Notes

Jakubowicz: True portraiture
I would like to acknowledge the help of Library staff Susan Long, Gerard Hayes, Shona Dewar, Anna Welch and Des Cowley in the research and writing of this article.

9 Frith, Egypt and the Holy Land, p. x.
12 Ryan, Picturing Empire, p. 47.
14 Frith, Egypt and the Holy Land, p. ix.
15 Roberts’s three-volume sets of The Holy Land and Egypt and Nubia are both listed in The Catalogue of the Melbourne Public Library for 1861, Melbourne: Trustees, 1861, p. 390. From an entry on p. 161 of the 'Catalogue of the Melbourne Public Library stock book 1854–1866'. Held in the Australian Manuscripts Collection at the Library, the two sets appear to have been acquired in the 1850s, unbound, for £10 each and then bound, probably in 1864, at a cost of £7 8s 6d per set.
16 Francis Frith, 'Photographic prints of Egyptian antiquities', 1857, Pictures Collection, H89.152/1-44, State Library Victoria.
18 Public Library, Museums and National Gallery, Report of the Trustees of the Public Library, Museums, and National Gallery of Victoria with the Reports of the Sectional Committees for the Year 1870–1, Melbourne: John Ferres, Government Printer, 1871, p. 89. This report lists a folio volume of Francis Frith’s photographs of Palestine and Egypt in the holdings of the Public Library, Museums and National Gallery, indicating that the volume was donated to the institution between 1854 and 1871.
19 Borrie, 'Thompson, Sir Edward Maunde'. The Library holds series 1 and 2 of Thompson and Bond’s Facsimiles of Ancient Manuscripts, 1913, Rare Books Collection, RARESEF 417 N42F (series 1), RARESEF 417 N42F (series 2), State Library Victoria.
23 In The Stones of Venice, for instance, Ruskin writes that ‘art is valuable … only as it expresses the personality, activity, and living perception of a good and great human soul’, presenting ‘the vigor, perception, and invention of a mighty
human spirit’. Since photography was a medium still heavily dependent on physical manipulations, it was ‘worthless … as art’ but ‘precious in some other way’. John Ruskin, *The Stones of Venice*, vol. 3, New York: John Wiley and Sons, 1880, p. 171.


30 Matyjaszkiewicz, ‘Roberts, David’.


**Magnier: Adam Lindsay Gordon**

My thanks go to John Adams of the Adam Lindsay Gordon Commemorative Committee, Catherine Wallace at the Brighton Historical Society and John Arnold for their assistance with the research for this article.

1 Ken Stewart, ‘The Australian Literature Society, 1899–1979’, *Notes & Furphies*, no. 4, Apr. 1980, pp. 3–5. Stewart notes that ‘the Adam Lindsay Gordon cult of previous decades of this century was reflected in an annual commemorative “Gordon evening”, frequently held on the poet’s birthday, it continued from 1903 until at least the 1920s’.


7 Bellanta, ‘Poor Gordon’, p. 408.

8 ‘Suicide of Mr A.L. Gordon’, *Argus* (Melbourne), 25 June 1870, p. 5.


13 Douglas Sladen claimed that ‘he was the poet of the horse. No other poet ever understood horses so well. He made them live in his poems. The rhythm in his poems was the rhythm of riding. But they contained also such lofty philosophy of manhood as only such a hero could have penned’. ‘Quotes on Gordon’, The Adam Lindsay Gordon Commemorative Committee Inc., 2012, adamlindsaygordon.org/quotes.htm, accessed 5 Aug. 2017.

14 ‘Suicide of Mr. A.L. Gordon’, p. 5.
The brief courtship between Jane Bridges and Adam Lindsay Gordon is foregrounded in the silent film *The life’s romance of Adam Lindsay Gordon*, WJ Lincoln, Director, Melbourne: Lincoln-Barnes Scenarios, 1916.

21 John Howlett-Ross’s letter to the *Australasian* inviting people to the wreath-laying ceremony was reprinted in ‘At Gordon’s grave’, *Argus*, 27 June 1892, p. 4.


