in Pera in 1814; communications from Grand Tourists asking for ambassadorial assistance; letters pleading for news from home and letters bringing news from home. The numerous lives and histories contained in the Listons’ official and personal correspondence represent an expansive social and diplomatic network stretching from Aleppo to Vienna, from Paris to Rio de Janeiro. The correspondence reveals friendships, disputes, celebrations, schemes, negotiations and cultural exchange.

Taking the redolence of the documents in the archive as inspiration, we tasked ourselves with the challenge of capturing a sense of Henrietta’s journals and letters on film – of setting the evocative atmosphere of her writing against the backdrop of today’s Istanbul. Last year, over two unseasonably warm November days, a film crew, headed by videographer Mario Cruzado, followed Henrietta to the Bosphorus, to Pera, Galata, the Spice Bazaar and to the Imperial Gate and Topkapi Palace. As it did for Henrietta over 200 years ago, Istanbul “opened upon us, regularly ascending high grounds & hills with numerous superb mosques & elegant minarets overtopping the tall cypresses with which they are delightfully intermixed”. The video, kindly funded by Walter Grant Scott who also made possible the digitisation of Henrietta’s American journals, introduces the Listons’ life in Turkey.

The video is a small beginning in bringing to light the riches of the Liston Papers for research and Henrietta’s perspective on Turkey. I am now delighted to be working with the English Literature and History departments at Bilkent University, Ankara, on a new collaborative project Henrietta Liston: Approaching Constantinople, 1812–1820. Partly funded by the British Institute at Ankara, the research undertaken will enable the story of Henrietta Liston in Turkey to be fully told for the first time. Dr Patrick Hart of Bilkent explains: “Liston’s Constantinople journal of 1812–1814 is a significant work of women’s travel writing that offers a unique vision of Constantinople in the early years of the 19th century, but that remains almost completely unknown. This project aims to introduce Liston’s writings from her Turkish residency and travels to a wider readership.”

Henrietta’s enquiring voice gives us insights into Ottoman Society and Anglo–Turkish diplomacy. It takes us with her to walk the streets of Constantinople “as much incognito as possible”, to watch pilgrims depart on the hajj, admire the appearance of the janissaries, see burial grounds full with victims of the plague and marvel at the Bursa Plain.

The Listons returned to Scotland in 1820 and Robert retired permanently, writing to his good friend Daniel McCormick of New York: “I have thought it right to resign my situation as Ambassador and make way for younger men, who have for years been sighing for my situation and swearing at me for living so long.”

For some years after their departure the Listons continued to correspond with their “diplomatic brethren” and friends in Turkey and to receive news of affairs in Constantinople. Bartholomew Pisani, diplomat at the embassy and friend to the Listons, wrote to them touchingly, “not only all the inhabitants, but even the very pavements on both sides of the city have felt sorry at your leaving the country... it is great triumph to have left so high a respect & so deep regret behind you.”
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Readers may envisage the National Library’s shelves and stacks lined with books, but the reality is less colourful and more, well... grey.

We store our collections in boxes wherever possible. Boxes make it easier to handle collections and transport them to our reading rooms. They also protect items from environmental factors such as dust, mould spores, light and fluctuating temperature and humidity, and would keep collections dry in case of a flood. And in the case of more fragile items, boxes help us to prevent loose parts from becoming lost.

We have our own box-making workshop, allowing us to mass-produce boxes, folders and other things like record sleeves and CD cases.

The workshop has a die-cutting machine, which stamps out up to 300 standard-sized boxes every hour, and two table-cutting machines for making custom-sized boxes. The table-cutting machines are hooked up to a computer, so all we need to do is enter the exact dimensions we want and it takes about two minutes for the box to be made.

At the moment, our standard practice is to box all new paperbacks as they arrive, and we’ll hopefully soon extend this practice to hardbacks. New acquisitions of historic books, manuscripts and archives are also generally boxed upon arrival. But the challenge for us now is to retrospectively box the older items in the collection, most of which arrived before the introduction of boxing. Historic books are obviously our priority, and our approach so far has been to put these into custom-sized boxes – known as phase boxes – tackling one collection at a time.

