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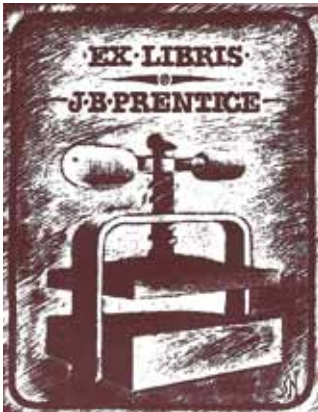
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Linocut by Stan Nicolich for Jeff Prentice, 1980

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The John Lane Bequest and Reynolds Stone bookplate

By Mark J Ferson, Sydney

Penguin Books was founded in 1935 by the three Lane brothers, Allen, John and Richard, nephews of John Lane senior of Bodley Head fame. The story of the foundation of Penguin Books by the brothers and the persistent deceitful manoeuvrings by the eldest, Allen, to wrest control of the company from his brothers, is told by Melbourne author and bookseller Stuart Kells in *Penguin and the Lane Brothers: The untold story of a publishing revolution* (Melbourne: Black Inc, 2015). The strong Australian connection of the Lane and Penguin story is a result of the fact that, as a teenager, Richard Lane, looking for adventure, came to South Australia to work on rural properties under the Barwell Scheme. Suffice to say, the experience was not as advertised as Richard's various placements were with farming families who generally treated him unfairly. The clash of cultures and expectations became unbearable as well as a financial failure for Richard who, after four years of trials, adventures and steep learning, returned to England in 1926 at the ripe age of twenty-one. Richard had a flair for writing and kept a detailed diary during his sojourn in Australia; edited by Richard's daughter Elizabeth Lane, granddaughter Louise Paton, and Fiona and Stuart Kells, the diaries were published as *Outback Penguin: Richard Lane's Barwell diaries* (Melbourne: Black Inc and the Lane Press, 2016).

The Australian story of Richard Lane did not end in 1926, however. In 1955, Richard left for Melbourne with his Australian wife Betty (née Snow) and daughter Elizabeth, with the task of reinvigorating Penguin Australia. Kells in *Penguin and the Lane Brothers* intimates that the ever manipulative Allen intended Richard to stay in Australia long-term although Richard himself understood the move as only temporary.

Richard's impact was beneficial: 'Better-run than Penguin UK, Penguin Australia pioneered computerised stock management and became a cash cow for its parent.' As it turned out, the family remained in Australia; Richard known for his generosity to those in need and — belatedly — revealed by Kells's book as both a steadying hand and innovative force behind the success of Penguin Books as well as Penguin Australia, died of throat cancer at his Melbourne home in 1982.

One of the manifestations of Richard's generosity and of his feeling for his brothers was an act to perpetuate the memory of the youngest brother, John Lane. Like Richard, John had taken a strong role in the early years of Penguin Books, working with people and filling in the many practical gaps left by Allen. With the onset of war, both joined the Royal Navy Volunteer Reserve and after further training and a promotion to Lieutenant Commander, John was deployed in October 1942 to the escort carrier HMS *Avenger*. Whilst steaming home after supporting the Allied landings in North Africa the following November, the *Avenger* was sunk by German submarine U155 leaving only four survivors and Richard received a telegram from the Admiralty informing him 'that Lt Commander John Lane is missing, presumed killed.'

In 1963, Richard approached the Victorian Division of the Australian Red Cross Society with a view to making a donation of one thousand pounds to establish the John Lane Bequest. At Richard's request, the income from the bequest was to buy books for hospital libraries and the books selected were ideally to have a nautical theme. The initial plan of having a bookplate to mark the books was to commission John Overton of Nelson's for the

design. This appears to have fallen through, and as a result, Sir Allen Lane suggested that the distinguished artist, engraver, wood engraver and bookplate designer Reynolds Stone be approached to develop a design based on the *Revenge*, Sir Francis Drake's flagship against the Spanish Armada in 1588-89, which Allen thought John would have appreciated. This approach was made by Hans Schmoller, who in 1949 replaced Jan Tschichold as chief designer at Penguin Books and at the time was one of the firm's executive directors. Stone had useful knowledge about historical accuracy of ships of this period and, in his letter to Schmoller dated 25 March 1965, mounted an enthusiastic response to the proposed commission:

