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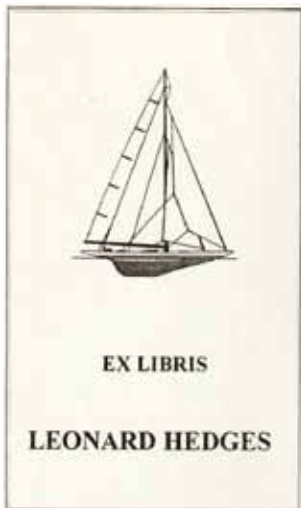
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**George Thomas Lane Mullins (24 August 1862 to 20 March 1918)**

By Juanita Hattersley, Sydney

George Thomas Lane Mullins – my grandfather – was one of the younger siblings of John Lane Mullins (1857-1939), the founder in 1923 of the Australian Ex Libris Society. Both parents, James Mullins and Eliza Lane, had been Irish immigrants. Their sons added the name ‘Lane’ in memory of their mother who died suddenly at the age of 39, leaving her four young sons in the maternal care of their aunt Mrs Stanfield, their father’s sister who was widowed and had no children of her own.

**Early Life**

George started his school life in 1865-1866 at a Dame’s school, probably that of Mrs Saclier who later ran the College for Young Ladies in Darlinghurst Road. Dame’s schools were infant or elementary schools privately run in a person’s home, similar in concept to a preschool of today. From 1870 to 1873, George went to The Lyceum School in Bathurst St, Sydney, leaving to attend St Mary’s Lyndhurst in Glebe until it closed down in 1877. He joined his brother James at Sydney Grammar School and stayed there until 1879, when he moved to the Jesuit school St Kilda House in Woolloomooloo. His younger brothers Tom and Michael were there for some years before it too, closed.

By the time my grandfather left Australia at the age of 17 to study medicine overseas, both parents had died and John, being the eldest, became the custodian of the family money. The year was 1880 and it was still three years before the first medical faculty was to be opened at Sydney University, in 1883.

He spent most of the 1880s studying abroad, achieving a BA and MA; a Bachelor of Medicine from the University of Dublin, 1887; a Licentiate in Midwifery, King and Queen’s College of Physicians, Ireland, 1888; and a

Doctorate in Medicine from the University of Dublin, 1889.

While away studying overseas, he played rugby, cycled (cycling as a sport had only been developed from the mid-nineteenth century), and competed in athletics. When in London he used to visit a bookshop that specialised in Australian books, so from time to time he bought some and sent them back to his brother John who was then collecting Australiana for what was to become a well-known collection.

**Military life**

I am not sure when my grandfather joined the Army but he and his brothers had always had an interest in the military and had all been members of the NSW Irish Rifles, established in 1895. In 1898 George was appointed Honorary Surgeon-Lieutenant in the NSW Military Forces.

George reached the rank of Lieutenant Colonel in 1911. His brother, Thomas McCarthy Lane Mullins, was a career soldier who served in South Africa during the Boer War; his brief biography and bookplate were previously described in *Newsletter* no. 35, December 2014.

**Medical career**

A good summary of George’s career was written by John B Hickie in his book about the physicians of St Vincent’s Hospital, Sydney, *The thinkers*, published by Playright Publishing in 2000.

George Lane Mullins made a greater contribution to the hospital, internal medicine and the community than any other physician at St Vincent’s in the latter part of the nineteenth century. His wide range of interests included epidemiology and preventive medicine, thoracic

medicine, first aid and military medicine, palliative care and electrotherapy. His family had a long association with the hospital, his brother, John Lane Mullins, MA, serving as the hospital's honorary secretary for more than 20 years from 1888.

After coming back from Ireland, he established practices in various places in Sydney's Eastern Suburbs. His hospital appointments were to St Vincent's as Medical Officer Outpatients, as Physician, and as Medical Officer Electrical Therapeutic Department. Both Dr Charles Maher and he were appointed Honorary Physicians to the Hospice for the Dying when it opened in Barcom Street in 1900.

