

NEWSLETTER

To keep women's words, women's works, alive and powerful — Ursula LeGuin



Jozefa Sobski AM



Library Chair

nationalwomenslibrary.org.au



Congratulations to Jozefa Sobski, Library Chair, awarded an AM in 2018's Honours List for significant service to women's rights and migrant advocacy, and to higher education and skills based training.

Great girls of fiction

This year, for the benefit of our members and Newsletter readers, our Library is creating a booklist of 'great girls of fiction' as a guide to choosing books for teenagers and young women. This booklist will be posted on our Facebook page and website.

We are inviting you to participate in this initiative by sending us titles which fit our criteria for 'great girls', for inclusion in our list. Our criteria are:

- authors are preferably but not exclusively Australian women writers;
- central characters are strong adolescent girls and young women
- the story enables the girls to grow and develop (in self knowledge, empathy, understanding of others and community responsibility)
- the characters establish a clear identity.

When I think back to the classic stories I read as a girl I recall virtually nothing of Alice's identity in Louis Carroll's *Alice in Wonderland*. I remember her having blonde hair, wearing a blue dress and constantly being thrown into difficult situations over which she had no control. Carroll's

cast of quirky characters such as the Mad Hatter and the Cheshire Cat hold greater sway now in my mind than Alice. Then there was Dorothy from the *Wizard of Oz* and Wendy from *Peter Pan and Wendy*. Quite nice girls but there was little about them being a girl with which I could identify or which reflected the insecurities, fears and anxieties I faced during my transitional years from child to adulthood.

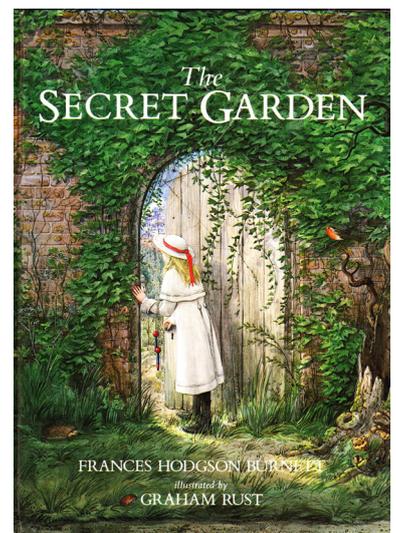
George (aka Georgina) the tomboyish character of Enid Blyton's *Famous Five* series, is without doubt for me, Blyton's stand-out girl character. But had Blyton extended her fictional character into adulthood George would surely have been pressured to 'outgrow' her tomboyishness as it seems that masculinity is tolerated in girls only as long as they ultimately conform to gender expectations in adulthood.

Fortunately in comparison with past eras, we are now living through a golden age of girls' fiction. The book industry has finally discovered that girls read. Unfortunately there is still a plethora of pap written for girls with paper-thin characters whose 'issues' are 'resolved' in candy-floss epiphanies and faux 'growth and change' moments.

Sometimes when searching for great girl characters we have to set aside our prejudices, especially with books that have suffered from sappy television or film adaptations. Two books which have been unfairly stereotyped are *Heidi* by Joanna Spry and *The Secret Garden* by Frances Burnett. Resilient Heidi and tough, brave little Mary Lennox are challenged with loneliness, neglect and indifference but they ultimately rise to shine through the darkness.

The Library Book Club chose to start 2018 with Jessica Anderson's Miles Franklin award-winning book *Tira Lirra by the River*. Iconic indeed, a high literary masterpiece, which, to paraphrase Anna Funder, provides astounding insights into how some of the deepest impressions and tastes which shape our personal, social and sexual identities are formed, retained and instinctively followed during adolescence.

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Membership Renewal

Renewal is by calendar year – see page p 7. Thank you to those who have already resubscribed for 2018.

Jessie Street National Women's Library

Australia's National Women's Library is a specialist library, its focus being the collection and preservation of the literary and cultural heritage of women from all ethnic, religious and socio-economic backgrounds.