24 ‘At Gordon’s grave’, p. 4.

25 See n. 23 above.

26 *Mercury* (Hobart), 29 Nov. 1926, p. 6.


33 Bendigonian, 14 Feb. 1918, p. 27.


40 This was reported in Mount Gambier’s *Border Watch*, 29 June 1912, p. 4; and *Sydney Morning Herald*, 7 Dec. 1912, p. 6.


45 John Adams (Adam Lindsay Gordon Commemorative Committee), email to author, 2 Feb. 2017.


51 ‘Pilgrimage to Gordon’s statue’, *Age*, 27 Nov. 1950, p. 4.

52 *Bohemia* (Melbourne), 1 Feb. 1950, p. 31.

53 The title of the article is taken from Gordon’s poem ‘To my sister’: ‘Across the trackless seas I go / No matter when or where / And few my future lot will know / And fewer still will care’. From *Poems of the Late Adam Lindsay Gordon*, Melbourne: AH Massina, 1879, pp. 1–5.

54 John Murphy, ‘Fewer still will care’, *Sun* (Melbourne), 25 June 1969, p. 3.


57 Edward S Casey, *Getting Back into Place: toward a renewed understanding of the place-world*, Bloomington: Indiana University


Shuttleworth: In search of ‘Hansen, decorator’

1 Charlie Hammond, ‘Sketchbook no. 2, containing watercolours, photographs and newspaper and magazine clippings’, c. 1875 – c. 1888, H90.72/2, Pictures Collection, State Library Victoria.

2 British journalist George Augustus Sala bestowed the enduring epithet ‘Marvellous Melbourne’ on the city after visiting in 1885.


4 ‘A trip to Perricoota Station’, Riverine Herald (Echuca), 14 May 1887, p. 2.

5 Australasian, 19 July 1890, p. 38; 26 July 1890, p. 23.


7 Age, 9 Sep. 1889, p. 7; 17 Sep. 1889, p. 7.

8 Age, 29 Nov. 1889, p. 1.


10 Age, 18 Aug. 1890, p. 8.

11 Age, 3 June 1890, p. 8.

12 Leader (Melbourne), 5 Oct. 1901, p. 38.


15 Jean Walker and Laura McDuff came across Peter Hansen while investigating murals in the Bendigo Town Hall thought to be the work of their grandfather the artist Joseph McDuff. It was suggested that Hansen may have painted either the mural Music or the mural Painting, but there is no evidence for this.

16 Leader, 5 Oct. 1901, p. 38; Advocate (Melbourne), 5 Oct. 1901, p. 10.

17 Advocate, 27 Jan. 1900, p. 8; 17 Nov. 1900, p. 13.

18 Age, 14 July 1909, p. 6.

19 Fitzroy City Press, 20 Oct. 1911, p. 3; Herald (Melbourne), 4 Dec. 1911, p. 3.

20 Herald, 15 July 1912, p. 3.

21 Age, 26 Mar. 1901, p. 5; Argus, 22 Apr. 1901, p. 6; Weekly Times, 4 May 1901, p. 24.


25 Memorial for letters of naturalisation for Peter Hansen, 3 Dec. 1900, Hansen, Peter Nielsen Fuglsang [sic] – naturalisation, A712, 1900/M12253, National Archives of Australia.


27 ‘Fine arts: Victorian Art Students Exhibition’, Leader, 22 Nov. 1890, p. 40.

28 Norden, 23 Sep. 1916, p. 3.

29 Memorial for letters of naturalisation for Peter Hansen.

30 Hansen, Australian Art and Artists File.

31 Marriage certificate of Peter Nielsen Fuglsang Hansen and Anna Marie Fankhauser, 4 May 1892, 3561, Births, Deaths and Marriages Victoria.