George served twice in the Garrison Hospital: as Assistant Medical Officer 1900–1901; and care of returned invalids from Rabaul and recruits from camps 1914–1915.

He spent some time with Sydney Hospital as Honorary Director, Department of Special Therapeutics, leaving there in 1915 to take up the position of Chief Medical Officer in charge of the No. 4 Australian General (Military) Hospital, Randwick.

This was a huge undertaking and fraught with many difficulties. The hospital had been formerly the Randwick Asylum for Destitute Children so was not designed with the needs of a hospital in mind. After many disputes with authorities on

his management of the hospital, at the beginning of 1918 he moved to a position in the Australian Army Medical Corps Reserve. He died very suddenly a few weeks later on 20 March 1918 at the age of 55 and was buried with full military honours. His grave is in Waverley Cemetery.

The site of the former No. 4 Military Hospital at Randwick is now filled with buildings that comprise the Prince of Wales Hospital, Sydney Children's Hospital and Royal Hospital for Women, whilst the original sandstone buildings of the Randwick Asylum have been preserved and recently restored.

The Cenotaph in Martin Place has statues of both a sailor and a soldier. The soldier was modelled on William Piggott Darby who worked at the No. 4 under George Lane Mullins. An Irishman who served with the Australian Army, he was a veteran of Egypt, Gallipoli and the Western Front and when he came to Australia, he continued his war work at Randwick as a medical orderly.

George's children with Mary Ellen Burke of Orange were: James Patrick Burke Lane Mullins; James Oswyn Lane Mullins; Owen Burke Lane Mullins; George Fitzmaurice Lane Mullins (my father) and Meldan Keith Lane Mullins. James Oswyn (his bookplate is illustrated here) served in the Australian Army during both World Wars.

#### Other interests

George was Chief Instructor at the Officers' School of Instruction and Examiner in Military Sanitation. He was active in the Eastern Suburbs Medical Association, which had been formed in 1890, and was elected its president in 1899. He was closely associated with setting up the St John Ambulance in NSW, and was its first Chief Superintendent. In 1903 he was made an Honorary Serving Brother of St John of Jerusalem in England and in 1905 was selected for admission as a Knight of Grace of the Order of St John. He was closely associated with setting up the Red Cross movement in NSW. He was a life member of the Japanese Red Cross Society. In 1914 he was invited to act as a voluntary organiser of Voluntary Aid Detachments. He was involved with both the Scouting and Life Saving movements. He presented papers at conferences on a wide range of medical and public health topics, such as still birth registration, prevention of epidemic diseases, smallpox vaccination and tuberculosis.

#### Publications

Some of the booklets which George authored or co-authored include: *Duties and responsibilities of medical practitioners in New South Wales*, Sydney, 1895; *A brief history of smallpox and vaccination in New South Wales from the foundation of the Colony to the present day*, Sydney: A&R, 1898; *Manual of drills and exercises for the St John Ambulance Brigade in Australia*, Sydney: Turner & Henderson, 1907; *Camps and camp hygiene*, Turner & Henderson, 1908 (with W G Armstrong); *A Junior Course of First Aid*, A&R, 1910; *Medical electricity: an elementary textbook*, A&R, 1915

#### The bookplates

My grandfather's papers hold a number of versions of his bookplate. The earlier of the two is a simple armorial design, which, according to a version held in the William Augustus Brewer Collection in the University of Delaware Library, is based on a woodblock by Oliver Bolton of Sydney, dated 1894. It is likely that George had



Armorial bookplate for Oswyn Lane Mullins  
Right: Armorial bookplate for George Lane Mullins, c. 1909





**George's bound collection of his booklets showing, on left, his own bookplate by Oliver Bolton, c. 1894, and, on right, the bookplate produced by S T Leigh & Co. for John Lane Mullins, c. 1880s**

the lettering 'George Lane Mullins, MA MD' added by one of the major Sydney stationers such as Turner & Henderson, John Sands or S T Leigh & Co. These firms offered a 'design and print' service for simple armorial bookplates, and would have used photographic techniques to make a zinc block from the design and printed letterpress the required number of copies. In this regard, George may have followed the lead of elder brother John, who commissioned an armorial bookplate from each of these stationers in the 1880s.