Aims

- To heighten awareness of women's issues
- To preserve records of women's lives and activities
- To support the field of women's history
- To highlight women's contribution to this country's development

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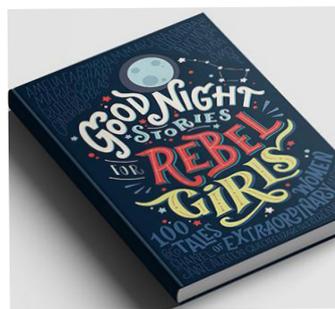
Editorial Team

Kris Clarke, Editor; Katharine Stevenson, Graphic Designer; Jessica Stewart

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Teenagers' and adults' reading and exposure to social and mass media shape these early impressions which, with the limited insight of their formative years, can determine critical life choices.

How fortunate were the girls doing the HSC in the 1980s to have had Anderson's book as a set text, along with Christina Stead's *The Man Who Loved Children*. The central characters of both books, again to quote Funder, are 'teenage misfits whose encounters with both terror and truth may raise doubts in the minds of some as to their suitability for teenage girls and which, of course, is exactly what they need and even crave to read.' These HSC texts are a far cry from the one novel I studied for the old Leaving



Certificate in 1966 - *A History of Mr Polly* by HG Wells - which left virtually no impression on me.

A treasure I have discovered is the *Good Night Stories for Rebel Girls* by Elena Favilli and Francesca Fallo, suitable for readers from late childhood to

early adolescence. It contains 100 bedtime stories about the lives of 100 extraordinary women from the past and present, rewritten as fairy stories and illustrated by 60 female artists from around the world. Not an Australian book admittedly but a fantastic mine of 'great women' role models for shaping young girls' identities.

We trust that our criteria are broad and flexible and look forward to receiving titles that you feel will encourage positive self-images that will influence our young girls' growth and development as confident, self-activating and compassionate adults.

Suzanne Marks

Book Club report

At the end of 2017, we expanded to include two more members bringing the total to thirteen, all keen to come together in a spirit of camaraderie that defines the Book Club's shared journey of reading enjoyment. With occasional unavoidable absences, this number should provide a comfortable quorum for discussions at 3pm every fourth Wednesday in the Library.

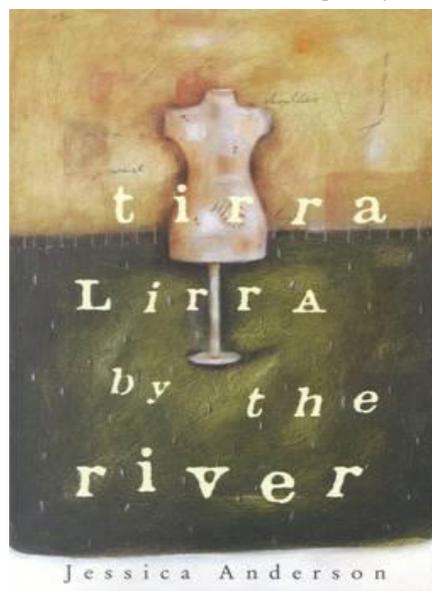
The last three months have featured the following books:

October - *Barbed Wire and Cherry Blossoms* by Anita Heiss (Simon & Schuster 2016): a novel which uses the Cowra prisoner of war camp and its famous breakout by inmates, to contrast with much less widely known contemporaneous Aboriginal lives on the nearby mission, in conditions which in many respects were just as restricted and impoverished, if not worse. Most contemporary Australians (including book group readers) were unaware of the deprivations endured by Aborigines at that time, so a seemingly simple love story was a clever device by indigenous writer Heiss to educate as well as entertain. To quote Heiss, 'you catch more flies with honey than with vinegar.'

November - *Testosterone Rex* by Cordelia Fine (Icon, 2017) a popular analysis of a range of scientific studies over many years into differences in the brains of men and women. Popular gender stereotypes are re-examined in the light of findings and myths debunked by citing contrary evidence in the studies.

In fact, Fine found the main biological differences discerned were the obvious reproductive ones. The group did not all complete this book due to the complexity of its subject matter, but it did provoke lively discussion.

The group decided not to meet in December, but for January 2018, elected to read Jessica Anderson's book *Tirra Tirra by the River* which won the Miles Franklin Award in 1978 and was included on school study lists



for a number of years. Most of the group had not read *Tirra Tirra* nor other Jessica Anderson books, of which there are many, so agreed to choose another to compare and contrast with it.