Yes indeed. I hope the Revenge is a good idea. It must be a little battered ship not a conventional 'galleon' which is really too hackneyed a motif. ... I love the small sailing vessels that I remember and which have only just died out, schooners and brigantines, and barquentines etc etc

Once the proofs were pulled, Stone was able to evince a clear description of his imagining of the *Revenge*:

Although the ship is not taken from any particular picture, I have taken some

trouble to get it right for the period, the last quarter of the 16th century, and to represent, as The Revenge did, the kind of English ship which faced the Armada. This is a vessel without too much top hamper, lying low and snug in the water, and faster and more weatherly than the larger more heavily armed Spaniards.

In 1966 after proofs were sighted, it was decided to print 1000 copies in three different colours, and Stone's fee was 100 guineas — a substantial (but no doubt warranted) cost considering that Richard's donation the year before was valued at 1000 pounds. Characteristically, Allen got in first by making it crystal clear that Richard was to pay Stone's fee, a *fait accompli* that Schmoller repeated in his letter to Richard. The design was well received and was included in *Reynolds Stone: engravings* (London: John Murray, 1977) featuring the best examples of Stone's engravings in a variety of materials. In 1982, the Australian Red Cross Society decided to reprint the bookplate to use in books in the library of the Heidelberg Repatriation General Hospital (Melbourne), whilst the library collection itself had been replaced by using funds from the original John Lane Bequest.

Over time the original fund was added to by a bequest of \$10,000 left to the Red

Cross Society on Richard's death, and a bequest of \$4,000 on his wife Elizabeth's death in 1987; both amounts assisted the Society to keep up with the escalating cost of new books. Within a decade the Red Cross Society had ceased its hospital library services and in 2002 agreement of the family was obtained that the Bequest be wound up by expending the balance on two computers and associated software that could be used for training purposes.

Acknowledgments: I wish to acknowledge Stuart Kells for his mention of the John Lane Bequest and bookplate in his *Penguin and the Lane Brothers* (pp. 284-5), a mention which prompted this little article; and to thank Elizabeth Lane for her generosity in providing information and copies of documents related to the John Lane Bequest and Reynolds Stone bookplate; these materials are a cultural gift to the Baillieu Library at the University of Melbourne.

The bookplate for Anne Tully, of 'Terachy' Station, via Quilpie, Queensland

By Jon McGhee, South East Queensland

The March 1957 issue of *Walkabout* featured an article written by bush poet, author and journalist A E Yarra. In it he described the spectacular 20-foot-high walls of bougainvillea surrounding Anne Tully's gardens at 'Terachy' station, in the semi-arid region of the Channel Country, in south-western Queensland.

The result was a mass of blazing beauty inside the garden, and out, living walls of blossoms round the garden several feet thick, and opalesque walls inside as the blossoms covered the house from ground to roof.

The homestead had been built on an inhospitable claypan on the edge of a dead mulga scrub, offering limited supplies of hard water and with sweltering summer heat and freezing winters. Far from being defeated by this desolation, Anne approached the task of creating a garden with resolve, energy and vision, at times



Wood engraving by Reynolds Stone, 1965-6

faltering but never losing her resolve. Many years later she wrote,

Life had been too grim for the pioneers, as they struggled for survival, to grow more than the necessary things of life, such as vegetables and a fruit tree or two, but there was no progress without change and in my blood was a craving for a garden.

Anne Tully was born Anne Mary Leahy at Springbank, South Australia in 1891, the daughter of John Leahy and his wife Anne Colbert. John Leahy, with his brothers, had established lucrative businesses in Thargomindah, a boom town in south-western Queensland. In 1893, following John's election as the MP for Bulloo, the family moved to Brisbane, where life involved a busy social schedule, frequently entertaining dignitaries and accommodating visiting guests from Leahy's constituency in the far west.