The other design reproduced here shows a quartered coat of arms using both Mullins and Lane family arms, and features, below the shield, the star which forms part of the insignia of a Knight of Grace of the Order of St John; so this design must date on or after 1905 when he was accorded this honour, and probably on or after 1909 when the form of the coat of arms of Mullins quartered with Lane was formalised by the Ulster King of Arms. This bookplate uses the text 'George Lane Mullins, MA MD TCD' – the 'TCD' postnomial refers to 'Trinity College Dublin' where George obtained his medical degree. In addition to these bookplates, some of his scrap books are marked by a label comprising the identical 'George Lane Mullins, MA MD

TCD' text, probably cut from copies of the full bookplate.

#### Acknowledgement

I would like to thank Dr Mark Ferson and Dr Matthew Glozier for their assistance in describing my grandfather's bookplates.

#### Designer profile: Dianne Longley, Agave Print Studio

By Dianne Longley, Trentham, Victoria

I have been an exhibiting artist for over four decades in Australia and abroad.

I am currently a master printmaker at Agave Print Studio, an access printmaking studio established in 2014 at Trentham, Victoria. In my art practice I combine a technical sophistication with an intellectual curiosity. My working processes are a fusion of early book printing processes with new printmaking techniques and digital technologies.

My research Masters at Flinders University 'The Book, The Print, The Artist and The Digital Era' brought together my love of the history of book production with my printmaking practice. The thesis chronicled the shift in book production from manuscripts created in monasteries to the cranking of the early printing presses and moveable type. The democratic nature of printmaking inspires me still. I am excited by seeing multiple prints in the print-drying racks. Many impressions can be created from the one matrix. Add to this the sensuality of paper, paper surfaces, inks, plates and wonderful printing presses that have lasted through time (unlike the rampant renewal required of computers and software application).

Prior to my Masters in 2000 (and PhD in 2018) I wrote and published *Printmaking with photopolymer plates* in 1998, a book for artists on making plates using UV light and tap water (rather than metal plates and chemicals). I am currently writing

**Below: Dianne Longley at her Albion Press, c. 1860s**



a new book on the diversity of printmaking processes using photopolymer plates. My recent ex libris prints form part of my ongoing research for my new book.

One of my first was a linocut print on Japanese paper for friend Sarah Giles in the early 1990s. Figures support columns of books on a curtained stage. Sarah's life of study and examination is reflected through the books in her collection. She became a doctor, a general practitioner. It was many years before I made another bookplate. In 2016 Emma Homfrey commissioned me to make a bookplate for her partner Nicholas Tsaktsiras. It was this commission that reinvigorated my interest in making bookplate prints. The photopolymer plate process used to create the matrix for this bookplate was featured in *Newsletter* no. 52, March 2019.

My recent bookplates for Dan Jones, Linda Bond and myself were all created using photopolymer plates, and all were printed on my 1860s Albion printing press that was restored by Dan Jones. Each print was created from drawings and from some found images which were adapted for my compositions. Drawings were scanned and digital collages created using Adobe Photoshop. Once I had layers of backgrounds and foreground elements, I made a halftone background layer and a line art foreground layer. The file was then printed as a film negative which was exposed onto a photopolymer plate. I printed the plates using rubber-based inks onto Japanese paper using the Albion press.