A must-read for 2018 in the 'classic' category should be *Come In Spinner* by Dymphna Cusack and Florence James. This book was highlighted by our recent Lunch Hour Talk presenter - Dymphna Cusack's biographer, Marilla North (see report, p 5).

The Book Club selection for 28 February 2018 is *Louisa* by Brian Matthews.

Enquiries: barbhenery@gmail.com

Australian women's songwriting rediscovered

At the Library's end of year get-together, we were entertained by two of our members, Kerith Power and Dale Dengate. The Library filled with the lively voices of the two singers, accompanied by guitar, with members enthusiastically joining in the chorus of *Upwardly, Socially Mobile*.

A songwriter-singer since 1966, Kerith has been involved in promoting and seeking out women's music in Australia since International Women's Year 1975. In 1982 with feminist colleagues she organised a women's concert in her home town of Lismore NSW featuring Margret Roadknight. It was Kerith's initiative and coordination that brought about the First National Women's Music Festival in Lismore in 1985. The lead performer was Judy Small. Three festivals followed on a biennial basis, staffed by women volunteers and featuring a range of performers including Jeannie Lewis, and in the final festival, international artists and a women's film festival curated by Susan Murphy. Kerith established contacts all over Australia through the festivals and the sale of her cassettes *Liberation Road* (1983) and *Birds of Passage* (1985). We were privileged to hear her sing.

Kerith's story follows:

In 1989 the Australia Council funded me to compile the First Australian Women's Song Book. The hard copy manuscript consists of lyrics, sheet music, a resume and photograph of each writer of fifty songs collected from all over Australia. This material, carried intact to five different cities over thirty years, remains unpublished. In 2017 I finally acquired the equipment, software, time and space to transform the project into digital format.

A friend in Lismore shared the Library's Facebook collection of feminist posters with me in 2017 and, seeking a feminist context for my work, I contacted the Library. Luckily, Lynne Morton was aware of volunteer Dale Dengate's interest in women's music and reintroduced us. Due to this happy catalyst the project has come alive. For now, I'm working on a digital record of the original cassette tapes and manuscript. Once a fortnight, I come in to the Library and spend a day documenting the material according to archival practice.

Dale and I have been sharing stories of the Australian folk and women's music scene since our first fleeting contact 30 years ago. It was Dale's idea to perform some women's songs at the volunteers' Christmas gathering. We had fun.

Once the original songbook is documented the project may expand into a more comprehensive and accessible digital archive.

Kris Clarke and Kerith Power

The First Australian Women's Song Book (digital revival) Kerith Power

*Girls and young lovers and women
Work and a child and a home
Come sing us the ballad of women
You with a dream of your own-
You, with a dream of your own*

*Oh, this is a ballad of women
Of winter and summer and spring
Of loving and living triumphant*



Dale and Kerith (standing right) entertaining the volunteers at the end of year party

*The ballad of women I sing
The ballad of women I sing.*

A Heroine of Mine

Judy Small

*She was a high born lady from the gentry of the land
She never had known poverty, but she seemed to understand*

*That her privilege depended on the labour of the poor
And she spent her life in working just to even up the score
She married a young lawyer and Chief Justice he became
She could have spent her whole life in the shelter of his name*

*But not for her the glory of reflections in the glass
She saw the vast injustice and she couldn't let it pass.
She was an inspiration to the women of her time
And Jessie Street will always be a heroine of mine.*

Upwardly Socially Mobile

Kerith Power

*Last time we met we were badly in debt
(Riddle come diddle come folderol dee)
Living in slums that the landperson let
(Wrinkly tinkly di-do)
Our position has changed, no longer are we
Living on bread crusts and leftover tea
We've both got a house, and with tooth and nail
We're clawing our way up the social scale, We're ...*

CHORUS

*Upwardly socially mobile lower middle class single parents
Wrinkly tinkly di-do, riddle come diddle come dee*

*We did all the things that a good girl should do
(Riddle come diddle come folderol dee)
Met our Mr Right, had a baby or two
(Wrinkly tinkly di-do)
One of them died and the other went off
With a muscular blonde with a terrible cough
We found ourselves down with the women and blacks
If class had a floor, we'd slipped through the cracks
Now we're ...*

CHORUS

Hewett, Dorothy & Macmillan, Nance (1962), LP *Ballad of Women*

Accidental Aid Worker

Accidental Aid Worker is the story of how wanting to help a community became life changing. It is also an exploration of the complexities of aid, both moral and logistical. (Sue Liu, *Accidental Aid Worker*, Zulu Communications Pty Ltd, Rozelle).