Anne was congenial and socially confident, a bright and clever girl unperturbed by the bustle of a busy household. She was an attentive student, earning gold medals for her Junior and Senior school results, later completing her studies at a college in Ballarat. She took great interest in the gardens of her Brisbane home, which reflected European style and planting schemes, with abundant water and good soil.

News of John Leahy's untimely death in January 1909 sent a state into mourning. By this time, he had been elected Speaker of the House, and he was honoured with a state funeral, his coffin carried on a gun carriage drawn by six horses through the streets of inner-city Brisbane. Following her father's death, Anne travelled west to spend time holidaying at 'Ray' station, south of Quilpie, enjoying the conviviality of the Tully family.

At 'Ray', one son made quite an impression on Anne Leahy. Francis Joachim Tully had been born in Brisbane on 6 April 1884, the youngest son and the fourteenth child of Patrick Tully and Sarah née Durack. He had distinguished himself whilst studying at Nudgee College in Brisbane. As well as being an exceptional athlete, boxer and shooter, winning many championships in both Australia and New Zealand, he was an outstanding horse rider.

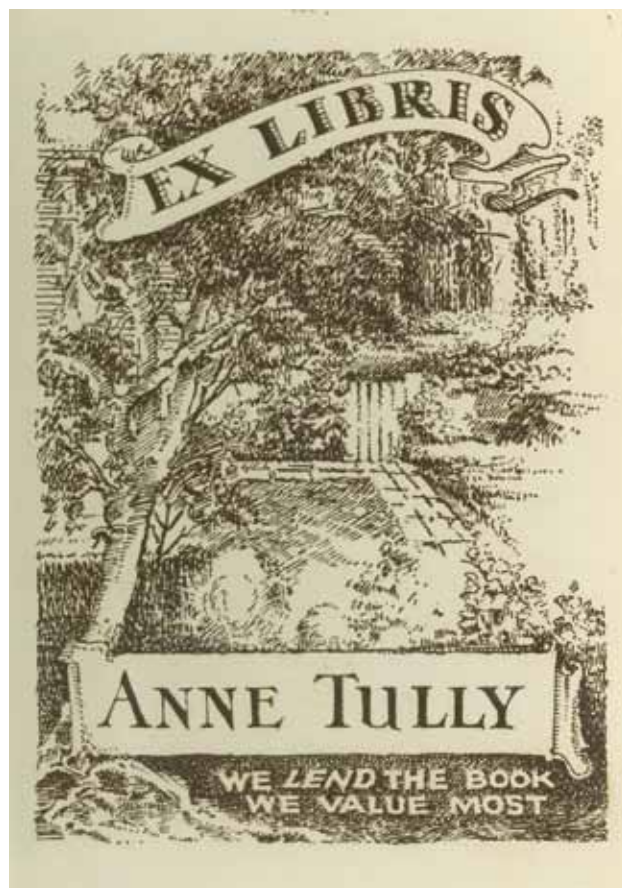
Anne Leahy married Francis Tully on 11 May 1911 at St Stephen's Cathedral, Brisbane. A unique and treasured wedding present was a carved and engraved hardwood shield presented to the couple by local indigenous people of the south-west regions as a mark of the esteem in which they were held.

'Terachy' station, purchased by Francis Tully in 1910 would be their new home. By 1915, plans for the new homestead were finalised, but family sentiment overruled practicality when a desolate spot on the very western boundary of the station was chosen as the site. Anne laid the foundations for her garden but was harried by dust storms, bushfires, severe frosts, insect plagues, feral pests and temperatures up to 50°C. Gradually she pushed the garden borders outwards into the claypan, and hundreds of shade trees were planted. In 1936, Francis and Anne celebrated their Silver Wedding Anniversary in what were now lush and expansive gardens. In fact, so distinctive were the 'Terachy' gardens, they were used by pilots as a navigation marker.