#### Ex Libris Dan Jones

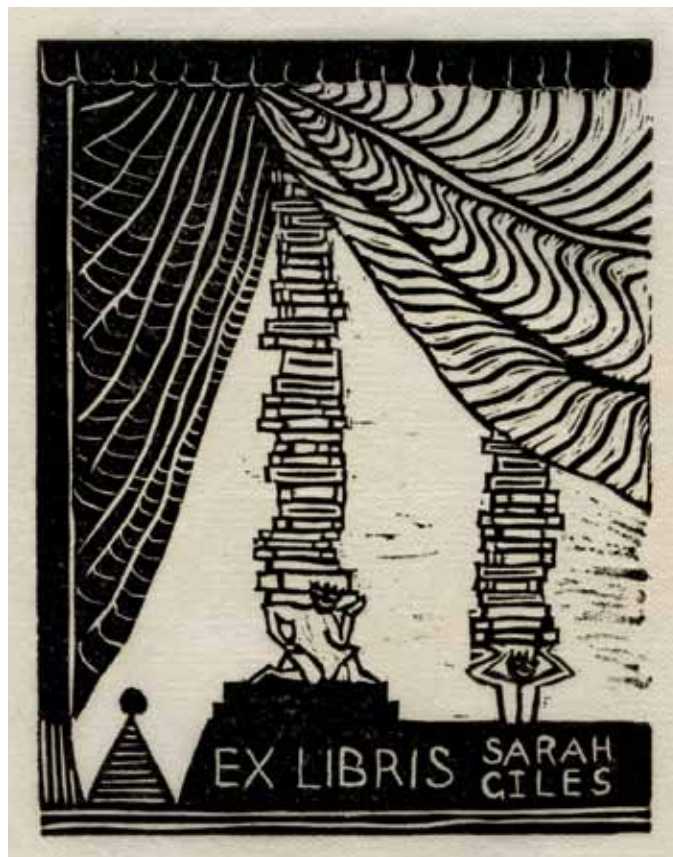
Dan works in his shed where he restores Albion presses and makes parts for vintage car repairs. I took photographs of Dan in his shed, and from the photographs I made drawings of the shed background, and of Dan working. I scanned the drawings and added a border element from a Welsh Romany wagon, decorated by Dan's parents. The Albion press was a found image that I enhanced and included. In Adobe Photoshop I created a halftone of the shed background, and converted the Albion press and drawing of Dan to line art. The combined image was inverted to create a negative and it was then printed to film, exposed onto Printight KF95 plate, washed out, dried and post-exposed. The plate was printed on my nineteenth century Albion press, restored by Dan, in black ink on Okiwara Awagami paper.

#### Ex Libris Linda Bond

Linda loves *Tin Tin*, *Star Trek* and all things sci-fi, is a film aficionado, and a serious TV viewer. I dressed her as Zena, the Warrior Princess and positioned her in a curtained arena where her many interests are juxtaposed. I made and printed the plate in a similar method to that of Dan Jones using a blue-black ink. I then printed it in blue-black ink on a soft pink gampi Japanese paper.

#### Ex Libris Dianne Longley

In my own bookplate I created a montage of myself moving curious objects on a rather interesting table, with a smaller table with dice-like shapes in the foreground. I added a gorgeous



Above: Hand printed linocut by Dianne Longley for Sarah Giles, c. early 1990s

Below: Dianne Longley for Dan Jones, relief photopolymer/letterpress print on Japanese paper, 2020





Left: Dianne Longley for Linda Bond, relief photopolymer/letterpress print on Japanese paper, 2020

Below left: Dianne Longley for herself, two-plate relief photopolymer/letterpress print on Japanese paper, 2020

decorative border to frame the image. I used scanned drawings to create the image, and found the border and re-drew it adjusting for the size of my print. For this print I made two plates. The background plate was created as a halftone plate and printed in Indian red. The line art plate was printed in register in black on my trusty Albion printing press.

I am very happy making Ex Libris prints. They offer a tantalising challenge of combining visual elements relevant to the person featured with the technical constraints of creating a matrix to print multiples.

