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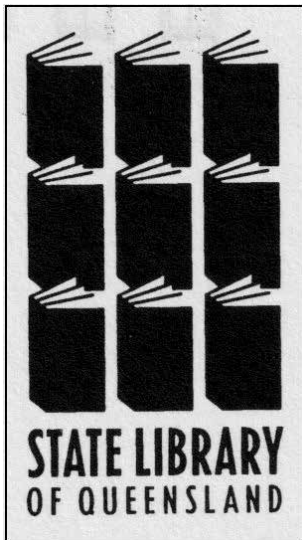
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**Brisbane celebration of the Centenary of bookplate collecting in Australia**

State Library of Queensland, 18 August 2023

By Mark Hildebrand and Kathryn Lovejoy, Brisbane

The centenary of bookplate collecting in Australia was celebrated by ten Queensland members and friends on Friday, 18 August at the State Library of Queensland. The State Library was the appropriate venue for the meeting because it has an excellent collection of bookplates including a significant number donated by Patrick Corrigan, an avid supporter of Australian, particularly Indigenous, art, a bookplate collector and the Society's patron.

Those present included members Kathryn Lovejoy, Brie Henri, Mark Hildebrand and Belinda Spinaze, and friends Donna Michels, Martin Barry, Hiroko Barry, Mala Anthony Ranu, David Tombs and Michelle Tow; apologies were received from a number of Queensland members. Those in attendance represented the great diversity of the Society generally, and included artists, librarians, collectors, printers, members who have commissioned bookplates and those with an interest in promoting bookplates. The meeting was opened with a few words from Kathryn Lovejoy, who with Brie Henri, had organised the event. Members presented to the group bookplates they had collected, bookplates they had commissioned and bookplates they had created.

The discussion that followed was lively and reflected differing views and experiences. Questions canvassed included whether bookplates should be considered a work of art or a statement of ownership or both; or when one commissions a bookplate is it better to have a couple or several themes represented, that is, should a bookplate be simple or detailed; and further there was debate on whether a modern bookplate is better if only traditional or more

modern techniques are utilised. Despite some differences of opinion, the room was filled with a happy buzz and many questions were asked. As well, members' guests were there out of interest to see and understand the world of miniature art.

After a break we were able to view examples of bookplates from the State Library's collection. Bookplates created by artists such as Norman and Lionel Lindsay, Adrian Feint, Pixie O'Harris and Ella Dwyer were on display, along with works published by Percy Neville Barnett and artwork used for some of the bookplates that Patrick Corrigan had commissioned. While wearing white gloves we were able to view and carefully turn the pages and handle the books and albums which specialist librarians Joan Bruce and Jacinta Sutton had put out for the group to enjoy. We were also grateful that they stayed and answered any questions that members had.

The meeting concluded with everyone expressing the opinion that they had had a wonderful time and all thanked Kathryn and Brie for organising the event. We also wish to thank the State Library of Queensland and its staff for allowing use of its venue and collections and making the Society so welcome.



Photo courtesy of Belinda Spinaze, Brisbane

**Launch of the Digitised  
Eirene Mort Bookplate  
Collection**  
Art Gallery of New South Wales,  
23 August 2023  
By Bronwyn Vost, Pam Lane, Jess Le  
and Mark Ferson

Mark Ferson opened the proceedings by acknowledging the Gadigal people as traditional owners of the land on which the Art Gallery of New South Wales sits, and then by thanking Steven Miller for allowing the Society to use the facilities of the Gallery's beautiful new library.

This launch is one of the events by which the Society is celebrating a century of organised bookplate collecting in Australia. It has been 100 years since the Australian Ex Libris Society was founded in Sydney in 1923. Prior to this there had been only a handful of bookplate collectors, most notably John Lane Mullins (see *Newsletter* no. 70). Lane Mullins had been collecting early Australian armorial bookplates and become an authority on them, but in

1892 he initiated the pictorial bookplate movement here by commissioning the first Australian pictorial design from Percy Spence. A number of our artists started to produce bookplates in the ensuing few years, and of course Eirene Mort was one of them. In the 1920s a tipping point must have been reached as in March 1923 a substantial exhibition was mounted at Tyrrell's Galleries, Sydney, and within a few months the Australian Ex Libris Society was formed with John Lane Mullins president and Eirene Mort as Honorary Treasurer.

