotland today.

 **Sun-pictures and beyond: Scotland and the photographically-illustrated book runs from 30 Nov 2016 to 26 March 2017**

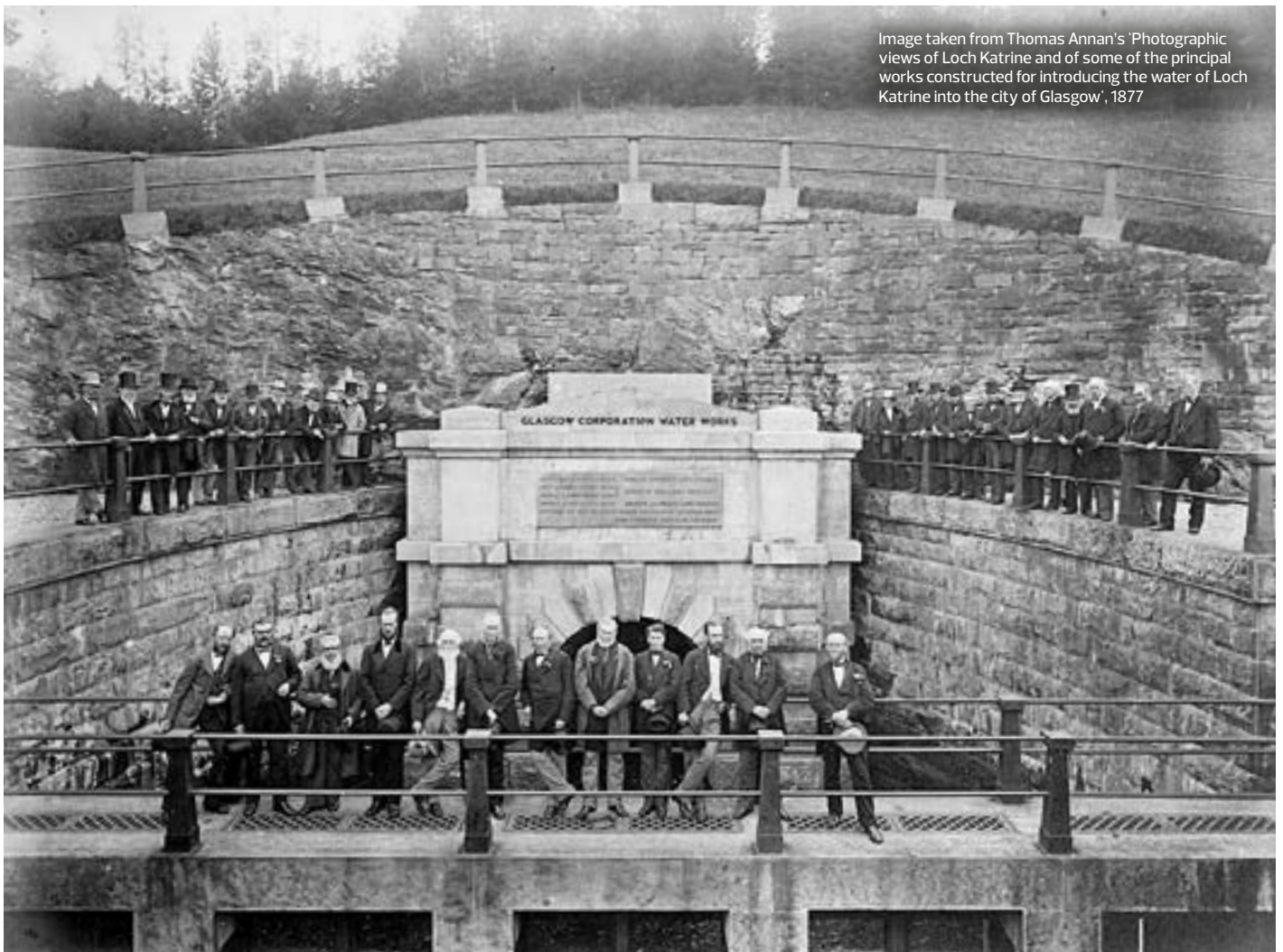


Image taken from Thomas Annan's 'Photographic views of Loch Katrine and of some of the principal works constructed for introducing the water of Loch Katrine into the city of Glasgow', 1877

Words: Bryan Christie

# BACK FROM THE BRINK

A rare 17th century map discovered stuffed up a chimney has been rescued by the Library's 'document doctors'

**A**n amazing conservation project has taken place at the National Library to save a rare antique map that was found crumpled, dirt encrusted and insect eaten, stuffed up a house chimney in Aberdeenshire where it had been used to stop draughts.

It has been revealed to be a late 17th century map produced by the Dutch engraver Gerald Valck, and there are only two other known copies in the world. It would once have been owned by someone of significance but quite how it came to be used as a draught stopper against cold winter blasts in the north-east of Scotland remains a mystery. It was donated to the Library following renovation work on the building.

Looking more like a parcel of rags than a once-precious plan of the world, it appeared to the untrained eye to be far beyond rescue. However, to the 'document doctors' of the

## BOX OF TREASURE

The chimney map has proved to be one of the biggest challenges the Library has faced. Book and paper conservator Claire Thomson (pictured) found the 300 year old map had been attacked by vermin and insects over the years and just half the paper remained. "Once it was unfurled, I was able to assess its condition ... which filled me with dread."

*Continues overleaf>*



Library's Collections Care department all manner of things are possible.

Their concern is the good health of the millions of items in the collection. That ranges from preventative work in constantly monitoring the condition of the collection to guard against things like insect infestation; controlling temperature, light and humidity levels; protecting items in the best possible condition; to applying state-of-the-art treatments to damaged or decay-threatened items. It is a little-known part of the Library's work but one that is vitally important. Such is the expertise available within the department that staff are regularly consulted by other heritage organisations for advice and guidance.