Francis died in 1953, and Anne later retired to the gentle climate of Mt Tambourine in south-east Queensland; various descendants took over the management of 'Terachy' until the station was sub-divided and sold in the late 1970s. Since then the homestead has remained abandoned, leaving the garden to languish and revert to the arid landscape from which it evolved, all within a single generation. Anne Tully died in August 1974.

The bookplate

The imagery presented in Anne Tully's bookplate, like her garden, suggests nothing of what lay beyond its borders. After decades of toil in a harsh and unforgiving landscape she had succeeded in creating a sanctuary which offered a cool, calm orderliness.



Pen-and-ink design for Anne Tully

This was now a place for respite, relaxation and recuperation for those who retreated within these walls after a blistering day's work without. It was these qualities she wished to emulate in her bookplate. The composition has a lovely lilt, presented in a style reminiscent of benevolent Irish romanticism and structured like receding flats on a stage in a Victorian theatre. Reading from front to back, a series of five elements critical to the evolution of the 'Terachy' gardens are identified, along with clues to their interconnectedness: shade (and its concomitant interplay with sunlight), turfed expanses for living and entertaining, the enclosure of space within walls, the presence of water, and lastly, symmetry, manifest in avenues of shrubs and trees and the repetition of rectangular areas of lawn. Although lacking an overall geometric formality, in many ways the gardens reflected the principles of traditional Islamic gardens, particularly those located in similar terrain in Spain and northern India.

A small scrubby tree on the left side of the bookplate, its form characteristic of an

Australian native creates shade. Its inclusion suggests that Anne Tully felt an affinity with endemic species, so well adapted to desert survival. Beneath, an expanse of kikuyu lawn, bordered by a flagged path, creates symmetry and leads the eye away and into the background, where a wall of bougainvillea encloses a picket gate. The tapering lines of the pickets lift the eye upwards and back into the tree canopy. In so doing the designer achieves a bemusing Escher-like trick-of-the-eye perspective. The presence of the most precious element, water, is evinced through the depiction of luxuriant foliage.

All too often large gardens are seen as symbolizing prosperity and social status, but Anne Tully's achievements are of far greater significance. The beneficial impact of this garden upon herself, and especially on those around her, was inestimable. Her favourite quote was the fourth stanza of Frances Gurney's poem, *God's garden*:

The kiss of the sun for pardon,
The song of the birds for mirth, —
One is nearer God's heart in a garden,
Than anywhere else on earth.

Ex-Libris by stained glass artist Jean Orval (1911-87)

By Michael Taffe, Ballarat

Jean Orval has largely slipped through the cracks when it comes to bibliographies and biographies of Australian artists. Orval was born in Tegelen, Holland, in May 1911 and died in Hamilton, Victoria, in March 1987. As early as 1926 his emerging talent won him first prize for drawing at a Home Industry Expo in Helden-Panningen, Holland. In 1927 a Dutch national newspaper honoured him with first prize for a composition in pen and ink of Rotterdam Harbour.

After graduating with a diploma of art in Venlo, Holland, he worked for three years as a painter and signwriter then as a decorator and display artist from 1930-1942. Before emigrating to Australia he worked and trained with famous Dutch artists such as Marius de Leeuw, Daan Wildschut, Jan Dyker, Charles Eyck and sculptors Frans Timmermans and Piet Killaars, amongst others.

In May 1944 he commenced his own commercial art business operating until

1947. The majority of his bookplates appear to have been produced at this time. It was also during this period that he began designing stained glass windows. He studied in his spare time at the Arts and Crafts School at Maastricht, Holland, as well as portrait painting at a private school in Venlo. Examples of his work indicate that he was also producing many bookplates at this time.

In 1953 Orval emigrated to Victoria with his wife Josefina and their nine children, settling first in Port Fairy before moving to Hamilton three years later. He began work as a sign writer and window display artist with John Thomson and Company in Hamilton, while supplementing his income as an art teacher at Hamilton High and Technical Schools in 1958. Like his contemporary Alan Sumner, his bookplates, graphics, designs and paintings confirm his place as an Australian artist in broader terms than simply in the realm of stained glass. The Hamilton Art Gallery in Victoria hosted an exhibition of Jean's glass work in 1962.