Mark then spoke of how he had been collecting, making and studying bookplates for twenty years, when, with the encouragement of friend and gallerist Elisabeth Bastian, in 2006 Mark and Elisabeth started the New Australian Bookplate Society following a successful bookplate exhibition in October 2005 held in Elisabeth's gallery in Blackheath. While there has not been a single bookplate society in existence for 100 years in Australia (unlike some other countries), one of the amazing things about our Society

is that it includes some members who are descendents of members of the Australian Ex Libris Society. Monica Oppen and Brigitta Summers are respectively the granddaughter and great granddaughter of Margaret Arnott, who joined in 1925; Juanita Hattersley is the great niece of the abovementioned John Lane Mullins; and our first speaker Bronwyn Vost is granddaughter of Edelle Lindsay, who joined in 1929.

Before handing over to Bronwyn, Mark expressed his gratitude to those responsible for organising the event, Jess Le, Bronwyn Vost and Ronald Cardwell, and thanked those members and friends who were attending the launch.



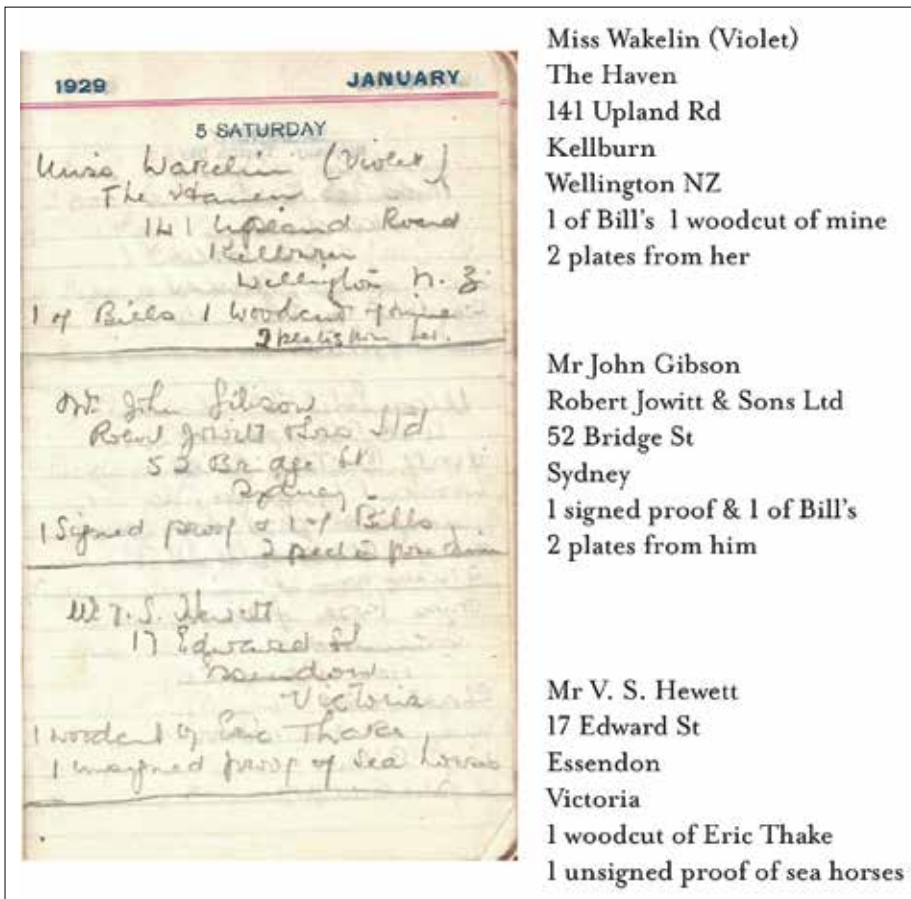
Bronwyn Vost spoke on 'The Mort Collection and the Ex Libris Society — a personal window' and related how she has been fascinated by the Australian Ex Libris Society for many years, as the lucky inheritor of a small collection of bookplates belonging to her grandmother, Dell Lindsay, who had joined the Society in 1929. Dell was a favourite niece of Eirene's lifelong companion Nora Weston, and was close to Eirene as well as to Nora. In Bronwyn's family, both women were considered 'family', and she personally knew Eirene quite well, as she lived to the great age of 99.