On a trip to Sri Lanka some months before the 2004 tsunami, Sue Liu was taken with the enthusiasm and spirit of her tour guide, Bruno, a Tamil. His company aimed to empower individuals and local businesses, especially those run by women. She promised to stay in touch.

After the tsunami, she started a campaign to help his devastated coastal community and found that she had tapped into a vast outpouring of support from people desperate to help. Single-handedly, Sue found out what was most needed, managed information and news, posted lists and guidelines, organised collections and sorted donations rigorously. Once she had finally shipped 75 cartons, she thought that might be the end of her involvement but she found that she had only just begun.

While Sue's intention was to bypass the big NGOs and deal directly with individuals, power and politics interfered. Finding out who to trust, and who trusted her became fraught. The whispering in her head was relentless: 'Are you just another well-intentioned "do-gooder" taking risks, working outside the structure and making problems for the sanctioned and approved organisations?'

All the while, she was working in her own business and trying to hold her head above water with family trauma. The toll became evident through her deteriorating mental health, which she courageously discusses. Her openness in tackling this topic is important in countering the stigma of mental illness.

Sue does not shy away from the hard questions. She asks us to think about how aid might impact local economies and can become mired in corruption. There will never be enough aid, so how do we make ethical and sustainable choices in its allocation and provision? Is one person, operating independently, more agile than a large bureaucracy? Or is the security provided by the big NGOs necessary?

She also asks us to consider how we travel around the world, respectfully. The curious phenomenon of visiting another country, another culture, to see and experience different things can be embarked upon in an open, accepting way, or be voyeuristic, exploitative, even parasitic.

Although the book's length and occasional repetition of issues detract from the importance of its subject matter, this highlights the stressful nature of the work that she willingly took on, something most people would never have attempted.

Sue donates a percentage of each book sold to community projects around the world. You can hear Sue talk about her aid work at the Library's Lunch Hour Talk in April (see details, p 6).

Jessica Stewart and Barbara Henery



Sue Liu donating a copy of her book to Library volunteer Isobel Dewar

SYDNEY WELCOMES "JOHNNIE" 1930

One of the oldest badges in the Library's collection marks an astounding feat by a young woman in 1930. Amy Johnson was only 26 when she became the first female pilot to fly from Britain to Australia. She was an instant celebrity. 'The largest concourse of people and cars ever seen in Darwin assembled to welcome the girl flyer' reported *The Northern Territory Times* on 24 May 1930.

Amy obtained a pilot's licence in 1929 and, even more unusually for a woman, a ground engineer's licence. Convinced that women could be as proficient in planes as men, Amy decided to try to break Bert Hinkler's 16-day record for flying 11,000 miles (18,000 km) solo from London to Australia.

Amy left on 5 May 1930 in a second-hand Gipsy Moth. She had no radio link, no reliable weather information and the most basic of maps. Previously she had not even flown over the English Channel. She had to fly in the open cockpit for eight hours at a time and could not deviate from her route because fuel would be waiting for her at each stop - 15 between London and Darwin. Despite a forced landing in a sandstorm in Iraq she reached India in a record six days and the world's press suddenly started to pay attention. She became the 'Wonderful Miss Johnson' and 'The Lone Girl Flyer' - though one tabloid wrongly announced that she had set off with a 'Cupboard Full of Frocks.'

The monsoon robbed Amy of the chance to beat Hinkler's record, when a bumpy landing outside Rangoon damaged a wing and the propeller. After 19 days, Amy landed in Darwin on 24 May. Over the next six weeks she was treated like a superstar. Thousands of people showed up to the airports and her official engagements. The badge SYDNEY WELCOMES "JOHNNIE" 1930 was duplicated for Adelaide's welcome in July, and brass badges in the shape of her plane were also produced.

