

## ***Bibliographica 2014***

The Annual Conference of the Bibliographical Society of Australia and New Zealand

National Library of Australia, Parkes Place Canberra

26 – 28 November 2014

### **Program**

<b>Wednesday 26 November</b>		
5.30 - 7pm	Welcome Reception and early registration: Brindabella Room/Friends Lounge, level 4	
<b>Thursday 27 November</b>		
8.45 – 9.15am	Registration: Brindabella Room	
9.15 – 9.30am	Welcome addresses: Dr Marie-Louise Ayres, Assistant Director-General, Resource Sharing, National Library of Australia Dr Donald Kerr, President, BSANZ	
9.30 – 10.30am	First session, Conference Room, level 4 Chair: Dr Donald Kerr	
	Keynote speaker: Colin Steele <i>The Past, Present And Future Of Book Collecting – An Illustrated Lecture</i>	Colin Steele will reflect on over 50 years of book collecting, both from an institutional and personal perspective and speculate on twenty-first century trends. Major collections that Colin has assembled have donated to several libraries. His Latin American collection is held by La Trobe University Library, his science fiction and fantasy collections by the Fisher Library at the University of Sydney and his signed Australian literature collection is in the ANU Library. A small but significant collection of signed Australian political material is held in the Library of Old Parliament House, Canberra. His current personal collections include collections of signed material covering politics, sport, film and television, and biography. From his time in the Bodleian Library, Oxford and the Australian National University Library, Colin will reflect on the nature of collecting and some of the fascinating collectors and booksellers he has

		met. Colin will also look forward, from his current research on scholarly communication and publishing, into the nature of book collecting in a digital era.
10.30 – 11am	Morning tea, Brindabella Room	
11am – 12.30pm	Second Session, Conference Room Chair: Andrew Sergeant	
	Denis Bryans (to be read) <i>“Lost, Stolen or Strayed”: A Survey of Australian Type Founders’ Specimens</i>	<p>Specimens published by Australian type foundries, with the exception of F. T. Wimble’s Australian Type Foundry of Sydney are exceedingly rare. It is the purpose of this paper to provide an insight into what was printed and distributed by Australian typefounders during the 19th century prior to Wimble’s emergence as “Australia’s only type foundry” in 1900. Of those items that survive only one as far as I know was printed as a specimen book. There are however single sheet specimens of various dates, and while others may not be considered as type specimens there survive also proofs, “smokes,” and secondary samples that are clearly identified by the publisher as being the products of particular foundries.</p> <p>The newspapers of the day provides evidence of type specimens, now lost, that are worthy of further discussion, especially when the printer of the specimen is known, and the types in question was put on public display. Examples occur where the book or newspaper concerned drew attention to the fact that part, if not the whole of the publication concerned was printed from colonial type. The remaining source of information about Australian made type before 1900 is to be gleaned from specimen books that reprinted samples of earlier castings in their inventory and republished them from about 1880 until 1910. Finally a 1902 specimen (not Wimble’s, not Sydney) survives. Turning to the 20th century, due respect will be paid to F. T. Wimble’s specimens.</p>
	Robin Tait <i>Documenting an early 19th century paper wrapper binding</i>	<p>While the examination and documentation of early bindings is an established area of research the opportunity to investigate an early 19th century publishers paper wrapper binding doesn’t occur as perhaps as often as it should. This is in part due to the perceived ephemeral nature of these bindings as well as the fact that since being published the texts contained within have undergone at least one or more re-bindings. This is sometimes as a result of a collection owner’s wishes or the usage of the information within has led to a degradation of the materials of the binding through wear, handling and general poor quality materials. In more recent times the digitisation of original materials has seen the disbinding of these books with no documentation of their original structure. The loss of this historical technological information by whatever agency leaves us today poorer in understanding of the development of early publishers bindings.</p> <p>The particular binding examined was on a 4 part journal issued in the years 1804/5 by C. W. Hufeland, and typically it is an abbreviated style of binding – looking to achieve a high level of output while keeping costs to a minimum. This paper examines the binding construction techniques</p>