The Eirene Mort Bookplate Collection, which has been described in *Newsletter* no. 50, was gifted to the New Australian Bookplate Society by Eirene's family because of this connection between Bronwyn and Eirene and because of Dell's close relationship with them. But how the gift actually came to the Society seems to have also involved the Society's network and some serendipity.

In early 2017, as part of her research for a planned Canberra Museum and Gallery exhibition 'Eirene Mort: a livelihood', Pam Lane approached Society member Ray Brown to help gather information on Eirene's bookplate activities and Ray in turn passed Pam onto Bronwyn. Because of her family association Bronwyn was able to provide material for the exhibition, and as a result was asked to do a floor



Bronwyn Vost



Dell Lindsay's record of bookplate 'exchange rates'

talk on some of Eirene's bookplates. In this way Bronwyn met Tim Thelander, Eirene's great-nephew and executor of her estate, who was looking for appropriate permanent housing for a great deal of valuable artwork held by the family since Eirene's death in 1977. We are extremely fortunate that he considered our Society the best option as a home for Eirene's truly wonderful bookplate collection.

Bronwyn went on to give a little cameo of how she thinks exchanges in the Society worked, based on her grandmother's notebook and correspondence. Eirene was one of the stars among the bookplate creators in the Society, and Dell had four great bargaining chips up her sleeve in her exchanging deals, because Eirene had made two plates for her (an etched plate of a tall ship and a woodcut of some sea horses) and one for her husband, Bill (a process plate of some kookaburras). She also had a linocut bookplate done by George Perrottet, depicting a very favourable bridge hand. The pages of Dell's 1930 notebook indicate that members engaged in very serious and formal transactions with each other, advertising their holdings and carrying out swaps — mostly by 'snail mail' if they were from the country, like my grandmother.



Bronwyn had invited Pam Lane, who had previously been kind enough to address the Society at its 2019 Annual General Meeting, to speak at the function, and Pam spoke on 'Eirene Mort (1879–1977), artist, artisan and "new woman"'. She has been working for a number of years on a biography of Eirene Mort, an idea first suggested in 1990 by a friend Margaret Henry who herself had started on a biography but couldn't proceed with it. Pam was otherwise committed but 20 years later when Margaret asked again, Pam decided to take it on in the form of a university higher degree thesis.

This work has been based on intensive research in a number of public institutions and thorough exploration of Eirene's papers and other works held in family hands. At one point, Pam spent three days in Margaret Mort's house in the Newcastle area and came away with eight archive



Pam Lane

boxes of primary source material ranging from Eirene's accounts book to notes for her handwritten travel journals and family histories. After five years' work, Pam completed the degree of Master of Philosophy through the Australian National University on Eirene, awarded in 2017. Towards the end of this time she prepared an exhibition (mentioned above) of Eirene's work at Canberra Museum and Gallery, which ran from 30 September 2017 to 25 February 2018 and was seen by almost 25,000 people.

Pam spoke passionately and entertainingly on the many facets and achievements of her subject. She outlined Eirene's art training including years spent in London from 1899 to 1903 at five different art schools, during which time she sold works including to Liberty's; she had a huge passion for arts and crafts and Pam showed some examples of her artisanal mastery of 44 different media, ranging from leatherwork to linocuts, from designs for tablecloths and tapestries to etchings and pottery. She was a competent and skilful artist, preferring to work in watercolours and pen and ink rather than oils, doing landscapes, portraits and mythical creatures. She also enjoyed drawing and painting for children. Eirene was involved in many activities that supported choices for girls and women, and was employed as an art teacher in ten different private girls' schools in Sydney and the Southern

Highlands. She undertook rehabilitation work with traumatised soldiers who had returned from WWI, and was a passionate family historian, completing many volumes of 'beautifully handwritten family histories' (which now repose in the Mitchell Library). Pam closed her talk by referring to Eirene's own bookplates:

*She began, while she was still in London in 1903, by depicting a mouse.*

*Then she moved to a mythical creature — half human, half kangaroo.*

*She next used gum leaves with a frame of branches and gum nuts.*

*Finally, she used the image of a gum tree rooted in Australia itself. I think she stopped here because this was her best.*

*How fortunate we are to now have access to many more of her wonderful bookplates through the miracle of digitization and the hard work of Jessica Le.*



Jess Le explained the technology behind the digitised version of the Eirene Mort Bookplate Collection, modestly downplaying the immense amount of work over an extended period that this had required of her. The image-based platform Flickr has been used to showcase all the bookplates as it has the ability for us to add metadata/descriptive text to each bookplate, bookplates can be organised by album, and viewers have the ability

to search for images by artist/subject/name. For example, anyone could go to flickr.com and after typing into the search field for example "bookplate eirene mort" would be taken to a series of images of her bookplates which we have posted. So other bookplate enthusiasts can find our bookplates easily by searching Flickr and we already have a few followers including the State Library of NSW.