32 Lutheran Church Archives, East Melbourne.

33 Argus, 7 May 1901, pp. 10–11.

34 Weekly Times (Melbourne), 4 May 1901, p. 24.


36 Age, 9 Aug. 1897, p. 6; Table Talk, 1 Oct. 1897, p. 14.

37 Table Talk, 1 Oct. 1897, p. 14.

38 Table Talk, 1 Oct. 1897, p. 14.


40 Table Talk, 1 Oct. 1897, p. 14.

41 Peter Hansen, signed ‘P. Hansen’, H.M. Queen Victoria, oil on canvas, 1901 (dated upper right), 80.0 × 59.5 centimetres, last sold 18 Nov. 1997, estimated value $450–500, lot no. 839, by Leonard Joel, Australian and European Paintings, Melbourne.
Geddes: When Maurice met Doris

1. On 31 May, Goldstein polled 11,540 votes to the sitting Liberal Robert Best’s 18,777. This was her third bid for parliament: she stood for the Senate in 1902 and 1910.


7. Maurice Blackburn, letter to Doris Hordern, 8 Aug. 1913, Maurice Blackburn, Papers, 1911–71, Australian Manuscripts Collection, MS 11749, State Library Victoria. All of the letters between the two quoted in this article are from this collection.

8. Deepdene is about 10 kilometres from Melbourne’s central business district and was then on the eastern edge of Melbourne, verging on the countryside.


10. Blackburn, letter to Hordern, undated [19 or 26 Aug. 1913]. To offer some perspective, until November 1966 women in the Australian public service were required to retire on the eve of their marriage.

Kaleva: The Australian premiere of Gustav Holst’s opera Savitri

The author wishes to acknowledge the assistance of the librarians from State Library Victoria and the University of Melbourne as well as feedback from Melbourne scholars during presentations of earlier drafts, and from the editor and reviewer during this research project.


3. Louis Lawrence Smith’s father, Edward Tyrell Smith, was a theatrical impresario and director of three theatres in London during the 1850s. On Dyer’s mother’s side, her ancestors were bearers of prestigious military distinctions, including her French great-grandfather Louis Thomas Gengoult, who fought for Napoleon Bonaparte. See Guy Featherstone, ‘Smith, Louis Lawrence’.
Notes


4 Davidson, ‘Dyer, Louise Berta’.

Comte, Parkville: Australian Society for

6 See Kevin McBeath, ‘The lyrebird in Paris: interview with Dr J. Hanson’, *Record Society
Monthly Review*, vol. 5, 1964, pp. 3–5, p. 3;
Daniela Kaleva and Eileen Chanin, ‘Louise

7 Jon P Briscoe and Douglas T Hall, ‘The
interplay of boundary less and protean
careers: combinations and implications’, *Journal of Vocational Behavior*, vol. 69, 2006,
pp. 4–18, pp. 6, 15.

8 Anonymous presenter (possibly the
secretary Robert Davison, British Society
member), talk given to Australian Natives’
Association Friendly Society to announce
the annual Australian Natives’ Association
Composer Commission administered by
the society, 26 June 1985, British Music
Society, Victorian Branch, Records, 1921–
96, Australian Manuscripts Collection, MS
13548, State Library Victoria.

9 Jim Davidson, ‘Louise Hanson-Dyer
(1884–1962): Melbourne benefactress,
Parisian music publisher’, in L’Oiseau-
Lyre: the work of Louise Hanson-Dyer and
the Lyrebird Press, University Gallery, the
University of Melbourne, 27 March – 26 April
7–12. See also Eileen Chanin and Steven
Miller, *Awakening: four lives in art*, Adelaide:

10 Daniela Kaleva, ‘Patronage through
dissemination: Louise Hanson-Dyer’s

11 ‘A brief summary of the work of the British
Music Society’, [1932], Louise Hanson-
Dyer, Papers, 1926–71, MS 1536–1537
Australian Manuscripts Collection, State
Library of Victoria.

12 See correspondence with Sibyl Hewett.
Louise Hanson-Dyer Papers, MS 10770

13 See the program for the inaugural concert
of the British Music Society (Victorian Centre), 11 Nov 1921, British Music
Society, Theatre Programme File, State
Library Victoria.

14 Minute book, 1 Aug. 1921 – 14 Mar. 1934,

15 Davidson, *Lyrebird Rising*, Daniela Kaleva,
‘Treasured ephemera: chronicles of the
early history of professional chamber
music in Melbourne’, *La Trobe Journal*,
no. 84, 2009, pp. 93–103.