### Some more bookplates in books: writers

By Bryan Welch, London

The lovely bookplate made by the artist Dora Carrington for the writer and historian Lytton Strachey (1880-1932) is probably well known. The name is displayed on an irregular field suggestive of a shell or leaf surrounded by a cross hatched background. Dora's journal tells the story of sticking the bookplates into his books:

*As I stuck the bookplates in with Lytton I suddenly thought of Sotheby's and the book plates in some books I had looked at, when Lytton was bidding for a book and I thought: These books will one day be looked at by those gloomy faced booksellers and buyers. And suddenly a premonition of a day when these labels will no longer [be] in this library came over me. I longed to ask Lytton not to stick in any more.*<sup>1</sup>



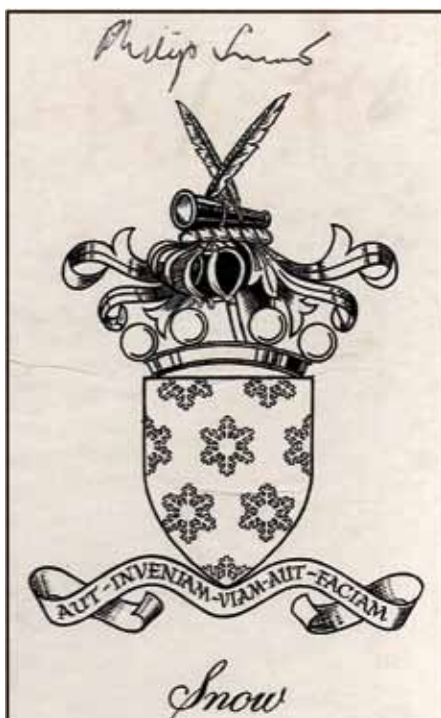
Bookplate by Dora Carrington for Lytton Strachey, 1931

I am lucky enough to have found one of those books: *Songs of the springtides* by Swinburne. The book itself has another story for in 1902 Strachey won the Chancellor's prize at Oxford with his poem on Ely Cathedral and spent the prize money on 29 volumes of Swinburne's works of which this is surely one.

I have not been able to identify F.C.J., the artist of the bookplate for Compton Mackenzie (1883-1972). He wrote 116 books:



Bookplate by F C J for  
Compton Mackenzie, 1925



Armorial bookplate for Baron Snow  
of Leicester (C P Snow), c. 1965

he may be remembered for his best seller *Sinister Street*, but it is more likely for the Ealing Studios version of *Whisky Galore* in which the locals salvage a cargo of whisky from a ship wrecked off the Scottish island of Barra. The bookplate is dated 1925. I had always assumed that it showed the tiny island of Jethou in the Channel Islands

where Mackenzie lived from 1923 to 1930 until I looked at the note in the 17 July 1929 issue of *Sydney Mail*. This describes the island as being topped with a shrine; as the building on the bookplate is clearly a church, the island shown is clearly not Jethou. Whether it is a real or imaginary island I do not know. The motto of the clan Mackenzie *Luceo non uro* is aptly placed below the sun for it translates as *I shine not burn*. For Mackenzie it was the idyllic qualities of islands that appealed and he became a lifelong lover of island life. He is buried on Barra where *Whisky Galore* was filmed. I have the bookplate in *The Early Land* by Horatio Colony (Boston: Bruce Humphries, 1962) which also contained the author's card 'Mr. Horatio Colony, 83 Chestnut Street, Boston'. Probably the book was sent in the hopes of a review and, being without an author's inscription, that it was unsolicited. Horatio Colony II (1900-1977) was a mill owner in New Hampshire who at an early age developed a passion for writing. The family home in Keene is now a museum and he also founded a nature reserve.