		used and their relationship to the past and the future techniques indicated by the evidence of the original binding.
	Philip Jackson <i>The Woodburytype Photomechanical Printing Process and its Use in Book Illustration</i>	Woodburytype is often regarded as the most beautiful photomechanical reproduction process, producing continuous tone images that closely resemble original photographs. At its peak in the 1870s and 1880s, woodburytype was extensively used to photographically illustrate books and journals with individually mounted or tipped-in prints, produced more quickly and cheaply than albumen prints, but as type compatible reproduction processes developed and rotary printing sped up in the late 1880s and 1890s woodburytype became increasingly uneconomic. This paper provides a broad historical overview of the process and its use for book illustration.
12.30 – 2.15pm	Lunch and pop-up book fair, Brindabella Room, hosted by ANZAAB	
2.15 – 3.15pm	Third session, Conference Room Chair: Anthony Tedeschi	
	Amanda Laugesen <i>The Publication History of Songs and Slang of the British Soldier and Historical Remembrance</i>	Recent scholarship has suggested that editions of a published work can function as a ‘site of memory’. This is an interesting idea, and one that can be seen as particularly pertinent to publications produced in the aftermath of war, and reprinted or revised in subsequent decades. Editions of a work can reflect aspects of changes in historical remembrance of war. This paper seeks to explore the idea of historical remembrance and war book publishing through an examination of John Brophy and Eric Partridge’s <i>Songs and Slang of the British Soldier: 1914-1918</i> . In 1929, the first edition of Brophy and Partridge’s <i>Songs and Slang of the British Soldier: 1914-1918</i> appeared. There were two more editions in 1930, and two editions appeared in later decades ( <i>The Long Trail</i> in 1965, and <i>The Daily Telegraph Dictionary of Tommies’ Songs and Slang, 1914-1918</i> in 2008). The book aimed to be, according to Brophy and Partridge – both of whom had served in the war as infantrymen – not a ‘mere dictionary-list, but a record-by-glimpses of the British soldiers’ spirit and life in the years 1914-1918’. The book was, among other things, also a memorial to the men with whom they had served, and compiling the dictionary was a fundamental act of historical remembrance. The first editions emerged during the war books boom of the late 1920s/early 1930s; it reappeared during the 1960s, a period when the public memory and understanding of the war was shifting in significant ways, and the final edition appeared in the 2000s and was shaped by a new, scholarly approach to the war. This paper will examine the various editions of Brophy and Partridge’s work, as well as the other literary outputs about the war that these two men produced, and try to determine how we can see the production of such books, and subsequent revisions and editions, as contributing to the shaping of historical remembrance.
	Elizabeth Nichol	Music publishers of any longevity have been rare things in New Zealand. This paper looks at the