Amy set many long-distance records during the 1930s. In 1940 she joined the Air Transport Auxiliary, ferrying Royal Air Force aircraft around the UK. She was killed in 1941 when she baled out as her aircraft crashed into the Thames in bad weather.

This badge was donated to the Library's archives in 2010 by Chase Livingston, from San Francisco. Between 2006 and 2010 she donated a great deal of ephemera to the Library, including some rare documents from the 1890s and following decades on women's suffrage, some postcards and photographs, and a number of other badges. The badge we value most is from Jessie Street's candidacy for the Federal electorate of Wentworth in 1943. Some of Chase's gifts did not come within the Library's collection policy, and we had put this badge aside until recently because of the assumption that 'Johnnie' was a man!



Jan Burnswoods

Yarn Spinners

The joy of the Library's Lunch Hour Talks is their scope. Marilla North's book, *Yarn Spinners*, portrays the friendship between Dymphna Cusack, Miles Franklin and Florence James, and the intersection of their writing lives and social activism. All three are beacons of Australian literature and while it would have been a pleasure to hear about these writers, Marilla spoke instead of the role of Jessie Street in Dymphna's life, as a friend and mentor.

She told us how proud she was to be invited by the Library to give a talk because Dymphna had looked to Jessie Street as her role model.

They had very different backgrounds. Jessie was thirteen years older, a daughter of the landed gentry, born in India and schooled in England, whereas Dymphna was a country girl, born in Wyalong. But their lives were to merge and they became 'united in person for feminism, social justice and peace.'

Dymphna had stood out in the New England community of her girlhood. Her intelligence was recognised and the community subsidised her education at St Ursula's College in Armidale. She won a scholarship to Sydney University, graduating in 1926 with a Bachelor of Arts and Diploma of Education. It was there that she met Jessie Street. Dymphna was motivated by her pioneering feminism and took up her causes. While Jessie was the public activist who marshalled support through lobbying, marching and engaging with powerful interests, Dymphna infused her literature with these passions. Writing about women, poverty and power she illuminated their lives in Australian society, their places taken, their freedoms ceded. Women's rights to control their bodies and their destinies were recurring themes in her work.

In 1940-41 Dymphna lived in Newcastle. Marilla described herself as 'a Newcastle girl, through and through' and it was their shared connection with the city that first drew her to Dymphna. In Newcastle, Dymphna wrote for the newspaper, taught at the local high school (which was to become Marilla's, years later) and became something of a local heroine. Jessie Street's lessons in public activism came to the fore in these years. Recruited to teach classes to the troops at Stockton, Dymphna boldly titled one 'Are we worth fighting for?'

Dymphna captures Newcastle brilliantly in her books. From a passage in *Southern Steel* (1953), she evokes images anyone familiar with this rough diamond of a city will recognise.

Seeing the whole city spread out below him, he was filled with a sense of exaltation: the harbour sparkling

between the winding shores of the estuary, its waters streaked with the purplish line of the river, the twin arms of Nobbys and Stockton enclosing it like the pincers of a giant crab; the huddle of buildings along the water-front; the scatter of suburbs, thinning out between coast and timbered heights; the innumerable factory chimneys, and, towering above them all, sign and seal of Newcastle's existence, the smokestacks of Southern Steel and Broken Hill Proprietary under their perpetual silver-black clouds.

Norman Randolph Freehill, a second mentor, entered her life in 1928. Ten years older, he was a complex figure – a wealthy man, with a second life as an organiser for the Communist Party. Well-read, charming, and good looking, he was vastly impressed with this young playwright and would-be novelist and from this time on, he was to read all her first drafts. He also typed while she dictated. Her piercing headaches and waves of debilitating seizures, eventually to be diagnosed as multiple sclerosis, prevented her from typing at all after 1941.

Dymphna and Norman worked together to uncover the tangle of corruption between the corporations and politicians in Australia during the Second World War but their relationship was always complex and fraught. In 1949, they renewed their affair and moved in together just as Menzies began a campaign to ban the Party. Thinking they would be arrested and jailed, they separated. When eventually they met up again, in London, they were to remain inseparable for the rest of their lives.