16 ‘The Assembly Hall’, Victorian Heritage
Database, vhd.heritagecouncil.vic.gov.au/
places/723 accessed 10 June 2018.

17 Louise BM Dyer, ‘Annual report 1926,
British Music Society (Victorian Branch)’,
1926, Minute book.

18 Jann Pasler, *Composing the Citizen: music
as public utility in Third Republic France*,
Berkeley: University of California Press,
2009.


21 Daniela Kaleva, ‘The Gustav Holst
and British Music Society of Victoria
collections at the State Library of Victoria’,
*Fontes Artis Musicae*, vol. 55, no. 1, 2008,
pp. 170–79.

22 Minute book, p. 33.

23 Dyer, ‘Annual report 1926’.


25 Minute book, p. 29.

26 Alison Gyger, *Opera for the Antipodes: opera
in Australia, 1881–1939*, Sydney: Currency

27 Fair Work Commission, Commonwealth of
Australia, ‘The Australian minimum wage [1906–2013]’, *Waltzing Matilda and the
Sunshine Harvester Factory*, last updated
waltzing-matilda-and-the-sunshine-
harvester-factory/historical-material/the-
australian-minimum-wage, accessed
17 May 2018.


29 Minute book, p. 76.

30 Minute book, p. 66.

31 ‘British Music Society: Holst’s “Savitri”;
striking production’, *Argus*, 1 October 1926,
p. 12.

32 ‘Curtain call for Mrs. Dyer’, *Herald*,
1 Oct. 1926, p. 10.

33 ‘British Music Society: Holst’s “Savitri”;
striking production’, *Argus*, 1 October 1926,
p. 12.


35 Fritz Hart, ‘Holst’s “Savitri”: to the editor

36 ‘British Music Society’, *Australian Musical

37 Kaleva, ‘Patronage through dissemination’.

38 Gyger, *Opera for the Antipodes*, p. 251.

39 See Andrew D McCredie, ‘Hill, Alfred
hill-alfred-francis-6667/text11495, accessed
17 May 2018.
The latter was also a fundraising event that took place in the same venue, the Playhouse, organised by a large committee. See Louise Jenkins, ’The Dalmatian: first Australian opera by a woman’, Australian Journal of Music Education, no. 2, 2014, pp. 106–18.


Davidson, Lyrebird Rising, p. 53.


It is possible that Blamire Young was the author of this image, as he used relief techniques designing posters and advertisements. See Roger Butler, Poster Art in Australia: the street as art galleries – walls sometimes speak, Canberra: National Gallery of Australia, 1993, pp. 12–13. Young was involved in this production as a committee member and had contributed program covers for Dyer previously – notably for her birthday celebrations on 19 July 1926. For a reproduction see Kaleva, Treasured Ephemera, p. 92. However, the signature on this program cover does not identify with the three different signatures Young used to sign his work. See Steven Marshall, The Watercolours of Blamire Young, Sydney: Meridian, 2012, p. 10.

Woodcut illustrations were popular in Australian newspapers at the time – for instance, those in the Illustrated Australian News. This form of artistic expression gained in prominence in the 1920s and 1930s in Australia and was perceived as a modernist craft that was opposed to conservative canons of art-making. Representatives included Lionel Lindsay, Margaret Preston, Thea Proctor and Mervyn Napier Waller. See Kristy Grant, In Relief: Australian wood engravings, woodcuts and linocuts, with contributions by Jason Smith, Melbourne: National Gallery of Victoria, 1997, p. 18; Australian Woodcuts and Linocuts of the 1920s and 1930s, comp. Nicolas Drafbin, Melbourne: Sun Books, 1976, p. 4.

Italian or Mediterranean cypress (Cupressus sempervirens) are evergreen trees that live over 1000 years. Although they are widely used as ornamental trees today, in both Christianity and Islam they are associated with death, graveyards and the underworld, since they do not regenerate if cut back. See Noel Kingsbury, The Glory of the Tree: an illustrated history, Melbourne: Craftsman House, 2014, p. 255.