A copy of Sir Neville Cardus's auto-biographical *Second innings* (London: Collins, 1950) has the bookplate of Charles Percy Snow (1905-1980), an inscription by his younger brother Philip (1915-2012) 'P A Snow Suva, Fiji 1950' and the biro signature 'Philip Snow' on the bookplate. C P Snow was a scientist and a novelist whose essay *The two cultures*, highlighting the lack of scientific understanding of those schooled in the arts, provoked controversy. He became a life peer in 1964 and served as Minister for Technology in Harold Wilson's government. The bookplate shows the arms he was granted in 1965 as Baron Snow of Leicester with crossed telescopes and quill pens to represent science and writing and of course *snow* crystals. Sadly the supporters, a pair of Siamese cats, are missing. Like the snow crystals these have a punning allusion in this case to Colleges of Advanced Technology! The motto translates as 'I will either find a way or make one' which Snow chose for himself when he was 18.

His brother Philip served as a colonial administrator in Fiji from 1938 to 1952; he founded the first multiracial cricket

club and promoted cricket energetically. He took a team on tour to New Zealand in 1948 where their victory over Wellington, a first class team, in a three-day match was a landmark for the Fijians. The bookplate was C P Snow's but in this book it is used by his brother Philip whose inscription has the same date as the book's publication; he added the bookplate later, after his brother was granted the arms in 1965. Philip was not entitled to use the arms.

[1] Entry for 20 March 1931, in, *Carrington: Letters and Extracts from her Diaries*. London: Jonathan Cape, 1970; p. 460

## Bookplates with a small 'b'!

By Michael Taffe, Ballarat

Some bookplates are more ephemeral ephemera than others but all have a story to tell and when they don't give up that story readily they pique our interest, or at least they do mine.

I'm sure all bookplate enthusiasts share the frustrations of searching for the names of bookplate designers that are not readily identified. Here I discuss four from my collection that have to date, defied my attempts at finding the identity of a designer.

The first is one of my earliest collected bookplates, that of D G Lowe, and seems to reflect an interest in Aboriginal northern Australia. I am guessing that the image is a linocut but cannot decipher the artist's name. It appears to be something like R Dulcie. I collected this example locally at Ballarat over thirty years ago and have yet to find any further information on owner or designer. In those days I was not a collector of ex libris but as a welfare worker at that time I was particularly interested in people. I was also attracted to the artwork and believed that it told me something of Rowe's interests and love of Australia.

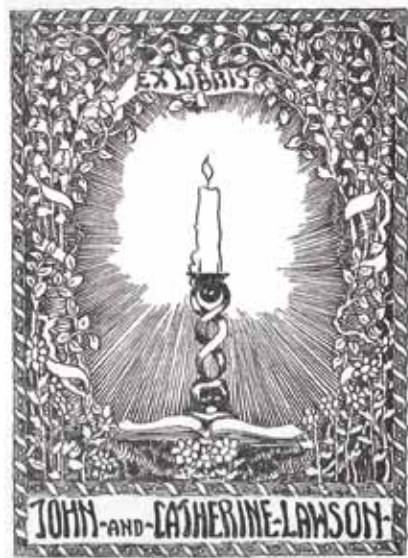
The John and Catherine Lawson plate appears to be an example of a blank printers' plate design that has simply had the typeset names inserted in the appropriate space left for that purpose. The iconography here would seem to be the light of knowledge illuminating the natural world. This is



Bookplate for D G Lowe

Centre: Bookplate for John and Catherine Lawson

Far Right: Bookplate for Tim J Gaden



one of several of these plates placed in books from William Heinemann's 1920s Tusitala Series 'Familiar Studies of Men and Books' of which I have some Robert Louis Stevenson works found earlier this year in the local Salvo shop. These volumes would be from an Australian collection as they have the bookseller's label of A H Spencer, Hill of Content Bookshop, Melbourne.

The third plate I believe to have been created by the owner of the book, lettered 'Tim Gaden Trinity College', which I am assuming is the college associated with Melbourne University. The plate is on the verso of the cover of Bruce Mitchell's *Guide to Old English*, a later edition than my own copy of the same work from my undergraduate years at UNE Armidale. This small bookplate I believe has been created from a sketch by the said Tim Gaden. Will Tim Gaden please step forward!