The process was started by Mary Keep and Bronwyn Vost who typed out the entire index into an Excel spreadsheet. In order to turn the data entered by Mary and Bronwyn into the spreadsheet into usable descriptive text for Flickr searching required Jess to learn some Excel coding to string cells together, and to add commas and other punctuation, for example 'Artist:\_\_\_'. Jess then started numbering all the pages with sticky dots so we can easily identify the position of each bookplate in the binders which contain the Collection.

As you can imagine, scanning took the longest time. After scanning around 60 or so whole pages from the albums, Jess explained how she would import the images into Photoshop to crop, straighten and save each individual bookplate. This part didn't actually take as long as it sounds because Photoshop has a tool to automate this process: it can crop, straighten and place individual pictures into their own files from one scanned album page containing multiple bookplates. It does this by identifying right angles in the picture. The only time Jess had to manually crop and straighten bookplates was when the bookplate colour was too close in tone to the background colour of the album page, for example for a bookplate without a border printed on paper a similar tone to the album page. Jess related how, once images were uploaded, she wrote most of the descriptive content for the bookplates, too, so all bookplates would be searchable on Flickr.

To access the collection go to <https://www.flickr.com/photos/newaustralianbookplates/>. Use the magnifying glass icon to search by owner, artist, technique, subject matter, bookplate text etc, or go to the albums which have already pre-grouped a subset



Vice President Ronald Cardwell presenting Jess Le with a bouquet.

of bookplates in the collection by theme. A free account with Flickr also allows you to 'favourite' artworks or add to your own 'galleries' (like your own collection on your profile).



Once a number of questions had been asked of and answered by the speakers, Vice President Ronald Cardwell presented Jess, Bronwyn and Pam with colourful bouquets of flowers and thanked all those involved in the Launch. Those present were then invited to partake of drinks and canapes including some cupcakes topped — thanks to Jess's inventiveness — with edible renditions of bookplates or the Society logo. Reports were received that the evening was enjoyed by all.

*Photos courtesy of Tom Dixon.*

## Bookplates and 'bookplating' at the University of Sydney Library

By Jürgen Wegner, Librarian, Sydney

Large libraries — also small ones — for the most part need to identify books in the collection as theirs. This generates a whole range of library administrative ephemera such as date due slips, book pockets for loan slips, barcodes and also self-adhesive spine labels. Such labels for security reasons need to be difficult or better still impossible to remove. But enterprising individuals and students still manage to purloin library books.

Library stamps were a favourite method for marking ownership; large research libraries often had a whole suite of such stamps for

their constituent libraries and collections. Stamps also changed over time and so can provide invaluable historical evidence. Such stamps can be sensitively applied, though as most people and institutions think of books as little more than vehicles for texts — words on pages — they are often poorly applied, eg with heavy over-inking in dark purple! Stamps can be unnecessarily large — I've seen one high school rubber ownership stamp the size of a large postcard, all in bold purple. And the State Library of Victoria once had one ownership stamp which was the width of an octavo book and nearly half that in height! On the other hand, the State Library of New South Wales has one bearing its name in full which is just one centimetre across. While stamping can be considered to be vandalism, they do come into their own with the passage of time, and are a boon when it comes to provenance research.

Another popular way of marking institutional ownership, mainly in the past, was by the use of bookplates. University libraries were profuse users of bookplates and you often see them in books in their older collections. These days I doubt if many large university libraries have the time or the staff to use bookplates. But you do also see them from time to time in books at book fairs (duplicates or discarded copies), in second hand and even in antiquarian bookshops. Does anyone give much thought to the how and the why? All these items need to be manufactured by someone and sourced by libraries. It requires staff — whole departments — which do the job of processing and securing works.