The chimney map proved to be one of the biggest challenges they have ever faced. The 300 year old map looked like

a bundle of rags because the canvas backing had survived better than much of the paper itself, which had disintegrated in a number of places. Fragments fell off every time the map was moved.

The map is large, measuring 2.2 metres by 1.6 metres (7x 5ft) and would have been hung on a wall to be admired by visitors. A similar map from the same period is shown in the famous painting by Vermeer called *Painter in his Studio*.

Claire Thomson, Book and Paper Conservator at the Library who worked on the project, said the map was in a terrible condition. "It had been attacked by vermin and insects over the years and just over half the paper remained. We needed to stabilise it to prevent any further deterioration, make it robust and easier to handle to get to a point

where it could be studied by researchers."

This involved a variety of complex treatments which covered five key stages

1. opening and flattening the map;
2. separating it into its original eight sections;
3. dry cleaning and washing the paper;
4. removing the canvas backing;
5. re-assembling the cleaned sections onto a new paper lining.

"My first challenge was to open the map up," said Claire. "Loose fragments and surface dirt fell away as I carefully unfolded the map showing the paper to be extremely distorted with folds and creases."

The canvas backing was quickly identified as a problem. It was common practice at the time the map was made to use woven fabric backings for large printed items. Unfortunately fabric and paper respond differently to changing environmental conditions with the result that the backing had distorted the paper and created fissures.

"Once the map was unfurled I was able to assess its condition, which I must admit filled me with dread," said Claire. "Much of the paper had been lost, and the remainder was hard and brittle in places and soft and thin in others." There were still traces of colour on the map, showing that at one time it would have been brightly coloured.

The first treatment involved dry cleaning the paper using a soft brush and an aspirator similar to that used by a dental assistant to suck up unwanted debris during dental treatment. The sheer size of the map made it difficult to work on and a decision was taken to separate it into smaller sections. This sounds slightly drastic but the map was originally made up from eight copper plates and was already splitting along most of the joins between the sections.

*Continues overleaf>*

### OPENING

The map looked like a bundle of rags because the canvas backing had survived better than much of the paper itself



### FLATTENING

The individual sections were placed in a humidifying chamber with a humidity of 60 per cent, and the gentle introduction of moisture made it easier to flatten out the map



### SEPARATING SECTIONS

The map was originally made up from eight copper plates and was already splitting along most of the joins between the sections







**DRY CLEANING**

After dry cleaning, loose fragments had to be adhered to the backing temporarily, using a Japanese seaweed adhesive. The map was then secured with a cellulose solution and a paper facing



**BACKING REMOVED**

The canvas backing was then removed and the section prepared for washing between sheets of support material



**WASHING**

The map sections were suspended individually in water in a heated sink at 40C for 40 minutes



**PRELIMINARY LINING**

On an upright light box, the map section was then prepared for the application of a new lining and the removal of the paper facing



**FACING REMOVED**

The facing was peeled off to reveal the detail of the cleaned pieces. The final stage will entail bringing all eight sections together on a new paper lining

Once the map was divided into workable pieces, it was possible to support it on blotting paper and Bondina – sheets of a synthetic support material used in conservation work. This made it easier to handle and prevented loose pieces breaking away. It was then placed in a humidifying chamber as the gentle introduction of moisture made it easier to flatten out the map.

"It was important at this stage not to add too much moisture, as the map was still very dirty, and excess moisture could have ingrained the dirt to the paper fibres. As the paper fibres swelled, the distorted paper relaxed, and I was able to tease open the folds in the map," said Claire.

Further dry cleaning took place and loose pieces of the map were re-aligned with the help of a powerful magnifier. These pieces needed to adhere to the canvas backing on a temporary basis. A Japanese seaweed adhesive called Funori was used because it was strong enough to hold the loose pieces in place, but not too strong when the time came to remove the backing.

The next challenge was to find a way of holding the paper map together while the canvas backing was removed. Claire researched a number of options and decided to use a facing on the front of the map. A thick cellulose solution was

used to fix lightweight Japanese paper to the front of the map in two layers. This secured the paper map while the backing was peeled off using hand tools.

The map was left to dry for 48 hours before the final stage of cleaning took place. This involved washing the map in water, which sounds like a risky process to undertake with fragile 300 year old paper but, handled properly, is a very effective part of the conservation process.

The map sections were suspended individually in water in a heated sink at 40°C for 40 minutes with the water being gently agitated to clean dirt from the surface. On removal they were placed in blotters to remove any excess water. After unknown years of neglect and misuse, the detailed splendour of a map created in a 17th century Dutch printing house was revealed.

"Although sections of the map have been lost, it was very satisfying to be able to conserve what remains," said Claire. "This was a challenging but fascinating project to work on, involving a series of different stages to get the results we wanted. It would have been very easy for this map to end up at the bottom of a skip but thankfully it can now take its place among the magnificent maps held within our collection."

● It would have been very easy for this map to end up at the bottom of a skip but thankfully it can now take its place among the magnificent maps held within our collection ●



**AFTER CLEANING**  
The detailed splendour of a map created in a 17th century Dutch printing house is revealed

THE LIBRARY

CARE TEAM



The Library's Collections Care team works to safeguard the millions of items held by the Library for future generations. It is recognised nationally and internationally as a centre of excellence for the preservation and conservation of library materials. Its work involves:

**Conservation** – Remedial treatments are applied to items in the collections, using condition surveys to establish priorities. This includes paper repairs, mould removal, re-sewing books using original techniques, binding repairs and gold finishing.

**Preservation** – The manufacture of boxes and enclosures to store material in safe conditions, the monitoring and control of environmental conditions and emergency planning.

**Preparation** of material for exhibitions and for loan to other organisations

**Providing** regular training in the safe use and handling of collection items both to Library staff, volunteers and external organisations.

**Providing** an advisory service to the library community in Scotland and beyond, covering all matters concerning the care of library materials.