	<p><i>Supporting New Zealand's Early Composers: The Role of the Music Publisher Arthur Eady and Company, 1878–1913</i></p>	<p>early years of one of the major figures, Arthur Eady's of Auckland and its predecessor, the Auckland Music Warehouse. With its first publications appearing in the late 1870s, the firm provided a mechanism for local composers to have their work distributed and their skills more widely advertised. Using a variety of both local and overseas printers, Eady's built up a small but significant catalogue of light works for domestic use. Most of the works had a short span of popularity; indeed the topicality of some of the pieces such as at the Boer War themed songs or those associated with royal events makes this almost inevitable.</p> <p>Despite the fact that the composers were only part-time composers, relying on music teaching or other sources for their income, Eady's published the music with high production values including many highly attractive covers. As his expected financial return would generally not have been high it seems reasonable to assume that Eady, an active musician himself as well as a successful music retailer, was motivated in part by altruism in role as music publisher, promoting and supporting his fellow musicians. In addition, the publication of music with local associations reinforced the company's position as a valued part of the local musical establishment.</p>
	<p>Margaret Rees-Jones <i>How They Got the News</i></p>	<p><i>Lady Middleton...exerted herself to ask Mr Palmer if there was any news in the paper. 'No, none at all,' he replied, and read on.</i> (Jane Austen Sense and Sensibility, chapter 19)</p> <p>Establishing a newspaper in pioneering New Zealand was a risky venture. There was a flurry of activity as newspapers were planted wherever settlement showed promise but the economic soil was tough. One of the challenges for these businesses was a lack of people, with few to subscribe and few to advertise. Geography too imposed restrictions, with New Zealand about the farthest-flung outpost in the British Empire. The barrier of distance and Maori ownership of land in some areas of the North Island hampered both the gathering of news and also the delivery of the journals. And, as Jane Austen pithily remarked, what constituted news anyway?</p>
<p>3.15 – 3:45pm</p>	<p>Afternoon tea, Brindabella Room</p>	
<p>3.45-4:45pm</p>	<p>Fourth session, Conference Room Chair: Jan McDonald</p>	
	<p>Geoffrey Burkhardt <i>Provenance Across the Tyrannies of Time and Distance</i></p>	<p>In a recent essay titled “What can we learn by Tracking Multiple Copies of Books” published in Books on the Move, librarian David Pearson states that in respect of the ownership and provenance of books there will be gaps in and between knowledge of ownership of most eighteenth and nineteenth century publications. He says, “Based on my broader experience of provenance work with early books, I say this is the common pattern of books which have been through multiple owners down the centuries, it is rarely possible to find evidence to create a continuous chain.”</p> <p>Might this also be the case with eighteenth and nineteenth century books brought to Australia by individuals over the last two centuries? The issue of provenance is approached in this paper from the</p>

		viewpoint of the private collector. Interest in provenance often derives from an interest in previous ownership, as John Carter explains, “Provenance is interesting in proportion to the interest of the previous owners, whether as contemporary with its publication, or as persons of interest in their own right, or because they were book collectors of note.” This paper examines four examples of books containing evidence of provenance. Each book contains some evidence of provenance which varies from manuscript inscriptions, bookplates, book-stamps, binder’s labels and partly erased press-marks.
	Erika Mordek <i>European Bindings 1450-1830 in the National Library of Australia’s Rare Books Collections</i>	“Although conservators employ a full arsenal of craft skills, they also must know the history of book structure and be familiar with a wide variety of materials...” (Jeff Peachy blog) In 2012 I was awarded a Kenneth Binns Travelling Fellowship from the National Library of Australia to attend the London Rare Book Summer School. This grant is awarded to staff early in their careers to encourage professional development in their chosen field. I’d been learning at the bench for three years before I went to the UK to do this course. My challenge as a conservator is to understand how book technology has evolved so that I can make appropriate preservation decisions. The Summer School has helped me to do that. This talk will be illustrated with examples of books in the overseas Rare Book collection of the National Library, which contains over 75 000 items.
5-6pm	BSANZ AGM Conference Room	
7-10pm	Conference Dinner Common Room, University House, ANU	

<b>Friday 28 November</b>		
9.30-10.45am	Fifth Session, Conference Room Chair: Paul Eggert	
	Bryan Coleborne <i>Editing an Early Eighteenth-Century Political Correspondence</i>	While it is known to scholarship that Jonathan Swift’s correspondence was intercepted by officials of the new Whig government in Dublin in 1715, more work remains to be done on this subject and the details of the political and biographical contexts in which his mail was violated. Lord Sunderland, who had been appointed Lord Lieutenant, refused to go to Ireland, affecting illness and spending time in Bath. His chief secretary, Joseph Addison, remained in London acting on his behalf, and Addison’s younger cousin, Eustace Budgell, the under-secretary in this dysfunctional administration, acted as Addison’s deputy in Dublin. When customs officials in Dublin intercepted some letters and