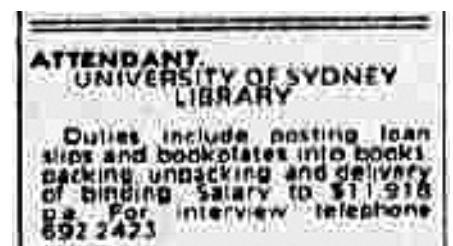
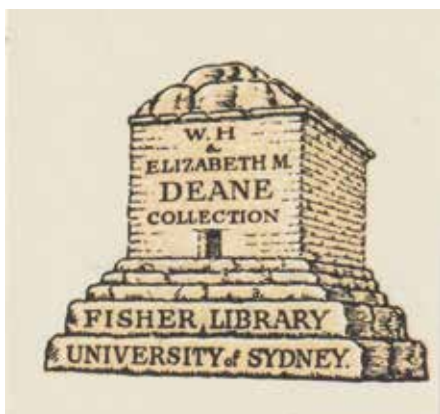
One of my earliest positions was in charge of the University of Sydney Library's large processing and maintenance section. This included the managing of the binding and rebinding of all books in the library system — as well as the processing of all new books. Processing staff were not all in one place but scattered throughout the building. For example, one staff member was busy pasting in bookplates in a closed-in box of a windowless room in the basement. Another worked amongst the stacked packing crates in a small space illuminated by a bare light bulb suspended on a cord from the ceiling.

The University of Sydney Library is not

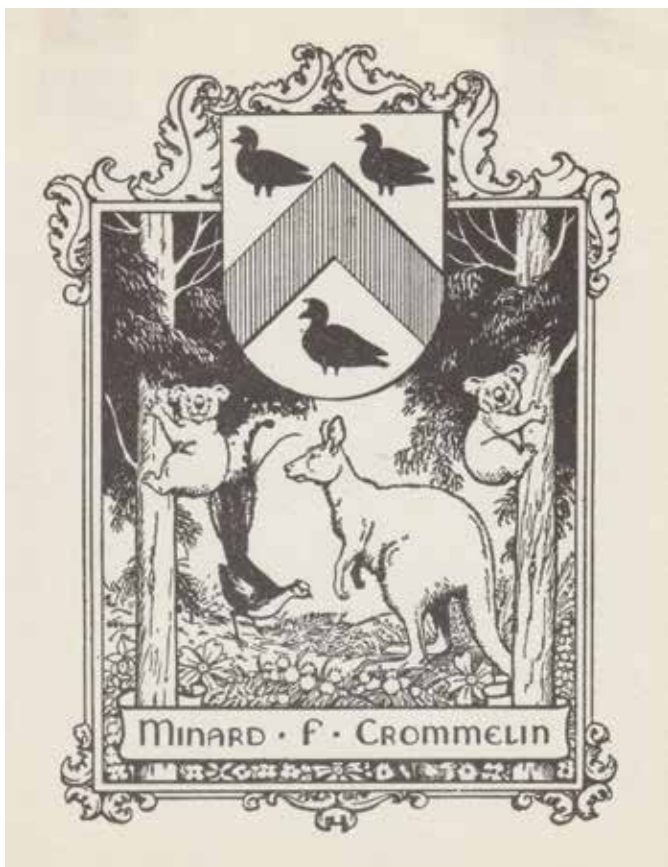
only the oldest but one of the largest of the Australian research libraries. At that time — the mid-Seventies — a university-wide system of specialist libraries had developed outside of the main university library. The main library was essentially the humanities hub — a stack building for research books together with an adjoining smaller building for the Undergraduate Library, together known as Fisher Library. There were about twenty-five other specialist libraries which had grown out of the old in-house departmental collections. The largest would have been the Law Library (then located near Hyde Park in the Sydney CBD) and the Medical Library, but there were also libraries for engineering, music, dentistry, architecture, the fine arts, physics, agriculture, economics, veterinary science ...

Staffing was centralised though the specialist libraries valued their independence. There was always some tension between the requirements of the central administration and the departments. For example, shelving policy was an issue: journals were catalogued centrally and filed by Dewey classification number but in some of the branch libraries they were then just shelved alphabetically by title. But one aspect could be centralized and controlled by the main library and that was processing and binding. Back then, most books and periodicals were bought with the idea of perpetuity in mind and so a significant budget was allocated each year for the binding of periodicals and paperbacks, as well as for the rebinding of worn or damaged older books.