Kaleva, Treasured ephemera’, p. 97.


Mary Baillieu was a member of the Baillieu family, well known for its spirit of philanthropy in the city. See Peter Yule, William Lawrence Baillieu: founder of Australia’s greatest business empire, Melbourne: Hardie Grant Books, 2012.

Minute book, p. 62.


Minute book, p. 54.

Dyer to T Brentnall, 29 May 1933; ‘Notification to BMS members from S. Hull, Hon. Secretary’, Louise Hanson-Dyer, Papers, 1926–71, MS 1536 – 1537 Australian Manuscript Collection, State Library of Victoria.


**Soumilas: 'I was the State of Victoria'**


3 ‘Alas, the headdress representing Yallourn was later incinerated during the Ash Wednesday fires at "Willowmount", our family home at Mount Macedon during the ‘80s’. Jessie Clarke, interview with Peter Cochrane, 1996–2001, Oral History Section, 1091714, cassette 5, side B, National Library of Australia.


6 By the conclusion of 1934, according to the official census figures, the population of Melbourne had reached and exceeded 1 million.

7 Papers of Herbert Ivy and Brookes, 1869–1970, MS 1924, series 43, items 13, 14, National Library of Australia.


9 1934: a year in the life of Victoria; an exhibition organised by the State Library of Victoria and sponsored by Myer Stores Ltd to celebrate Victoria’s 150th anniversary ..., Melbourne: Library Council of Victoria, 1984, p. 9.


12 ‘Splendid international pageant: the nations of the world offer felicitations to Victoria upon reaching her hundredth year’, *Argus*, 23 Oct. 1934, p. 5.


16 Prominent Australian painter and portraitist Sir John Campbell Longstaff (1861–1941) won the Archibald Prize five times. He was active in numerous Australian artist societies and associations and a trustee of the Public Library, Museums and National Gallery from 1927. He was knighted in 1928. See Leigh Astbury, ‘Longstaff, Sir John Campbell (1861–1941)’, *Australian Dictionary of Biography*, adb.anu.edu.au/biography/longstaff-sir-john-campbell-7230, accessed 17 May 2018.

17 *Victoria 1834–1934*, p. 5.

18 *Argus*, 21 Nov. 1934, p. 6.


21 ‘Splendid international pageant’, p. 5.

22 The symbolic costume representing Australia was worn by Louise Bakewell (née Deasey), cousin of the artist, Helen Ogilvie. Bakewell was honorary assistant secretary of the International Club. Helen Ogilvie, *Design for dress: ‘Australia’*, 1934, watercolour with pencil, Pictures Collection, H36928/2, State Library Victoria.

23 Thelma Afford (née Thomas), interview by Hazel de Berg, 9 Nov. 1982, Hazel de Berg collection (sound recording) Bib ID 136370, DeB 1262, National Library of Australia.


26 Afford, *Dreamers and Visionaries*, p. 45.

27 As art critic for the *Sun News-Pictorial* for almost three decades, Bell played an active and influential role in promoting the modern art movement in Australia in the 1930s and 1940s. See Fred Williams, ‘Bell, George Frederick Henry (1878–1966)’, *Australian Dictionary of Biography*, adb.anu.edu.au/biography/bell-george-frederick-henry-5192, accessed 17 May 2018.


See also Shurlee Swain, ‘Brookes, Ivy’, *The
**Torscio: Two Melbourne countercultural bookshops**


22. ‘Youth goes on fast to help “my brothers”’, Herald, 13 Sep. 1971, p. 3.


**Schober: Coronation Street tour down under 1966**

Special thanks to Mr Philip Brady for sharing his memories and scrapbooks of the 1966 Coronation Street tour and for providing in-depth background on the Australian television industry in the 1960s. The photograph from In Melbourne tonight is reproduced here with his kind permission.