		<p>Tory pamphlets from well-known Jacobites addressed to Swift, who was regarded as guilty of Jacobitism by association, Budgell sent copies of the letters to Sunderland, who suggested that Swift should be “kept in confinement.” In the bibliographical and textual context, Addison’s biography remains problematic and his correspondence has only been partly edited. Budgell’s biography remains to be attempted and his correspondence has received minimal attention, mainly as part of Addison’s correspondence. Budgell’s correspondence to Sunderland, to his secretary Charles Delafaye and to Addison, which is the subject of this paper, and which promises to cast new light on the affairs of government in this period, forms part of a file of correspondence which comprises a volume of the papers of Sir Charles O’Hara, 1st Baron Tyrawley, Commander-in-Chief in Ireland, and which is now Add. MS 61636 in the British Library.</p>
	<p>Jean McBain <i>The Remediation of Cato’s Letters through the Transatlantic Eighteenth Century</i></p>	<p>Cato’s Letters are a collection of epistles printed in the <i>London Journal</i> and later the <i>British Journal</i> from 1720–1723. They were written by Thomas Gordon and John Trenchard, and expounded an independent Whig ideology that echoed the writings of John Locke. Yet, these statements about time span, authorship and ideology rely upon reading the letters as a collection rather than in their original periodical context. In situ in the <i>London Journal</i>, the letters were printed pseudonymously, and with subscriptions including ‘Britannicus’ and ‘Criton’, along with the famous ‘Cato’. They appeared nestled amongst other letters submitted by readers, and exposed a sharper political edge. The afterlife of Cato’s Letters began in 1721, when the first incomplete collection was printed, even as new letters continued to appear in periodical issues. The letters went through more than twenty editions in the 1700s, and were widely reprinted in the pre-Revolutionary American newspaper press. In this paper I will argue that this was a process of remediation and not simply of transmission. The term, drawn from Jay David Bolter and Richard Grusin’s 1999 book <i>Remediation</i>, describes the ways “media are continually commenting on, reproducing, and replacing each other” (1999, p55). The lens of remediation allows us to see how collected editions of these letters subsumed their periodical forebears, gathering layers of new meaning along the way. Through acknowledging this process of accumulation, it is possible to return to a reading of the letters in their original textual and material context, and thus to reconsider their literary and political significance in eighteenth century Britain and America.</p>
	<p>Mary Jane Edwards <i>Bentley and Bibliography: Why the First Needs the Second</i></p>	<p>At the SHARP Conference at the University of London in July 2002, the late Trevor Howard-Hill delivered the Plenary Lecture. Entitled “Bibliography and the History of the Book,” in this address he championed the importance of Analytical, Descriptive, and Historical Bibliography and lamented their almost-passing, particularly among critics and scholars of the then trendy new discipline of the History of the Book. At the time I thought that his fears about the death of other than Enumerative Bibliography were exaggerated. Since then I have prepared William Kirby’s <i>Le Chien d’or / The Golden Dog</i> (2012), the fourteenth and last scholarly edition issued in the CEECT series of critical</p>