Books were routinely accessioned — stamped — on receipt by staff of the Acquisitions Department. But after the books had been catalogued and readied for the public shelves, bookplates needed to be inserted. Few people ever gave — or



Advert for a Library Attendant, Sydney *Morning Herald*, 17 July 1982, p. 60



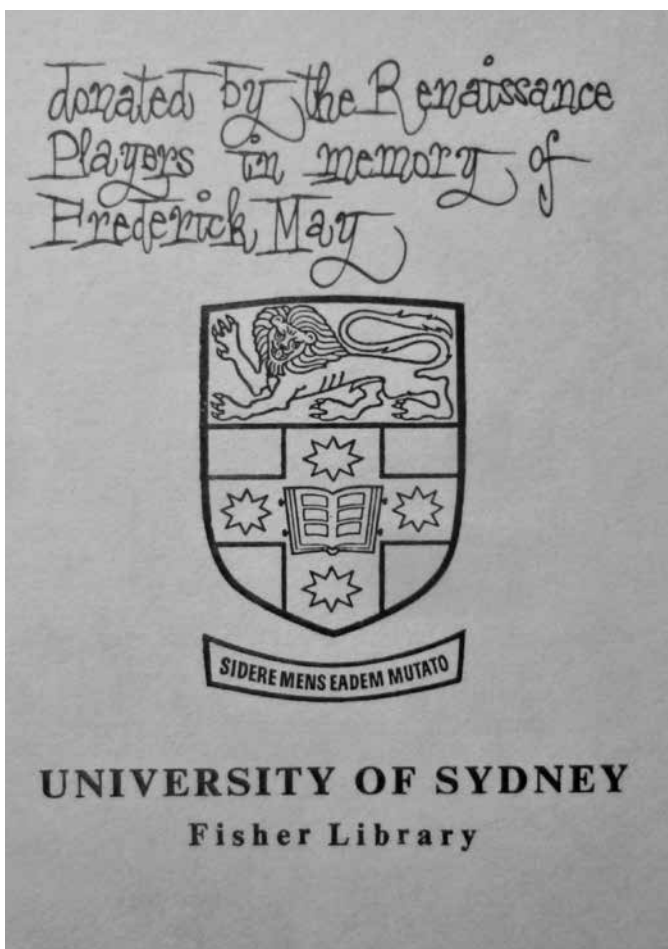
give — thought to this complex, time-consuming and quite dull process. For example, ‘bookplating’ books for about twenty-five different libraries also required twenty-five different bookplates — at the very least. These all had to be designed and then their printing arranged. The printing of bookplates was done in-house by the large University Printery. Depending on the size of the collection, the appropriate number of bookplates would be ordered. Individual orders were accumulated, then sent in batches for printing. An assortment would be laid out to fill, say, an A4 sheet. This would then be sent for printing and arrive back neatly cut and wrapped. You might need a thousand of one, two thousand of another, so for some collections far more bookplates were printed than would ever be reasonably used. I remember that there was a large special stand with small slotted shelves where all of the most commonly used bookplates were kept laid flat before they were inserted manually into books by staff.

Printing was by the processes of the day: offset printing then copying. The later ones were just printed as labels on A4 sheets of self-adhesive stock. But they all had to be inserted by hand by someone. Back then, a qualified bookbinder from the University Printery also worked in the library. They were stationed in the processing section along with their finishing tools. Their job was to put the call numbers on the spines of the books in the traditional way: using individual pieces of type and ‘gold’ blocking foil! The change to automated production of identifying marks was to replace what had been a craft process since time immemorial.

Bookplating was the task of one of the library base-grade non-professional staff — general staff called Attendants. Now you may well think that sticking labels into books is no job at all. But consider the organization involved. Twenty-five libraries with the equivalent number of individual bookplates. And there were many more! Larger donations of books — yes, libraries back then were keen on books and donations! — all received their own dedicated donation bookplates. For the smaller ones, ‘blank’ standard printed bookplates were used without names and the name of the donor was then typed in.

Old bookplates such as these would have had their names written in by hand with ink and pen. The same was done for books donated by those who were Friends of the Library — of which there were many. I, for example, was a regular donor of books to the university library and as a Friend of the Library, I had my own personalized and specially printed university library gift bookplate. I was far from the only Friend to donate books on a regular basis — and to have their own printed bookplate.