# Help our conservation work today



The conservation and restoration of the chimney map was made possible with funding from the Teuntje Anna Fund.

All of our treasures – from contemporary children's magazines with plastic-wrapped free toys, to medieval hand-written and sealed letters, to the earliest and most basic published webpages, need specialist care and attention. They need to be stored safely and securely and to be preserved for the future.

This is costly but necessary work. Many of the items in our collections are one of very few, if not the only one, in existence. Neglecting to look after them poses a great risk to our heritage and our collective memory – once they are gone, they are gone forever.

Help us to preserve our collections for the future.

**£15**  
will pay for a custom-made box to protect a fragile or rare book on the stacks beneath our Library building on George IV Bridge in Edinburgh.

**£120**  
will pay for a historic map, book or newspaper to be cleaned and protected to ensure it remains in good condition for future generations.

**£200**  
will pay for a set of specialist brushes – for example those used to apply adhesive in repairing an eroded book spine.

Donate via [everydayhero.co.uk/event/conservation](https://everydayhero.co.uk/event/conservation)



**‘I love this place  
and I’m delighted  
it’s in Glasgow’**

Words: Stewart McRobert Photos: Angela Catlin



## The National Library of Scotland's new centre in Kelvin Hall receives a warm welcome as people embrace a unique and exciting resource

**P**eople in the west of Scotland have easy access to the world-class collections held by the National Library of Scotland, following the opening of the Library's new centre in Glasgow's Kelvin Hall.

Visitors can explore 100 years of Scottish life on film and video held in the Moving Image Archive as well as having access to the Library's extensive digital collections, including maps, books,

### IMPRESSIVE ATTRACTION

As soon as people enter the Library in Kelvin Hall they are greeted by an impressive 12-screen video wall that features highlights of the Moving Image Archive (pictured above with Moving Image and Sound Collections Manager, Ruth Washbrook)

manuscripts, reference works and business information. Content can be individually selected and viewed on 50 screens set throughout the building.

The move to Kelvin Hall extends the Library's reach out of its historic home in Edinburgh for the first time. The project is a unique collaboration between Glasgow City Council, Glasgow Life, the University of Glasgow and the Library and follows a £35 million

refurbishment of one of Glasgow's best-loved buildings.

"Kelvin Hall has been reborn and we are delighted to be an important part of this new leisure and cultural centre," said National Librarian Dr John Scally.

Meanwhile, the first members of the public to visit the new centre also had their say...

*See overleaf* >

The adjectives were flowing when our premises at Kelvin Hall opened their doors. 'Fantastic', 'excellent' and 'delighted' were just a few of the words people used to describe their reaction...

# The eyes have it

**SUSAN MACDONALD:** "I was part of the original focus group which looked at the layout of the premises and I'm a member of the Glasgow and West of Scotland Family History Society, which is based five minutes away. I think the centre is very interesting and very easy to use. I was given a very useful demonstration by one of the staff members."

**MYRA FULTON:** "I live across the road and am very excited about this venue opening. I love the 'From Scotland With Love' movie and the movies they show at the Riverside Museum. I get very tearful when I see them. I love this place and am delighted it's in Glasgow. I'm pleased it's open for everyone. I think I'll be a regular visitor."

**JOHN WARREN:** "I think it's excellent. The computers provide an open access resource, which is

terrific. It's great that you can just walk in and use the facility. I live in Callander and travel to Glasgow most days, and I shall definitely return."

**MARGERY MCCULLOCH:** "I have a card for the Library in Edinburgh and go there to carry out research in the manuscripts room. I thought I would come along and see what is happening here and it's absolutely fantastic. It's very interesting from a history point of view and a splendid thing to have on the doorstep in Glasgow."

**KATINKA DALGLISH:** "I work in Kelvingrove Museum and we have been watching Kelvin Hall as it progressed. It's fantastic. I love the big screens, which draw you in as you approach along the corridor. I imagine people will be able to access a lot of archival material just by walking in off the street."



John Warren



Susan MacDonald



Katinka Dalglish



Myra Fulton

# Experience your ancestors

Words: Stewart McRobert

The breadth and depth of collections in the National Library of Scotland can make researching your family history a fulfilling, enlightening and surprising exercise

"When someone turns to the Library they soon find their enquiries can go off in all sorts of new and unexpected directions," said Louise McCarron, Reader Services Manager in the Access Department of the Library.

"That's because of the very wide range of material we have, which, amongst other things, includes trade and street directories, military lists, estate archives, newspapers, films, maps and much more."

## OTHER SOURCES

"It's usually best if people access our collections once they have done the basic groundwork. We can then help fill in the background to make their family tree come alive," said Louise. Births, deaths and marriages records are held by National Registers of Scotland. That data is available at the Scotland's People website ([www.scotlandsppeople.gov.uk](http://www.scotlandsppeople.gov.uk))

The Library website pages include a very useful introduction to Scottish family history which gives advice on starting research as well as a guide to the information available.

There is an eResources section which contains the Library's subscription databases such as the Scotsman Digital Archive and the Oxford Dictionary of National Biography – you can access many of these resources from home if you are resident in Scotland. In addition, readers can view Find My Past records free when they visit us in Edinburgh or our new premises at Kelvin Hall in Glasgow (see pages 20–22).

Notably, an increasing proportion of the Library's collections are being digitised and made freely available through the



Digital Gallery on the Library's website. These resources include Scottish Post Office directories and histories of Scottish families.

"The Digital Gallery includes map resources which are very useful for family history and well used," said Jennifer Giles, Curator, Scottish Communities and Organisations. "Although there's a natural focus on Scottish maps, the collection has been widened to include England and Wales and beyond, for example the First World War trench maps from Belgium and France."