		<p>editions of major works of early English-Canadian prose, and I have recently completed the manuscript of a collection of chapters on the nineteenth-century English firm of Richard Bentley and Son tentatively entitled <i>Bentley of London, Publisher for the Empire: A Study in International Book History</i>, to which several members of the BSANZ have contributed. In view of these endeavours, I should like to return to Howard-Hill's concerns about Bibliography and Textual Studies, to cite the MLA's publication, for my work as editor of both <i>Le Chien d'or</i> and the Bentley book convinces me not only of the necessity of Bibliography for such disciplines as the History of the Book, but also of the ongoing dangers of the former's demise. In this paper I shall discuss these issues chiefly in the context of Bentley and Bibliography, or why the first needs the second.</p>
10.45-11.15am	Morning tea, Brindabella Room	
11.15am-12.15pm	<p>Sixth session, Conference Room Chair: Andrew Sergeant</p>	
	<p>Michael Piggott <i>Sir John Ferguson's manuscripts and the National Library; unfinished business?</i></p>	<p>For his contribution to Australia's cultural institutions and historical documentation of Australasian life, Sir John Ferguson stands alone. New research reinforcing the significance of Ferguson items in the National Library continues to appear and his family continues to add material to the Library's holdings of his personal papers. Despite the appearance of an excellent biography in 2011 however, many questions remain. "Sir John Ferguson's manuscripts and the National Library; unfinished business?" will give attention to the nature and management of both these papers and the manuscripts he collected, and suggest why and where renewed bibliographical efforts should be directed.</p>
	<p>Anthony Tedeschi <i>Sir Redmond Barry's Books in the Baillieu Library</i></p>	<p>While the institutional libraries established and nourished in Melbourne by Sir Redmond Barry are well known to bibliophiles, the full details of his personal book collection (dispersed at auction in 1881) remain a mystery. Surviving volumes have been noted and described in studies by Wallace Kirsop, Fiona Salisbury and Shane Carmody, but there is room to further our knowledge of Barry's collecting interests and reading habits as more volumes come to light. This paper will describe a hitherto little known and unexamined cache of books from Barry's library, held by Baillieu Library Special Collections at the University of Melbourne. These books amount to thirteen titles in twenty-two volumes from the seventeenth to nineteenth century. Specifically, I will be looking at any annotations present, associated provenance evidence, and examples of fine printing, in order to expand upon what is presently known about one of Melbourne's greatest nineteenth-century book collectors.</p>
12.15-1.30pm	Lunch, Brindabella Room	
1.30-2.45pm	<p>Seventh session, Conference Room Chair: Chris Tiffin</p>	

	Bernard Muir <i>A Report on the Preliminary Analysis of Three Medieval Books of Hours in Victorian Libraries</i>	This paper will consider three printed, hand-decorated Books of Hours held in Victorian Collections at the Baillieu Library, the State Library of Victoria, and the Ballarat Fine Art Gallery. Little intensive analysis of these books individually or as a group has occurred to date. My preliminary analysis of the Baillieu and SLV Hours has turned up a number of original observations regarding their structure and genre, and their relationship to earlier manuscript books of hours and other early printed Hours.
	Rodney Swan <i>All that Jazz – The Story of the Creation of One of the 20th Century's Finest Illustrated Books, Matisse's Jazz'</i>	Henri Matisse crossed his own aesthetic boundaries during the dark days of the Nazi occupation of France. He used his emerging technique, paper cutouts, to create his renowned illustrated book <i>Jazz</i> . Published in 1947, in a Paris still recovering from the war, it retained Matisse's veiled anti-Nazi messages. <i>Jazz</i> had a phenomenal impact. Matisse's images, vibrant and colourful, interrupted by his own handwritten but unrelated text, dominated the visual experience. Using scissors, Matisse cut his shapes from hand coloured paper, his assistant Lydia Delectorskaya pinned the cutouts on Matisse's wall, repositioning them until Matisse was satisfied that he achieved the desired balance of form and color. Matisse took control, he conceptualised the pictorial themes for <i>Jazz</i> . He created the visual structure, designed the typographical layout and embedded subtle graphic codes in the images. This paper will reveal the background story of how Matisse created this illustrated book, and the meaning of his cryptic images and his handwritten text. What emerges is that Matisse only created <i>Jazz</i> because of the publisher Tériade's unrelenting persistence over three years. <i>Jazz</i> became the third of Teriade's modernised derivation of the medieval manuscript. Yet, it was not even going to be a book, its original name was not <i>Jazz</i> , but during a period of four years, Matisse created what is certainly one of the best-known illustrated books of the 20th century. <i>Jazz</i> , had a political dimension and an unparalleled impact when Teriade released it simultaneously in Paris, New York and Rio de Janeiro.
	Caren Florance <i>Canberra: City of the material book (past, present, future)</i>	Australia's book arts history is yet to be written; there is a reasonable amount of knowledge about private press activity but very little has been empirically charted about other forms of creative publishing. Canberra has, over the last forty or so years, been home to moments, individuals and organizations that have promoted and fostered creative book production, and there is a case to be made for encouraging the region itself to take this to a further level.
2.45-3.15pm	Afternoon tea, Brindabella Room	
3.15-3.30	Wrap-up and farewell Donald Kerr	

## The speakers

**Dennis Bryans** has previously had articles published about Australia's type foundries in the *Journal of Design History*, Vol. 9, No. 2, 1996 and the *Bibliographical Society of Australia and New Zealand Bulletin*, Vol. 23, Autumn edition, 1999. This paper brings forward fresh information not previously discovered.