We have been making phase boxes for 20 years, and in that time we have custom-made around 40,000 boxes. But there are still hundreds of thousands of historic books that we would like to box, which means our current rate of progress is not ideal. Using phase boxes also means the books take up even more space. So we’ve been working on solutions.

With time constraints and storage space in mind, we developed new ways of boxing that will both speed up the process and make more use of the space that we have. So far, we have come up with three new styles of box, which we are calling the ‘cabinet box’, the ‘side-on box’ and the ‘side-on boat’. Each style is suitable for a particular type of collection. The side-on box, for example, is used for small, uniformly sized books which are turned on their sides and grouped for boxing into batches of around eight, using far less time and materials than the conventional method, and saving at least a quarter of the space that they occupied previously.

So far, the trials of the new boxes are working really well, and we are using them wherever it’s appropriate.

Our boxes are becoming popular – external customers are now seeking standard and custom-sized boxes for their own collections.
When is a book not a book? In this case, when it’s a stage set playfully masquerading as a giant pop-up case binding.

The National Library acquired the original stage set for The Cheviot, the Stag and the Black, Black Oil – created by celebrated Scottish artist John Byrne – in 2009. Designed to work like a giant pop-up book, it was the ‘scenery’ for John McGrath’s seminal play about the socio-economic history of Scotland, from the Clearances to the discovery of North Sea oil.

The Cheviot was the first play to be performed by the group known as 7:84 (Scotland). In 1973 they toured the length and breadth of the country in small venues, reaching at least 30,000 people. It was so popular that a further tour was arranged, with sell-out runs in the major Edinburgh and Glasgow theatres. It was also performed in Ireland and Belgium.

The stage set was strapped to the roof of the company’s van to transport it around the country. It endured a lot of handling as it was transferred between venues, and the roof-top travel exposed it to some of Scotland’s famously erratic weather. By the time we acquired the stage set, extreme wear and tear was certainly evident.

Library conservators are sometimes asked to assess, repair and preserve material which is considered to be ‘preparatory work’, e.g. a notebook, a preliminary sketch, a maquette, or even a prop. Such objects are not necessarily created with posterity in mind, but can and do survive beyond their initial purpose. In doing so, they can take on a new sense of cultural significance. Within the cultural heritage sector, we refer to this type of material as ‘ephemera’. It is the conservator who is tasked with the job of making ephemera, well… less ephemeral.

‘Make do and mend’ was considered to be an appropriate response to the stage set, given its design and particular history. The various watermarks, creases and bumped corners are an integral part of its particular aesthetic – evidence of its travels throughout the land whose story it was intended to tell.

While it’s true that the play left its mark on Scotland, Scotland left its mark on the stage set. It was missing a spine, and many of the pop-ups were damaged or detached. And
so a course of remedial treatment was proposed. Commissioned by the Library, the work was carried out by Downie Allison & Downie, a Glasgow-based bookbinding company. They gave the stage set a new spine, and made other alterations to secure the pop-ups.

Originally, the pop-ups were manoeuvred into position with lengths of string and bits of wire and twine. Remnants of these materials are still visible today. However, to allow the stage set’s display as a stand-alone object, Gordon Yeoman, our exhibition conservator, devised a bespoke support system for the pop-ups. This involved the creation and fitting of a series of lightweight rods made from clear Perspex.

What followed was a collaborative project with the V&A where the stage set was photographed from thousands of different angles to generate a virtual 3D model. As well as making a detailed map of the object and its condition, it is hoped that the model will make the stage set more accessible – reaching out to new audiences, just as the original production did.

The 3D model was created by Spectrum Heritage, who specialise in digital technology for heritage preservation. They were ideally placed to create the virtual reconstruction without compromising, altering or damaging the original stage set. The 3D model is now available to view on our website at https://www.nls.uk/collections/theatre/cheviot-3d

Members of the public will soon be able to view the stage set at the new V&A Dundee, due to open in September. Our conservators will install the stage set in the Scottish design gallery, where it will be on display for the next 25 years as a long-term loan.