The Moving Image Archive contains a wealth of film collected from across Scotland and covering a period of over 100 years. It has been opened up to even more people with the Library's new public access centre at Kelvin Hall. The centre has a dedicated team of staff who can help visitors search the film collection alongside the Library's digital resources.

guidance, check facts and confirm if we have information in a topic area they are researching."

In addition, a family history workshop is held every month at the Library premises at George IV Bridge in Edinburgh and others are planned for Kelvin Hall in 2017.

Jennifer spreads the word about what is available at the Library by undertaking outreach work. "I visit local history groups to talk about our collection. Similarly, we regularly have a presence at the annual conference of the Scottish Association of Family History Societies, where we answer questions and publicise our resources."

She added that, although the Library has a vast collection, it is always seeking new items. "We are constantly building our collections, and are very keen to hear from groups and individuals producing non-commercial leaflets and newsletters. We would like them to get in touch. These publications are difficult to collect, but important for researchers."

Meanwhile, there is every opportunity for those researching their family history to gain a rich picture of the past.

For more, see: [www.nls.uk/family-history](http://www.nls.uk/family-history)



## ENQUIRY SERVICE

The Library has an enquiry service that welcomes email enquiries. "Our staff are knowledgeable and enthusiastic," said Louise, "and although we have a stated 10-day turnaround, most enquiries are answered within two or three days. Our 'chat with an expert' service also includes family history enquiries.

"Unfortunately, we don't have the resources to do in-depth family history research for people, but we can provide

Thank you ever so much for all the information you sent me. I am very, very grateful for all you have done for me

JOAN G., AUSTRALIA



From dramatic wartime assignments to newsreels of everyday life, Glasgow photographer and film-maker Ronnie Jay chronicled events in 20th century Scotland. Now, the vintage equipment he used to capture and show these moments in time is on display in the city

Words: Andrew Collier

# A WITNESS TO HISTORY

**H**e was far more than a photographer and cameraman: he was a witness to history, and to some of Scotland's darkest moments of the 20th century.

Ronnie Jay made his reputation as one of

the country's finest film-makers and cinematographers, chronicling iconic events such as the Clydebank blitz, the chasing of the Bismarck, wartime Atlantic convoys and the 1959 Broughty Ferry lifeboat disaster.

This extraordinary man was also one of the first people to donate to the Scottish Screen Archive 40 years ago. Now history is repeating itself as his son Jeffrey is contributing some vintage equipment including Ronnie's portable cameras and old projectors.

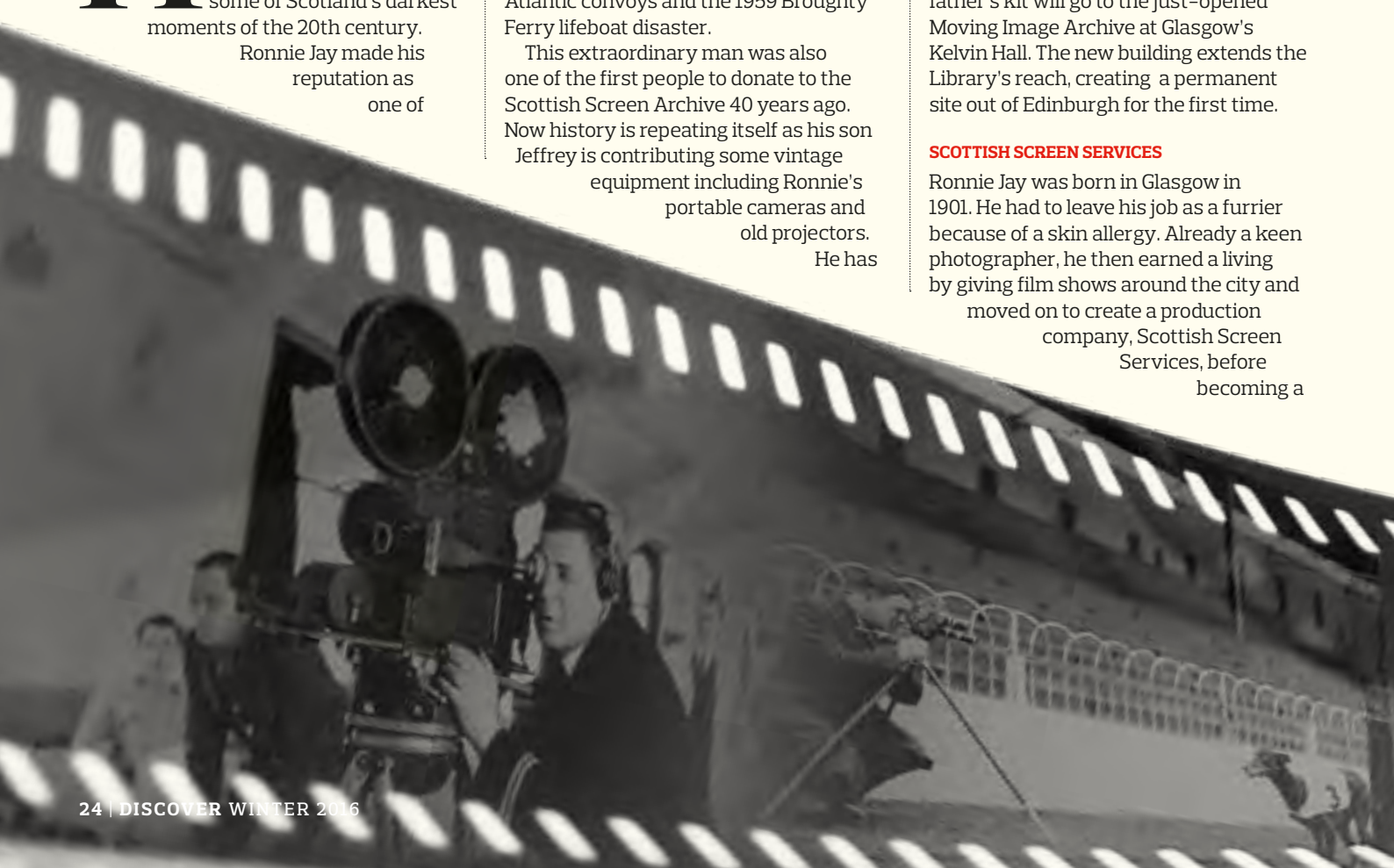
He has

also offered some fascinating family films of the time and has made a substantial financial donation to the collection.