**Dr Geoffrey Burkhardt** is a retired university lecturer, previously employed in the Faculty of Education at the University of Canberra. He is a Fellow of the Australian Council for Educational Administration, and a Fellow of the Australian College of Educators. He is the author and co-author of a number of books, including *A History of the German Community in the Clarence River District of NSW* and *Researching Australian School Records: A Guide for Family Historians*. Geoffrey has presented papers at many national and regional Genealogical Conferences and Seminars and History of Education Conferences. He is a member of the Canberra and District Historical Society, the Yass District Historical Society and the Clarence River Historical Society. Geoff is currently a member of the Board of Management of the Australian National Museum of Education at the University of Canberra.

**Bryan Coleborne** completed his PhD. on Jonathan Swift and contemporary Irish writing in the Department of English, University College Dublin, National University of Ireland. He was Director of the Centre for Bibliographical and Textual Studies at Monash University from 1994 to 1996, and is currently Research Associate in the Text and Translation Research Unit, Faculty of Arts and Social Sciences, The University of Waikato, New Zealand. In 2012 he held a Visiting Stipendiary Research Fellowship in the Long Room Hub at Trinity College Dublin, where he worked on a critical edition of the poems of Swift's contemporary Matthew Pilkington.

**Mary Jane Edwards**, Distinguished Research Professor in the Department of English at Carleton University in Ottawa, Canada, served as the Director and General Editor of the Centre for Editing Early Canadian Texts (CEEECT) from 1979 to 2012. During this time she not only prepared CEEECT's edition of Frances Brooke's *The History of Emily Montague* (1985), the so-called first Canadian novel, and of William Kirby's *Le Chien d'or / The Golden Dog: A Legend of Quebec* (2012), an important Canadian historical novel, but she also wrote extensively on various aspects of the literary history of Canada and on scholarly editing. Her most recent publication is "Texts and Contexts: CEEECT's Scholarly Editions," the concluding chapter in *Home Ground, Foreign Territory: Essays on Early Canadian Writing* (2014).

**Caren Florance** is a PhD student in the Centre of Creative and Cultural Research at the University of Canberra; her creative practice and teaching centres upon traditional and contemporary book-making processes.

**Philip Jackson** is currently Senior Librarian, Printed Australiana at the National Library of Australia. He has a personal interest in the history of photography and recently published an essay in *Script & Print on Suttontype*.

**Dr Amanda Laugesen** is Director of the Australian National Dictionary Centre, Australian National University. Her recent book *Boredom is the Enemy: the Intellectual and Imaginative Lives of Australian Soldiers in the Great War and Beyond* (2012) examined the ways in which Australian soldiers experienced education and entertainment in wartime. Her new book, *Furphies and Whizz-bangs: Anzac Slang from the Great War*, is due for publication in November 2014.

**Jean McBain** is a PhD Candidate in History at the University of Melbourne, where she is working on a thesis provisionally titled *Liberty, Licence and Libel: Press Freedom and British Periodicals, 1695–1740*. Jean has worked on book history projects that encompass Caxton's print house, the publishing history of Jonathan Swift's later poems, and the uses and manipulations of reader letters by Daniel Defoe in the *Review*.

**Erika Mordek** was a woodworker before starting her career at the NLA as a volunteer bookbinder in Preservation services. In her early years at the NLA she was awarded the 2012 Kenneth Binns Travelling fellowship to attend Prof Nicholas Pickwoad's *History of European Bookbinding* course at London Rare Book Summer School. A cleaning programme in the rare book stack offered the opportunity to put this knowledge to the test. Since last year she has discovered many interesting bindings. She has trained overseas and in Australia in a variety of bookbinding techniques, and exhibits locally and internationally.