The stage set may be leaving the Library, but our preservation work – both traditional and digital – has ensured it will be more accessible than ever. The Cheviot, the Stag and the Black, Black Oil revived Scottish theatre and inspired a generation of playwrights, thinkers and makers. It’s safe to say that we live in interesting times, as Scotland’s story continues to be shaped. Whatever the future brings, rest assured, Library conservators will continue to preserve that story, page by giant page.
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In the last few months we have added new content to our popular maps website. This has included the following...

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There are many attractive and interesting maps of Scotland, including maps for tourists, detailed railway maps, and road maps for cyclists and motorists.

The set also includes the pioneering Botanical Survey of Scotland maps (1900–1905) by Robert and William Smith, railway maps by J. & W. Emslie (1898–1941), educational maps for school room use, and a few War Office coastal charts proposing harbour defences (1907–9).

View the maps: https://maps.nls.uk/additions.html#57

**NEW GAZETTEER FOR SEARCHING ORDNANCE SURVEY SIX–INCH TO THE MILE, 1888–1913 MAPS**
This new gazetteer lets users search 2.52 million names on Ordnance Survey six-inch to the mile maps of England, Scotland, and Wales, dating from a century ago. The names have been gathered through the GB1900 transcription project, which transcribed all text content from these maps.

View the maps: https://maps.nls.uk/additions.html#55

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You can view the young people’s work at the Youngwummin – Scotland’s young women in the First World War Treasures display until 30 September.

EXCITING AND FASCINATING

“One of the most exciting parts of the project was a visit to the National Library in Edinburgh,” said Phoenix Gibb of Braeview Academy. “My peers and I were given a tour of this important building, learning about different, exciting books and facts about the Library. I found it fascinating that it has copies of every book ever written in Scotland. I was also intrigued to learn more about Muriel Spark after observing her work at the exhibition.

“On the tour, we were given a fantastic opportunity to visit ‘The Void’ – an underground area where prisoners were held. It was quite spooky, but most of us were impressed!”

They have been given the chance to visit the Library and Sky Academy, two places they wouldn't have had the opportunity to go to outwith the project.

Youngwummin, WAR AND YOUTH WORK

The National Library has partnered with YouthLink Scotland to help young researchers explore the impact of WW1 and the suffragette movement on women’s rights. Here, youth worker Amy O’Donnell tells of her involvement in the Youngwummin project. And Phoenix Gibb of Braeview Academy in Dundee describes his fascinating visit to uncover the extent of the Library collection and its hidden depths.

Youngwummin has given me an experience I can relate to in several of my SVQ assignments,” said Amy O’Donnell. “I’ve worked with agencies to improve developmental opportunities for young people, enabled young people to work in groups and developed working relationships to support youth work across Scotland.

“The experience has been enjoyable and rewarding for me as a new youth worker, as well as for the young people I’m supporting as they research, plan and create their final exhibition piece.

“They have been given the chance to visit the Library and Sky Academy, two places they wouldn't have had the opportunity to go to outwith the project.

“As well as creating a working relationship with one another, we’ve met and worked with other youth groups and workers from across Scotland.

“The Youngwummin project was the first task I was given when I started my modern apprenticeship at East Dunbartonshire Council. At the beginning I was unsure about what to expect. It has been a learning journey from start to finish. I have gained new knowledge and skills, and taken on a leadership role that will help make me an effective youth worker.

“The youth work skills residential was fantastic – I gained an incredible amount of insight into factors such as theory, participation and engagement.

“Overall, the project has been exciting and beneficial, and has set me up perfectly for my career in youth work.”
Some vintage tourist guides from our collections. Scotland’s magnificent scenery, heritage and history have made it a popular destination for tourists since the early 19th century. “Touring Scotland” was published in Cheltenham in 1932. “Holidays on the Scottish Fiords” was published in 1911 by the Caledonian Railway Company and “A week-end golf at Cruden Bay” was issued in 1932 by the London and North Eastern Railway. Railway companies were prolific publishers of tourist literature. “Arran Scotland’s gem of the sea” is undated but was probably published in the early 1950s.
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