The new contribution by Jeffrey of his father's kit will go to the just-opened Moving Image Archive at Glasgow's Kelvin Hall. The new building extends the Library's reach, creating a permanent site out of Edinburgh for the first time.

## SCOTTISH SCREEN SERVICES

Ronnie Jay was born in Glasgow in 1901. He had to leave his job as a furrier because of a skin allergy. Already a keen photographer, he then earned a living by giving film shows around the city and moved on to create a production company, Scottish Screen Services, before becoming a





cameraman, working with actors such as the young Gordon Jackson.

His real break came when he started to film newsreels for Paramount Pictures. Jeffrey recalls: "As an official war correspondent, he shot the Clydebank blitz and a lot of what he filmed was censored. He came home in tears that night.

"Incredibly, he was asked by Paramount if he could get more close up shots of the bombing. He pointed out that he was already filming Clydebank from the highest roof in Glasgow and coincidentally asked for a tin hat, which the US war correspondents had, for protection. They sent him one."

Ronnie was a keen yachtsman and pilot and was on the cruiser which spotted the Bismarck before it was sunk. He also sailed on a Canadian destroyer escorting an Atlantic convoy, and on another occasion was required to sign on as cook to film an anti-submarine patrol on a Sunderland flying boat because there was no allowance for passengers - only crew.

His honeymoon in Plockton in May 1945 coincided with the end of the war and remarkably he actually witnessed and filmed the surrender of German

U-boat crews at Kyle of Lochalsh and their march onto a train. That footage is with the Imperial War Museum.

Jeffrey, a retired ophthalmologist who has a CBE, is also a keen photographer. He remembers his father's final news assignment in 1959 when he shot aerial footage of the Broughty Ferry lifeboat capsized in which all eight crew drowned.

Ronnie also ran a processing studio and when he finally retired in the late 1960s he was mainly doing wedding photographs.

"My father also made commercial films in the 1920s and 30s which were either promotional or adverts for cinemas. They were 16mm films and he kept copies in tins.

"He gave his collection of about 20 films to the archive when it was first set up about 40 years ago - that was what first got it going.

"These featured subjects like a department store in Aberdeen, a sausage-making factory in Glasgow and a queue of children going into a matinee performance in Paisley. That one was particularly poignant as there was a fire in the cinema several weeks later and quite a lot of those

youngsters probably perished in it."

The movies, Jeffrey says, were shot in black and white and were silent, though they had captions. "But they really were quite professional. There was also a film of a cruise to St Kilda, showing it leaving from the Broomielaw in Glasgow and going on to Leverburgh on Harris."

#### **KELVIN HALL**

A room in the new Kelvin Hall Library has been named after Ronnie Jay, which is a particular source of pleasure for his son. "As well as the equipment I'm now handing over, I'm also happy to donate some family movies he made, including a family holiday one from 1939 which shows the Crinan Canal lit by gas lights.

"The fact that I've made this donation on the 40th anniversary of the setting up of the archive and his original gift is coincidental. But it's nice to be able to do it. I think the fact that the Library has moved into Kelvin Hall is magic and I'm delighted about it.

"It's really important that it now has this foothold in the west of Scotland. And I've been going to Kelvin Hall since I was about eight years old, so it's very nostalgic for me."



#### **CAUGHT ON FILM**

A room in the new Kelvin Hall digital library has been named after Ronnie Jay



# Connecting with the community

For those looking to build a career in cultural heritage, our programme to engage with the community offers invaluable opportunities

**T**he Library's carefully structured volunteer programme brings benefits all round – those who take part gain valuable experience and the chance to make a difference to Scotland's cultural heritage, while the Library enhances its ties with the community and gets help with its ever-increasing number of tasks.

The current programme runs between June and September. However, as the Library's Organisational Development Partner Andrew McDougall explained, there are plans to provide opportunities all year round.

"Traditionally, the Library has been limited in the number and type of volunteering opportunities it could offer, mainly by the availability of space and supervision.

"However, we know volunteering is a great way for the community to engage with the collections. It's

**1**  
**YES AND NO**  
Volunteers were involved in 'Collecting the Referendum', a project related to Scotland's 2014 independence vote

also ideal for people who might be looking for experience to build a career in cultural heritage, particularly in conservation.

"Therefore, we developed a new model in 2014."

This involves volunteers attending one day a week for 11 or 12 weeks, working directly on the collections and helping to preserve them for the future.

People come together in a social environment to chat and learn from each other. Tasks are varied to keep people's interest, and simple enough so they can be learned quickly.

All volunteers have the chance to handle the fabric of Scotland's history. Young people in particular can gain valuable experience they can use in a recruitment process – indeed the Library will help them with job applications to show that experience off to good effect.

Several volunteers have gone

on to the next stage in their careers after spending time on the programme. To date, two have secured jobs at the Library, three have gone on to study conservation, and three have gone to collections digitisation jobs and traineeships.

Andrew added: "We want to develop the model and apply it to other areas, and we would like to get to the point where we are

running programmes all year round. Different groups of volunteers could be interested in different projects.

"The Library is all about getting people engaged with our collections – our volunteer programme is a great way

of doing that. It also helps us with the scale of work we are able to get through. Our collections are enormous and there is always so much to be done. We gain real added value and practical help from the volunteers who are so willing to give up their time for us."