The final plate I include because of the death in 2018 of ex libris enthusiast and Society member Ian Stubbin. Ian's bookplate is listed in Andrew Peake's *Australian Personal Bookplates* and I am sure would be in many member's collections including our Editor's. I suspect my copy of Ian's plate may have come from Mark and I apologise for not documenting donor or purchase detail in my collection details. Peake does not include details of the designer in his work and I am hoping Mark or another collector out there may be able to further qualify the story of this plate.

[This was indeed Ian's own design, and yes, we distributed copies to members with one of the issues of the Newsletter – Ed.]

The purpose of this short excursion is simply that I am certain that like me, all ex libris collectors have any number of such plates in their collections. Plates that have had them seeking out the stories of origins and owners. It will also I trust, highlight the immense debt of gratitude owed by us to people of the calibre of Andrew Peake and Mark Ferson without whose research and knowledge, so many ex libris that do not have the caché of some of the great names like Lindsay, Thake or Perrottet would be discarded as just so many worthless pieces of paper. This is of course the very reason I have picked so many up in op-shops prior to their final fatal next step. While many may well be dross, I believe that from the greatest to the least there are some fascinating stories out there that are waiting to be told.

## Notes and happenings

Some lessons about bookplates

DO THIS ...

Some advice from book conservator

Michael Lester:

*If an indelible ownership mark is required it is best restricted to the endpapers, half title page or the obverse of the title page. It is distressing to most book lovers to see a title page defaced by a handwritten name or inscription, no matter how fine the hand.*

*For a collection of books a printed bookplate is a most suitable and satisfying ownership device. Bookplates should be printed on archival paper and be pasted onto the inside of the front cover. Paste is preferable as it enables the bookplate to be removed at a later date if desired. (Care of books, La Trobe Journal, no. 45, Autumn 1990, pp. 26-30)*

## BUT PLEASE DO NOT DO THIS!

The library of prominent Sydney solicitor, classicist and bibliophile Nicol Stenhouse (1806-73), after his unexpected death, was bought by philanthropist Thomas Walker and gifted to the Fisher Library at the University of Sydney. Despite his own reliance on records verifying the provenance of some of the rare books he himself acquired,

*Stenhouse did his best to obliterate evidence of previous ownership in his books. He erased, crossed out or excised signatures, tore names off bookplates or obscured them by having his books rebound. (A-M Jordens, AARL vol. 4, 1973; pp. 6-14)*

Publications

**JANE GIBIAN.** A nice little business. *Biblionews and Australian Notes & Queries*, no. 407, Sep. 2020; pp. 119-23

Reproduced from *SL Magazine*, August 2020; includes images of 11 lending library bookplates, mostly from Sydney suburbs.

**MATTHEW GLOZIER.** Sir Richard Broun, 8<sup>th</sup> Baronet of Colstoun (1801-1858). *St John History*, vol. 20, 2020; pp. 41-57

Focuses on the elements of Broun's armorial bookplate (reproduced) that refer to his role in the Order of St John of Jerusalem.

**ED JEWELL.** Vale: Dr John Chapman FRNS 29 May 1928 – 30 June 2020. *Biblionews and Australian Notes & Queries*, no. 407, Sep. 2020; pp. 135-8

Reproduces Chapman's bookplate for the John M Chapman Collection

**WALTER KIRSOP.** In search of Redmond Barry's private Library. *La Trobe Journal*, no.26, Dec. 1980; pp. 25-33

Scholarly discussion of bookplates as evidence of provenance for Redmond Barry's books, 'Barry used a series of armorial bookplates bearing the family motto "BOUTEZ EN AVANT" and his name' (p. 31)

**KENNETH PARK.** 'Thrusting forward': a note on the armorial bearings. *La Trobe Journal*, no. 73, Autumn 2004, pp. 108-10

Article on the presence on the wall of the State Library of Victoria of the coat of arms of its founder Sir Redmond Barry, also shows his armorial bookplate.