In *The Bloody Traffic*, Dymphna took on the arms industry and in her play, *Pacific Paradise*, she protested against nuclear weapons. These were pivotal works, propelling Jessie Street's activism into new arenas, to new audiences. In 1958, she continued this work with *Heatwave in Berlin*. This novel gave expression to her horror when she accidentally fell upon a reunion of old SS officers (presaging the emergence of Neo-Nazism) in West Berlin in 1959.

Marilla gave us a fascinating account of this woman. She was a well-known and popular writer internationally, and had spoken publicly to many thousands of people around the world in her campaign against nuclear weapons. But Dymphna was to be brutally hurt by her own country's lack of recognition of her contribution to Australian culture. Her enemies had too long tarred her with the 'Red' brush. Perhaps, in hindsight, it is not hard to see why: she was undoubtedly a thorn in the side of many in power.

Marilla has asked that the *Newsletter* convey the apologies from her local MP and friend, Trish Doyle, who was unable to join us, and who has been a wonderful support for Marilla's 'Come in Dymphna' biographical series.

Jessica Stewart



Vale Ursula Le Guin 1929–2018

Ursula Le Guin’s inspirational words grace the cover of our Newsletter, guiding us in writing about women, their achievements and potential.

As we celebrate ‘Great Girls’ (p 1), it is fitting that we recognise Le Guin’s powerful influence on generations of girls, as both readers and the writers they may eventually become. Sydney writer Roanne Mountford recalls her impact.



‘Ursula Le Guin stands out on my bookshelf. At times I have read her almost to disintegration. Her Earthsea Trilogy was love at first sight from the age of 12.

Pacing through the dark in *The Tombs of Atuan*, I knew what it was to be a powerful girl, that it was the content of my mind and heart that

defined me. That the world I grew around me held real power. Ursula Le Guin showed me I only ever have to be myself.

To one of my most beloved and inspirational writers, vale.’

Capital Investment Fund

Since its launch in September 2009, the Capital Investment Fund has reached \$353,370.53. Our target is \$500,000, the interest from which will provide essential support for Library operations. If you would like to contribute, please indicate on the membership/donation form on p 7.

CIF donations since November 2017:

Sue Comrie-Thomson
Cathy Bloch
Julie James Bailey*

*Monthly or other regular donations are acknowledged annually.

New artwork for Library



Board member Barbara Henery stands beside her 2017 portrait of Jill Rowe, to be hung in the Library.

General donations since November 2017

Donations of money help meet day-to-day running costs:

Judy Annear
Barbara Briggs
Pamela Carter
Sue Comrie-Thomson
Lyn Eggins

Donations of material expand our collection:

Sue Cox
Danijela Hlis
Pam Houliston
Sue Taylor

Apology: the author of *War Child*, who was wrongly named in the Lunch Hour Talk item in the November Newsletter, is Annette Janic.

LUNCH HOUR TALKS — THURSDAY 19 APRIL AND 21 JUNE 2018 AT CUSTOMS HOUSE

Venue/Time: 12.00-1.30pm. Customs House Library, 31 Alfred St, Sydney — on Circular Quay, enter via front of Customs House
Cost: \$16 (members) \$22 (non-members) including light lunch. Pay at the door. **Book by noon Monday before the talk.** Ph (02) 9571 5359



19 April 2018 Sue Liu

Sue’s memoir, *Accidental aid worker*, recounts her voluntary aid work in the wake of the 2004 tsunami at the time of the civil war in Sri Lanka, and her work caring for orphaned children in Cambodia with Geraldine Cox. This is her moving account of her drive to survive and support others, while masking battles with mental health. A mid-life crisis, disconnection and depression forced her to face truths about herself in her quest to become the woman she wants to be.

21 June 2018 Suzanne Falkiner

In writing *Mick: A Life of Randolph Stow*, Suzanne found out some surprising things about the supposedly reclusive Australian author of *The Merry-Go-Round in the Sea*. Young ‘Mick’ Stow was something of a vagabond. In 1959 he left the Kimberley for Papua and New Guinea, then lived in a multitude of places in Europe and travelled in a giant loop around 46 American states. Getting to know Mick involved so much adventure and pure, unadulterated fun, she wouldn’t have missed it for anything.