Described in the 1970s as 'among the six top stained glass artists in Australia', Orval lived and worked in Hamilton for 17 years. He designed and made windows for 38



Bookplate design by Jean Orval for his son
Noel Orval, 1952



Linocut design by Jean Orval for his own use

churches in the Western District, Wimmera, Melbourne and South Australia. I recently spoke to his youngest son Noel and believe that he completed over 100 stained glass windows. He died in 1987 still disillusioned at the lack of critical acknowledgement of his art in this country, even though, before his migration to Australia from the Netherlands, his 'new' approach to stained glass art had been acclaimed in his homeland and other parts of Europe.

While one of Australia's top artists in the medium of stained glass Orval, like many artists, demonstrated his abilities in a range of mediums and genres. Before coming to Australia he executed bookplates in the 1940s for friends in Holland using pen-and-ink and other techniques. His son Noel on the website outlining his father's life and work tells us, 'His Ex-Libris, bookmarks and industry logos are now counted in the hundreds.'

While not an Australian bookplate designer, here we have another member of that great wave of post-war European artists who became important contributors to the art and culture of this country. Having created many examples it would be interesting to note if this, now Australian, artist's bookplates have found a home in Australian collections (apart from those that are held with family members).

Illustrated are John's own personal bookplate created from a linocut and the one he created for his youngest son Noel in 1952 before coming to Australia. I suspect the move to Australia was already planned, as the design for Noel shows a dove, symbol of the Spirit, and the scallop shell, symbol of the pilgrim. The Latin for 'receive the white garment' indicates a baptism presentation before leaving Holland as Noel was born in 1952. As these men ultimately are/were both Australian I feel that their bookplates should be included in the Australian lexicon as is so much of Orval's other artwork, albeit not recognised to the degree which I believe it deserves.

Acknowledgement: I am indebted to Geelong collector Robert Young and Jean's son Noel for sharing his father's story and artwork, and also acknowledge his Jean Orval website.

Bibliography 2018

Mark J Ferson, Sydney

ALLEN, CHRISTOPHER. Masterpieces from the bookshelf. *Weekend Australian Review*, 21-22 Apr 2018; pp. 10-11

Review of 'Inside the cover: the bookplates of Adrian Feint' exhibition at Carrick Hill, Adelaide, with 5 Feint bookplates illustrated [thanks to Colin Cohn and Joan & Ron Lawrence]

BERLYN, CAROLINE AND ANNA JUG, KATE DAVIES. *Inside the cover: patron and painter, the bookplates of Adrian Feint* [exhibition catalogue]. Carrick Hill, Adelaide, 2018 Sections comprise 'Precious: a brief history of the bookplate'; List of works; and 'The man inside the cover: Adrian Feint (1894-1971)'. Illustrated with photographic portrait of the artist by Max Dupain, and 6 bookplates.

BIDGOOD, JEFF. Nancy Lambert Johnson further remembered. *Biblionews and Australian Notes & Queries* no. 398, Jun 2018; p. 108

Reproduces Nancy Johnson's Norman Lindsay *Magic pudding*-themed bookplate by Vane Lindsay

[BLAIR, RICHARD]. Walter Stone's bookplate. *Biblionews and Australian Notes & Queries*, no. 397, Mar. 2018; p. 21

This issue of *Biblionews* reproduces many of Walter Stone's writings; this page reproduces the image of Stone's bookplate by Raymond Lindsay

BOGLE, DEBORAH. Fashion plate. *SA Weekend*, 31 Mar.-1 Apr. 2018; p. 19

Brief review of Carrick Hill exhibition, 'Inside the cover: the bookplates of Adrian Feint' with photographic portrait of Feint and 4 Feint bookplates reproduced [thanks to Andrew Peake for letting me know about this]

FERSON, MARK. Appendix VII. An introduction to the Australian Ex Libris Society, in, *Letters from Daisy. Letters from Daisy, Margaret (née Arnott) Oppen, to her mother, Pllly, Mary Eleanor (née Dixon) Arnott, 1929-1934.* Tiliqua press, Sydney, 2018; pp. 314-8, also p. 271