**CHARLES STITZ.** James Meagher and his remarkable translation of Ovid's *Ars Amatoria*. *Biblionews and Australian Notes & Queries*, no. 407, Sep. 2020; pp. 103-13

Includes reproduction of Norman Lindsay's pen-and-ink bookplate for Harry Chaplin, 1948

**STEPHEN SZABO.** From Gentleman to Bailiff Grand Cross. The evolution of the arms of Sir John McIntosh Young. *St John History*, vol. 20, 2020; pp. 38-40

## **Bronwyn Parker (1943-2020)**

By Graeme Parker, Melbourne

Bronwyn passed away on 6 March 2020 after a long battle with cancer. She was born on 7 March 1943, the only daughter of Evan and Beryl Ferrie of Eaglemont, Victoria. We were married on 20 February 1965 and spent 55 blessed years together.

Bronwyn loved life and lived it to the full. Her interests were many and she pursued them with enthusiasm and flair. She loved books and bookplates and had an extensive



### **Bronwyn Parker (1943-2020)**

library. She loved gardens and gardening and made a beautiful cottage garden in which she spent many, many hours.

She loved antiques and collected many fine pieces. Three of her favourites were a food cabinet from the time of Queen Elizabeth I, a French cabinet which she boasted that she had beaten the Museum of Adelaide to, and a seventeenth century oak dining setting. For many years, Bronwyn operated an interior decorating shop in Eaglemont Village and enjoyed going to fairs and exhibitions to source unusual pieces.

Bronwyn was a member of the Athenaeum Library in Collins Street, Melbourne, the Alphington Golf Club – although she did not play golf! She joined the New Australian Bookplate Society in 2010 after picking up a flyer for the Society at Kay Craddock's, and organised a gathering of Melbourne members of the Society which was evidently a very successful social occasion.

Bronwyn was an excellent cook and housekeeper and ran what can best be described as a 'very tight ship' at home. She had a large circle of most excellent girlfriends, many of whom she had known since childhood, and liked nothing better than joining them, looking chic and glamorous, for a meal, a laugh and a glass of vino.

She loved to travel in Australian and particularly in England and was proud of her

Scottish heritage. She had planned to spend summer in England with daughter Candace and granddaughters when she became ill.

Bronwyn is survived by myself, daughters Simone and Candace, and granddaughters Charlotte, ten, and Annabelle, six, and although there is sadness at her passing, there are also a host of happy memories of a life lived to the full.

## **Editorial**

The present issue of the *Newsletter* opens with an article on the varied interests and significant contributions – and bookplates – of Dr George Lane Mullins, younger brother of 'father of the Australian bookplate movement' John Lane Mullins; it has been written by the subject's granddaughter Juanita Hattersley who is working on a comprehensive biography of her grandfather and who contributed an article on her great-uncle Thomas Lane Mullins to an earlier issue. Our second contribution is an instalment in the 'Designer profile' series which sets out the bookplates and technical approach of Victorian printmaker and teacher Dianne Longley of Agave Print Studio. Articles by two of our almost regular contributors, Bryan Welch and Michael Taffe, share a theme which I might describe as 'treasuring bookplates in the books they were found in', although their examples may be from very different parts of the bookplate spectrum. I entirely sympathise with the idea, as attested to by the piles on the floor of my study of books each containing a bookplate, but the realities of space limitations means it is not always possible to retain the books that come with a bookplate.

We also take this opportunity to sadly note the death of Victorian member Bronwyn Parker, who created a little splash a few years ago by organising a meeting of Melbourne members of the Society when it seems a good time was had by all. I thank Bronwyn's husband Graeme and all other contributors to this issue of the *Newsletter*. And a special thank you, as well, to Edwin Jewell who has provided copies of bookplates for his grandchildren commissioned from award-winning Adelaide printmaker Lucy Timbrell. MF