**THE PROGRAMME INVOLVES WORKING ONE DAY A WEEK (10AM TO 4PM) FOR 11 OR 12 WEEKS**



1



2



3



4



5

2

**THE WAY AHEAD**

Skills learned include map cleaning

3

**HELPING HANDS**

The programme helps the Library meet the monumental scale of its tasks

4

**CLASS OF 2016**

This year's 16-strong intake ready for action

5

**EXPERT INSIGHT**

A visit to the Library workshops is a highlight for many of the volunteers

**CONSERVATION SKILLS TO THE FORE**

Collections Care Manager Isobel Griffin was instrumental in developing the programme. She outlined its shape:

"Volunteers work from 10am to 4pm in a dedicated room in our Causewayside building in Edinburgh. We make the atmosphere pleasant and informal, with plenty of chat to break up the day.

"Every session is led by two staff who are conservators or conservation technicians and we often have a conservation intern who can help out. The volunteers are frequently interested in careers in library work, sometimes

specifically in conservation and they appreciate the opportunity to chat to our staff and find out what our jobs involve. They are particularly keen to visit the conservation workshop to see the conservators' work in progress.

"Each year, we identify several projects suitable for volunteers. We look for projects that can be done on a large scale. We also try to give the volunteers the chance to work with a range of types and formats of material.

"So far, projects have included: auditing and cleaning 20th century pamphlets; documenting and packing ephemera collected during the recent Scottish independence referendum; cleaning and packing

◆ Different skills come to the fore – some people are good at organising, while others are very dextrous ◆

ISOBEL GRIFFIN, COLLECTIONS CARE MANAGER

up large roller maps; organising and rehousing the paper archive from the Library's Moving Image Archive and rehousing a wide range of photographic collections.

"As awareness of our programme has grown in the Library, curators have begun to flag up collections that require attention and might make suitable volunteer projects."

**HANDS ON**

"Volunteers appreciate the chance to get their hands on a lot of different material. Although the tasks they are doing may be fairly basic, the interest comes from the variety.

"Different skills come to the fore – some people are good at organising, while others are very dextrous. This summer there was one student from Edinburgh College of Art who was very good with her hands and she now comes back once a week to help mount artwork.

"At the end of the programme we have a get-together and find out from the volunteers what they liked, and didn't. This feedback allows us to plan future years.

"Volunteers often keep in touch. Recently, one landed an exciting new job and wrote to say, 'I definitely think my time volunteering with the Library was a huge contributing factor in my getting this job!'"

◆◆◆ GREAT ON MY CV ◆◆◆

"The experience of the programme made me realise I didn't want to work in conservation, but I did want to work with archives. It's been great to have on my CV when applying for archiving jobs – basically because conservation experience is unusual for archivists. And more than that, having an understanding of the conservation process has been really helpful in my work."

Fergus Mason, former volunteer and now Access and Enquiries Assistant, Moving Image Archive, National Library of Scotland, Kelvin Hall



# 'KINDLY AND ERUDITE'

## ALAN ANDERSON REMEMBERED

Dr Graham Hogg, Curator, Rare Books, Maps and Music Collections, outlines the life of a book lover who brought long-forgotten or unpublished texts to wider public attention

**T**here was sadness among British book collectors earlier this summer following the death of Alan Anderson, the founder of Tragara Press, Scotland's leading private press of the 20th century.

Between 1954 and 2012 Anderson published over 140 works printed by him on his own printing press; he also printed over 150 works for other publishers. He specialised in literature and articles written by authors from the 1890s such as Oscar Wilde and George Gissing, but also included the works of contemporary poets such as Roy Fuller and David Burnett. Among book collectors he was renowned for the quality of his printing, his impeccable taste and his scholarship. The actor and comedian Barry Humphries described him as "kindly and erudite, a lover of books, and a creator of one of the most cherished shelves of my library".

Born in Dunfermline in 1922, Alan Anderson served in the Royal Navy during the Second World War. After military service he worked in the family drapers firm, but a few years later he succumbed to his love of collecting books by taking a job as an antiquarian bookseller in Edinburgh. In 1953 he attended evening classes on printing at Edinburgh College of Art and subsequently acquired his first treadle



Alan Anderson

platen press, naming it after a favourite holiday destination, the Via Tragara on the island of Capri.

To begin with, printing was an occasional pastime for him while he concentrated on bookselling, first at John Grant's and then in his own bookshop on Dundas Street. In 1974 he decided to work full-time on printing and publishing, producing pamphlets, usually with small print runs, on a diverse range of subjects. Anderson was not interested in creating books as objects of art, but rather in bringing long-forgotten or unpublished texts

to wider public attention. His printing was not showy, his publications were relatively modestly priced without elaborate illustrations; for him, the text itself was all-important and the high quality of the printing was merely an aid to appreciating it.

From the early 1990s onwards Anderson largely concentrated on producing privately commissioned work for other publishers. He spent the final years of his life in Beaulieu, near Inverness, continuing to do occasional printing until failing eyesight forced him to stop in 2012. Alan Anderson created



### 'MODEST CONTRIBUTIONS TO SCHOLARSHIP'

The Library has an almost complete set of Tragara Press publications

● For him, the text itself was all-important and the high quality of the printing was merely an aid to appreciating it ●

a fine body of work on his press which he referred to, in a typically unassuming way, as a "few modest contributions to scholarship". He accepted the fact that his press may have brought him little in financial terms but he took quiet satisfaction in what he achieved.

The Library has an almost complete set of Tragara Press publications, many of them donated to the Library by Anderson. They can be found in our main catalogue and are available for consultation in our Special Collections Reading Room. We also have examples of his work for other publishers, proof copies of his printing annotated by Anderson himself, and also ephemera such as flyers, programmes and Christmas cards printed on the press.