A variety of plates by Margaret Arnott/Oppen reproduced [with thanks to Monica Oppen]

FERSON, MARK. The art form of bookplates. *Newsletter (Australian Society of Miniature Art (NSW), Inc.)*, Mar.-Apr. 2018; p. 4

Short article about the New Australian Bookplate Society drawing attention of ASMA members to the (miniature) art of the bookplate; illustrated with examples by Timothy Ferson, Justin Watson, Pamela Horsnell and Marina Bishop

FERSON, MARK. The Australian bookplate collector: a vanishing species? (reprinted from *Biblionews*, June 1988, no. 278). *Biblionews and Australian Notes & Queries*, Dec. 2018, no. 400, pp. 207-8

Includes a reproduction of pen and ink bookplate design by Michael FitzJames for the author, 1986.

FLORANCE, CAREN. Out of the book: artists and bookplates. *Imprint*, vol. 53, no. 1, Autumn 2018, pp. 36-9

Valuable survey of contemporary interest in bookplate design and promotion from the perspective of a printmaker and book artist; images of bookplates by Laura Castell, Ian (Spike) Farrowell, Dianne Fogwell, David Frazer, Nicci Haynes, Emily Hill, Sheree Kinlyside, Jo Lankester, Edith May, Rhyl Plant and 'Shags'.

HORSNELL, PAMELA. The art form of bookplates. *Newsletter (Australian Society of Miniature Art (NSW), Inc.)*, Jan.-Feb. 2018; p. 4

Note to members that an article on bookplates is planned, calling members to submit examples.

HORSNELL, PAMELA. The art form of bookplates follow up. *Newsletter (Australian Society of Miniature Art (NSW), Inc.)*, May-Jun. 2018; p. 3

Notes response to the request in the January/February issue by ASMA member Sandra Williams, showing two of her bookplate designs

[MECHANICS' INSTITUTES OF VICTORIA, INC.]. Ex-libris — from the shelves of a Mechanics' library. *Useful knowledge*, no. 45, Summer 2018, p. 28

Shows the bookplate for the Wonthaggi Workmen's Club Library



[MECHANICS INSTITUTE OF VICTORIA.]

Ex libris — from the shelves of a mechanics library. *Useful Knowledge (Magazine of the Mechanics' Institutes of Victoria, Inc.)*, no. 46, Autumn 2018; pp. 28-9

Describes some books for the Nhill Mechanics' Institute & Free Library, with bookplates still in situ, c. 1880s, images shown.

[MECHANICS INSTITUTE OF VICTORIA.]

Ex libris. *Useful Knowledge* Winter-Spring 2018, no. 47; pp. 30-31

A book formerly belonging to the Geelong Mechanics' Institute c. 1928 with its bookplate shown

MORRISBY, CAMDEN. What is a bookplate and why is it? (reprinted from *BibliNews*, nos. 8 & 9, Nov. & Dec. 1947).

BibliNews and Australian Notes & Queries, Dec. 2018, no. 400, pp. 177-9

Unillustrated article by a long-time bookplate collector and promoter giving an overview of bookplates through history and their relevance to Australia.

PEAKE, ANDREW. Vale: Glen Ross Ralph (1932-2018). *BibliNews and Australian Notes & Queries* no. 398, Jun 2018; pp. 112-115

Shows the linocut bookplate for Glen Ralph's Wilmar Library by Marie-Claire Ralph.

RUSSELL, ERIC. A mixed bag of bookplates (reprinted from *BibliNews*, no. 266, June 1985). *BibliNews and Australian Notes & Queries*, Dec. 2018, no. 400, pp. 206-7
Review of the Second Bookplate Exhibition, held over 13-26 September 1984 in Prouds Art Gallery (Sydney).