2. Truth (Melbourne), 2 Apr. 1966, p. 34.


Notes

12 Sun (Melbourne), 16 Mar. 1966, p. 7.
13 Kershaw, The Street Where I Live, p. 129.
14 Kershaw, The Street Where I Live, p. 129.
15 Phoenix, All My Burning Bridges, p. 129.
16 No doubt this club was in Sydney's infamous red-light district, Kings Cross.
17 Kershaw, The Street Where I Live, p. 132.
19 Age, 24 Mar. 1966, p. 5
20 Truth, 2 Apr. 1966, p. 34.
21 Age, 24 Mar. 1966, p. 13. Approximate distances of these suburbs from the Melbourne central business district: West Brunswick, 6 kilometres north; West Footscray, 7 kilometres west; Sunshine, 12 kilometres west; Brighton, 11 kilometres southeast; and Mount Waverley, 16 kilometres southeast.
26 'Margareta' (pseudonym), interview with the author, 1 Sep. 2017.
29 Cliff Borlase, caller on Remember when, talkback radio program, 3AW, Melbourne, 4 Feb. 2018.
32 Phoenix, All My Burning Bridges, p. 132.
33 Some sources indicate that the 1966 Logie Awards were held on 21 March, but Leslie, Speed and Phoenix did not arrive in Melbourne until two days later. It does not appear that the awards ceremony was televised that year.
35 Bruce Mansfield and Philip Brady, Tales from the Scrapbook, Fishermen's Bend: Portside Editions, 1993, pp. iv.
42 Kershaw, The Street Where I Live, p. 137.
45 Kershaw, The Street Where I Live, p. 139; Phoenix, All My Burning Bridges, p. 127.
47 Phoenix, All My Burning Bridges, p. 127.
48 News, 28 Mar. 1966, p. 1. This was a strangely subdued affair. In a farewell ceremony at Government House, some schoolchildren fainted after the hour-long wait to see the queen mother and required first aid.
49 Heading and Jones, Miracle on Tyne Street, p. 47.
50 Truth, 2 Apr. 1966, p. 34.
51 HV Kershaw, letter to Philip Brady, 14 Apr. 1966. Private collection
54 Heading and Jones, Miracle on Tyne Street, p. 50.
55 Heading and Jones, Miracle on Tyne Street, p. 50.
57 Age, 24 Mar. 1966, p. 5.
60 Carson, interview with Brady.
63 Despite the extraordinary popularity of Coronation Street in the United Kingdom and abroad, Little notes that in 1966 the future of the show was in doubt, with a spinoff proposed in its place; 'it looked as if the street would close within the next year'. Little, The Coronation St Story, 2001, p. 38.
64 Kershaw, The Street Where I Live, p. 121.
65 Kershaw, The Street Where I Live, p. 121.
67 Kershaw, The Street Where I Live, p. 139.
69 'Margareta', interview with the author.
70 'Margareta', interview with the author.
71 Heading and Jones, Miracle on Tyne Street, p. 47.
72 Nan Musgrove, 'They met the other Coronation Street-ites', Australian Women's Weekly, 29 Jan. 1964, p. 15.
75 Mark Peel, Good Times, Hard Times: the past and the future in Elizabeth, Carlton: Melbourne University Press, 1995, p. 114. With its British immigrant population, Adelaide, including the town of Elizabeth, had an influence on the Australian music scene. Many of the musical acts that were formed in Elizabeth, like The Beatles–influenced The Twilights, with Glenn Shorrock, and later Cold Chisel, had at least one member who was born in Britain.
76 Peel, Good Times, Hard Times, p. 91.
77 Kershaw, The Street Where I Live, p. 137.
81 O’Regan, Australian Television Culture, pp. 71–72.
85 O’Regan, Australian Television Culture, p. 71.
88 Brady, interview with the author, 26 Jan. 2018.
92 Brady, interview with the author, 26 Jan. 2018.
Contributors

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June Torcasio is a Melbourne writer, poet and researcher with an interest in bookshops and bookselling and conservation of the natural world. Her master’s degree in librarianship at Monash University, Melbourne, involved coursework on bookselling presented by Professor Wallace Kirsop. He inspired her fascination for bookshops and their relationships to their customers and the ever-changing retail environment.