#### THE NUMBERS

# 140

WORKS PRINTED BY HIM

... on his own printing press; he also printed over 150 works for other publishers between 1954 and 2012

# Great Library resources...

Based in two cities and with a collection of more than 26 million printed items, two million maps, 32,000 films, three miles of manuscripts, and thousands of photographs, getting around the Library requires a little navigation

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### FILM AND DIGITAL COLLECTIONS

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Glasgow G3 8AW  
Tel: 0845 366 4600  
E: kelvinhall@nls.uk

### MAPS

Causewayside Building  
159 Causewayside  
Edinburgh EH9 1PH  
Tel: 0131 623 3970  
E: maps@nls.uk  
Due to building works the public entrance will be moved, please follow signs.

### OTHER COLLECTIONS

George IV Bridge  
Edinburgh EH1 1EW  
Tel: 0131 623 3700  
E: enquiries@nls.uk

Mon-Fri 9.30am-8.30pm  
(Wed 10am-8.30pm),  
Sat 9.30am-1pm

## HOW TO JOIN

To use the Library's Edinburgh Reading Rooms and order items from the collections, you need to hold a Library card. This can be obtained by completing the online form at <https://auth.nls.uk/registration>

On your first visit to the Library, you should go to Registration, where staff will take your photo and produce a Library card for you. You will need proof of identity and confirmation of your address. Examples of acceptable ID and address confirmation are at

[www.nls.uk/using-the-library/library-cards/evidence-of-identity](http://www.nls.uk/using-the-library/library-cards/evidence-of-identity)

## VIEWING MATERIAL

If you know what you are looking for, we recommend making your request for the required material in advance of your visit to the Library. Requests can be made in person, by telephone on 0131 623 3820 or 3821, or by email to [enquiries@nls.uk](mailto:enquiries@nls.uk) If you have a Library card, books can be ordered in advance via the online catalogue on our website. For information about pre-ordering, see [www.nls.uk/using-the-library/reading-rooms/general/preorders](http://www.nls.uk/using-the-library/reading-rooms/general/preorders)

## ONLINE

The Library has a vast range of electronic resources, including digital versions of reference works, massive full-text facsimiles and business databases. Many of these resources are available on the internet to customers resident in Scotland, although additional conditions may apply in line with our licence agreements.

Your first port of call to access the Library's licensed digital collections



is <https://auth.nls.uk/ldc>

Additionally, recent legislation has given the Library and the other five legal-deposit libraries in the UK the legal right to collect, store and preserve the nation's memory in the digital age. There will be a mixture of electronic content available, including websites in the UK domain web archive, and articles/chapters from e-books and e-journals. This material can be viewed on Library computers within the reading rooms if you are a registered user.

## VISITOR CENTRE

The Visitor Centre at the George IV Bridge building in Edinburgh has an exhibition space, a shop selling books, stationery and gifts, a café and PCs with access to Library catalogues and other digital facilities.



## IN FOCUS

# Discover your history

The Library has an impressive range of genealogical resources if you want to research your family history.

The best way to start your research is to work backwards from what you already know. Collecting family memorabilia such as birth, death and marriage certificates, diaries, newspaper cuttings, letters and photographs can also provide you with further information.

Also, remember to write down any information that you find and where you found it. Be methodical and follow every clue. This will enable you to create a fuller picture of your family and its history.

 To get started, visit [www.nls.uk/family-history](http://www.nls.uk/family-history)





# An Comunn digitised

A collection of nearly 300 items published by An Comunn Gàidhealach has been digitised and is available in the Digital Gallery at <http://digital.nls.uk/an-comunn-gaidhealach>

Founded in 1891, An Comunn promotes Scottish Gaelic language, education and culture and organises the Royal National Mòd. The Mòd is an annual competition and celebration of traditional Gaelic song, music, literature and drama, and is considered to be one of the highlights of the

Gaelic calendar.

The collection, in Gaelic and English, includes journals and newspapers, annual reports, educational books, national Mòd programmes and published Mòd literature. All the national Mòd programmes in our collection have now been digitised, so if you were a competitor you will be able to find yourself here! The complete run of "An Deò-Greine" and "An Gaidheal", rich resources of information about the development of the Gaelic language during the 20th century, are also available here.

The Library is working in partnership with An Comunn to obtain permission to enable us to digitise and make available more recent publications. We hope to add Mòd music to this collection, and we will be digitising future national Mòd programmes as they are published.

If you would like to know more about this collection, or have An Comunn publications which might

fill gaps in our collection, please contact Jennifer Giles, (E: [j.giles@nls.uk](mailto:j.giles@nls.uk) or Tel: 0131-623-3910).

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**AN COMUNN GÀIDHEALACH**

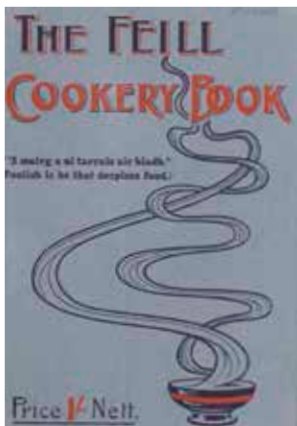
Tha faisg air 300 nì de dh'fhoillseachadh a' Chomunn Gàidhealach a-nis ann an Àite Didseatach an Leabharlann aig <http://digital.nls.uk/an-comunn-gaidhealach>

Bha An Comunn Gàidhealach air a

stèidheachadh ann an 1891 airson cànan, foghlam agus cultar na Gàidhlig a bhrosnachadh. Bi iad cuideachd a' cuir am Mòd Nàiseanta Rìoghail air adhart, co-fharpais bhliadhnail ceòl, litreachas agus dràma.

Tha an cruinneachadh seo, ann an Gàidhlig agus Beurla, a' gabhail a-steach pàipearan-naidheachd, aithrisean bhliadhnail, leabhraichean foghlam, prògraman agus litreachas eile co-cheangailte ris a' Mhòd. Tha prògraman a' Mhòd a-nis air-loidhne-nach toir sibh sùil agus 's dòcha gum fainich sibh cuideigin! Tha An Deò-Greine agus An Gaidheal cuideachd ann an seo ma tha ùidh agaibh ann an brosnachadh na Gàidhlig tron fhicheadamh linn. Anns an àm ri teachd, tha sinn an dùil ceòl bho 'n Mhòd a chuir dhan chruinneachadh.