Sinnott, Nigel. More interesting items on my bookshelves. *BibliNews and Australian Notes & Queries* no. 398, Jun 2018; pp. 81-90

As marks of provenance, bookplates of W P Hurst (by G D Perrottet), Enid Milnes Torr, J E Pyke, A Alonza Sheldrick, James Humphrey Skerry (by C H Crampton), Athelstan Rendall (by Sydney Hunt), Enid Derham (for herself) and a prize plate and supralibros from The Leys School, Cambridge (UK), are reproduced.

STITZ, CHARLES. *Australian bookplate collectors* — the final series. *BibliNews and Australian Notes & Queries* no. 398, Jun 2018; pp. 63-70

In this version of an address to the 25 November 2017 Sydney meeting of the

Book Collectors' Society, an image of the book label for John Emmerson is shown.

WARD, GILLIAN. *Olive Pink: artist, activist, gardener.* Melbourne: Hardie Grant Books, 2018; p. 34

Image of A Feint's bookplate for Olive Pink, 1929

STATE LIBRARY OF NEW SOUTH WALES.

UNESCO six. Sydney: State Library of NSW, 2018; p. 10

Shows bookplate for Dorothea Mackellar [Thanks to J Wegner for finding this]

Notes and happenings

Publications

ANDERSON, JAYNIE. Celebrating Harold Wright's legacy in the antipodes. *University of Melbourne collections*, no. 24, Jun. 2019; pp. 7-15.

The Harold Wright Scholarship and the Sarah and William Holmes Scholarship were established in 1969 to further young print scholars. Lionel Lindsay's signed bookplate for Harold Wright is illustrated on p. 8.

[Thanks to J Wegner for this item]

HINCHCLIFF, CAROLE. Redmond Barry and the University of Melbourne Library. *University of Melbourne collections*, no. 24, Jun. 2019; pp. 31-41.

Judge, first chancellor of the University of Melbourne and general early Victorian social and cultural identity. Inside front cover shows the armorial bookplate of Alexander Henderson, of Edinburgh, but the bookplate is in one of the earliest rare book acquisitions for the university. [Thanks to J Wegner for this item]

LAWRENCE, JOAN. Dorothea Mackellar OBE (1885-1968). *BibliNews and Australian Notes & Queries*, no. 402, Jun. 2019; pp. 60-62

Shows Mackellar's bookplate by A Feint

STITZ, CHARLES. The story of Australian book collectors. *BibliNews and Australian Notes & Queries*, no. 402, Jun. 2019; pp. 68-86

Reproduces bookplates for D S Mitchell, William Dixson, David Bremer, Sophie Ducker, Mabel Brookes (by Harry Mason), Dorothea Mackellar and George Ernest Morrison

Editorial

I, in my capacity as Editor, and you, as readers, are again lucky to be able to find content in this number of the *Newsletter* which has come from a range of contributors on diverse bookplate subjects. A further chapter of fascinating family history with accompanying bookplate comes from the pen of our 'Central Queensland correspondent', Jon McGhee — I trust Jon won't mind this appellation, particularly as there is a further chapter in the works, as long as the terrible bushfires ravaging parts of Queensland at the moment (September 2019) are brought under control before property or life are lost. Regular contributor Michael Taffe of Ballarat has revealed to us Jean Orval, a post-War Europe émigré who produced a large number of superb stained glass windows for Australian buildings, and also designed a number of bookplates previously unknown to Australian collectors and students. His wide ranging artistic oeuvre deserves to be better known in this country, and I can only refer you to the website that Jean's family have established at www.orvalstainedglass.com

Although my name is against the article describing the Reynolds Stone bookplate for the John Lane Bequest to the Australian Red Cross Society, it is truly the result of collaboration and serendipity — in 2015 Elizabeth Lane contacted the Society for advice about a suitable designer for a planned bookplate to be used to mark the donation of the papers of her late father, Richard Lane, and associated Penguin materials to one of the major Melbourne libraries. The next link in the chain of coincidence came this year when I was reading Stuart Kells's *Penguin and the Lane Brothers* and came across the mention of the Bequest and bookplate, so naturally Stuart referred me back to Elizabeth Lane who provided a wealth of documents from which it has been a pleasurable task to piece together the story.

MF