A warm welcome to our new members

Janice Nash
Bonita Maywald
Caroline Beecham
Eva Castle
Karla Headon
Jane Brunero
Marilla North

New acquisitions

The Library is continuing to add to its collection of materials written by and about Australian women. In the last few months we have concentrated on art books including cartoons, Australian women's biography and memoirs, and contemporary women's issues.

We thank all our generous donors.

Artists Observed: Blue Mountains artists close up, Carole Hampshire, donated by author
Slow Burn: a century of Australian women artists, Louise Tegart, donated by Kathleen Lamouteux
Elisabeth Cummings: Interior Landscapes, Terance Maloon, donated by Rima D'Arcy
If You Can Stand the Heat, The Night Before Mother's Day and *If the Fruit Fits ...*, Judy Horacek, donated by author
Yarn Spinners and Dymphna Cusack: "Lucky in Love", Marilla North, donated by author
Beginning with Ester: Jewish women in NSW from 1788, Lysbeth Cohen, from the Heather Radi, bequest
Ann Hannah: my (un)remarkable grandmother, Betty McLellan, donated by Spinifex Press
Anna Bligh: through the wall, Anna Bligh, donated by Barbara Henery
Dear Quentin: letters of a Governor General, Quentin Bryce, donated by Bev Kingston
Finding Eliza: power and colonial storytelling, Larissa Behrendt, donated by Barbara Henery
Trailblazers: the road to equality, Kay O'Sullivan, Australian Legends series, donated by Anne Summers
Damned Whores and God's Police, Anne Summers, 2016 edition, donated by Anne Summers
First and Only Women: history's female trailblazers, Lynn Santa Lucia, donated by Shirley Jones
The Women's Movement in Protest, Institutions and the Internet, Australia in transnational perspective, Sarah Maddison and Marion Sawyer (eds.), donated by editors
Dark matters, Susan Hawthorne, donated by Spinifex Press
Rima D'Arcy



On the Library's Facebook page, the post with the most hits, at 1617, was the request from Brazen Hussies, the documentary collective, who wanted to hear from women who were part of the Women's Liberation movement in the 1960s and 1970s.

MEMBERSHIP / DONATION FORM

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Please send newsletters by email instead of hardcopy.

Membership Category

- Full Member \$60 Life member \$1,000
 Organisation \$120 Student \$20 (conditions apply)
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A membership year runs from 1 January to 31 December. Members joining after 1 October are financial until 31 December of the following year.

Donations (donations over \$2 are tax deductible)

- I wish to make a donation of \$.....
 to the Library for general purposes
 to the Library's Capital Investment Fund
 I am willing to have my name published in the Newsletter
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CREDIT CARD PAYMENTS: Westpac Bank is no longer accepting manual vouchers for credit card payments. Therefore, payments will no longer be issued the yellow credit card receipt. Credit card payments can still be made in the usual way and will be processed electronically. Please contact Jean Burns at the library if you have any questions.

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 the Library's Capital Investment Fund.

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Please forward the completed form to:

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ISSN 1838-0662
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523-525 Harris Street (cnr William Henry Street), Ultimo
Please use the intercom for admittance
Level access is via the Ultimo Community Centre in Bulwara Rd

Opening times:

The Library is open to the public Monday to Friday 10 am to 3 pm

Borrowing policy:

The public can access items using the interlibrary loan system. The public cannot borrow items but may use them in their library of choice. A loan collection is available to financial members

How to reach the Library:

There are several ways to travel to the Library:

The Library is a 20 minute walk from Town Hall Station through Darling Harbour or from Central Station via the Goods Line walk or via Harris Street
Bus 501 (Railway Square to Ryde/West Ryde) at Ian Thorpe Aquatic Centre stop
Bus 389 (Maritime Museum to North Bondi) at Harris and Allan Streets stop
Light rail from Central Station or Dulwich Hill to Exhibition stop
There is limited two hour street meter parking available



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