Ma tha sibh airson barrachd fhaighinn a-mach mun chruinneachadh seo, neo ma tha nithean An Comunn Gàidhealach agaibh a bhiodh feumail nar cruinneachadh, nach cuir sibh fios gu Jennifer Giles, (E: [j.giles@nls.uk](mailto:j.giles@nls.uk) neo cuir fòn gu 0131-623-3910)



ABOVE: the collection is a rich resource of Gaelic material



# POETS OF THE People's Journal

NEWSPAPER POETRY IN  
VICTORIAN SCOTLAND

EDITED BY *Kirstie Blair*

ISBN 978-1-906841-28-7 256 PAGES  
£14.95 HARDBACK NOVEMBER 2016

The *People's Journal*, 'A Penny Saturday paper devoted to the interests of the Working Classes', was one of the most successful publications in Victorian Scotland. The *Journal* provided a platform for the opinions and experiences of ordinary men and women, publishing readers' letters, stories, and especially their poetry. Collected here are more than one hundred of these poems – comical, sentimental, political and polemical – on a dizzy variety of subjects, from domestic pleasures and local events to national questions and foreign affairs.

Written by tradesmen and women, factory workers, servants, and others, they are fascinating and highly entertaining. These voices are part of a literary heritage that deserves recovery, and their concerns and interests often chime, more than we might expect, with issues still very much current in the modern day.



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Objects to be revered: Keith Houston discovered a new way of looking at the Library's holdings



**T**he funny thing about spending every waking minute in the National Library is that the books there eventually become invisible. It took me a long time to realise this.

I became a regular at the Library back in 2012 while writing *Shady Characters*, my first book, which recounted the histories of the interrobang (?), ampersand (&), pilcrow (¶) and other typographical oddities. Before that I'd run a blog on the same subject, writing at home whenever I had the time, but when I got the chance to turn the website into an honest-to-goodness book I knew I had to find somewhere more lofty to write than the living room couch.

The Library was the perfect place, with journal subscriptions, a vast reference section, wi-fi and coffee all under one roof – and, given the Library's elevated perch up in the Old Town, my morning cycle from the lower reaches of Edinburgh turned into a race up Mont Ventoux. It was workspace, library and promoter of cardiovascular fitness rolled into one.

It was only when I started work on my second book that I began to really explore the Library's holdings. The book

● **The Library's a museum too, each book on its shelves is an artefact in its own right** ●

KEITH HOUSTON

# A revelation

**Belatedly, says Keith Houston, he realised the Library is not only a great place to study books for their content but also for their physical form**

is called simply *The Book*, although it has what I hope is a more helpful subtitle: *A Cover-to-Cover Exploration of the Most Powerful Object of our Time*. It follows the evolution of the paged book over five millennia of human history and that, as it turns out, is an enormous subject.


By the time I finished the manuscript, I had cited more than a thousand separate sources and yet the Library had handled every request with ease. As a legal deposit library, it is entitled to a copy of every book published in the UK, and I took full advantage.

Belatedly, I realised that the Library is not only a great place to study books for their content but also for their physical form. The barrier I had to overcome first was my tendency to look straight through them, so to speak: the paged book is so highly evolved that each one acts as an almost perfectly transparent window onto the content it contains.

I would check out a book, head to its table of contents or its index to find out where I needed to go, and then off I went. Each one did its job so well that it disappeared in turn before my eyes.

It was only when I opened one particular book to find a pasted-in sheet of papyrus, the same material that was used for millennia to make scrolls, that I stopped reading and started looking instead. Another book was covered with a thin, flexible sheet of animal skin parchment – the first time I had ever seen or touched it. And when I looked at the leather-bound volumes that lined the reading room's shelves, I began noticing the distinctive raised bands that cover the reinforcing cords that run across their spines.

When I think about the Library now, having finished *The Book*, I think of it differently. It's still a great place to find out-of-print books, or to get a restorative coffee, or to hunt down that elusive journal article. But it's more than that. It's a museum too, and each book on its shelves is an artefact in its own right.

 **Keith Houston is the founder of [shadycharacters.co.uk](http://shadycharacters.co.uk). His latest book, *The Book: A Cover-to-Cover Exploration of the Most Powerful Object of Our Time*, is available now from W.W. Norton & Co.**

# Trade winds



During Queen Victoria's reign, Scottish engineering companies exported myriad goods across the world. Published in 1905, Scotland's Industrial Souvenir celebrates and advertises these achievements. A trade catalogue for the country, it is gloriously illustrated with colourful lithographs, photographic reproductions and drawings. This wonderful publication was widely distributed at the time, but few copies survive today



## ABOVE: CARPETS AND GIRDERS

Established in Bridgeton in 1839, James Templeton & Co became one of the UK's leading carpet manufacturers during the 19th and 20th centuries. Exporter AG Kidston & Co was one of several companies set up by an enterprising local family. The shipping side of the business prospered and eventually became part of the Clyde Shipping Company



## ABOVE: RUBBER AND RIVETS

The North British Rubber Company, established in Edinburgh in 1857, is now Hunter Boot Ltd and sells its famous Wellingtons across the world. Founded in 1802 in Edinburgh, Redpath Brown became a well-established steel structural engineers with additional sites in Glasgow, Manchester and London

## ABOVE LEFT: BISCUITS AND JAM

Glasgow's jam and confectionery industry expanded rapidly from the 1860s. Among those catering for the Scottish 'sweet tooth' were the preserve manufacturer John Gray & Co Ltd and biscuit maker's Gray Dunn. The latter remained a prominent Scottish company until 2001 when its base in Kinning Park closed