**Bernard Muir** is Professor of Medieval Studies at the University of Melbourne, where he has taught paleography and codicology for the past 30 years or so. His publications include several editions of key manuscripts, published with the University of Oxford and the University of Exeter. He is now producing a series of digital scholarly facsimile editions of Oxford's manuscripts in the Bodleian Digital Texts Series, which he established in 2000.

**Elizabeth Nichol** is the Records Management Programme Manager at the University of Auckland. As well as having a long association with music librarianship she has a particular interest in music printing and publishing, especially in colonial New Zealand. She is a PhD candidate through the School of Music, University of Auckland, investigating New Zealand's published music 1850-1913.

**Michael Piggott** worked as a librarian and archivist with University of Melbourne, the National Archives, the War Memorial and the National Library. In retirement he undertakes occasional work with Significance International, and remains active within the Australian Society of Archivists, Honest History, the Friends of the Noel Butlin Archives Centre and the Territory Records Advisory Council. He has post graduate qualifications from the UNSW, the ANU and the University of Canberra, and his most recent major publication was *Archives and Societal Provenance: Australian Essays* (Chandos, 2012).

**Margaret Rees-Jones** is an independent scholar. Her PhD, entitled 'The Pioneering Press of Poverty Bay 1884-1914' looked at the *Poverty Bay Herald* in particular and Gisborne newspapers in general, during the reign of Allan Ramsay Muir, her great-grandfather. Muir's father, James William Muir, 'pulled the first damp sheet' from New Zealand's first newspaper and Margaret's forthcoming book, *Printers' Progress*, is a vast extension and rewrite of her thesis as it begins early in the nineteenth century and follows the world of the printer to the present day.

**Colin Steele** was awarded an Australian Centenary medal in 2003 for contributions to Australian scholarly communication. He is a fellow of the Australian Academy of Humanities, a former judge for four years of the Prime Minister's history and non-fiction awards, Chair of the Council of Humanities and Social Sciences Australian Academic book prize for 2014, and a Knight Cross of Queen Isabella la Catolica of Spain. Colin has been a long timer reviewer for the *Canberra Times* and *Australian Biblionews*. He also reviews for the *Australian Book Review* and the *Australian Library Journal*. He was a regular contributor to the British journal, *Antiquarian Book Review/ Rare Book Review* from 1977 to the journal's demise in the early twenty-first century. Colin is the author/editor of seven books and over 100 articles and has been the keynote speaker for library and book conferences in seven countries.

**Rodney Swan** is a doctoral candidate at the College of Fine Arts, University of New South Wales, Sydney. His thesis is titled *Resistance and Resurgence – The livre d'artiste as a strategic instrument in the cultural battle in Nazi occupied France*. He holds a Masters of Art Administration, Bachelor of Science (Hons) and MTech.

**Robin Tait** is the Principal Conservator specializing in book and paper conservation at The Tait Bindery. She has worked in the field of book and paper conservation since graduating in 1979 in both the public and private sectors. Robin is a graduate of the University of Canberra, University of the Arts, London and the University of Melbourne. Her internship year was with James Brockman – a Master Bookbinder in the English Arts and Crafts movement tradition in his Oxford workshop and she specializes in fine hand bookbinding as well as book conservation and paper conservation. Robin's work is represented in collections both nationally and internationally. Robin has an extensive interest in historic bookbinding techniques and materials and their identification for the sympathetic conservation treatment of these items.

**Anthony Tedeschi** is Deputy Curator of Special Collections, Baillieu Library, University of Melbourne, and current Vice President of the Bibliographical Society of Australia and New Zealand Inc. He has written on various aspects of book history, including provenance evidence, early-printed books, extra-illustration, and collecting the works of Samuel Johnson.