Such bookplates were just simple affairs with the requisite functional text added in-house. But worth noting is that some of these donation bookplates were also specially designed as in the case of some major or important collections. Perhaps the most noteworthy of them — and the most visually appealing of the lot — is the elaborate bookplate inserted into the books donated by Minard F. Crommelin, better known as Crommy. Crommelin had been ‘... a retired post-mistress from Woy Woy with a wild passion for conservation and community’. The books were of a practical nature



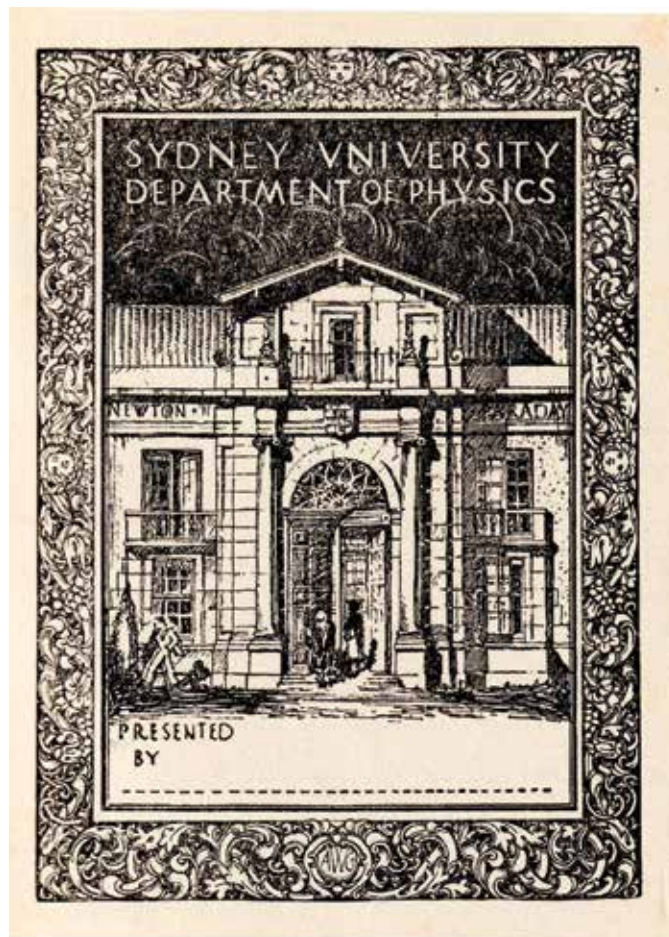
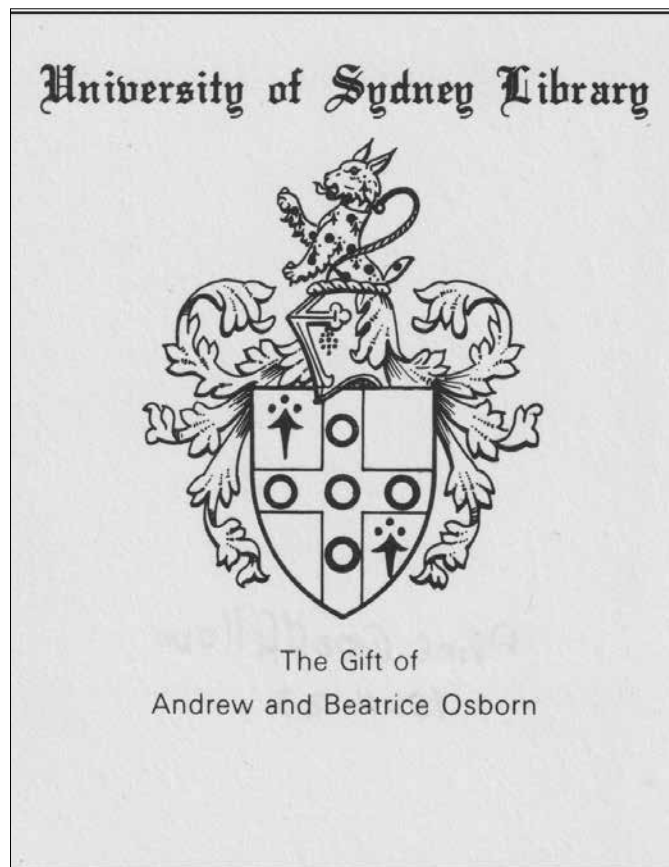
intended for the field as they went to the Crommelin Biological Field Research Station which is still active today. In addition, there was an Arboretum at Pearl Beach on Broken Bay at the approaches to the Hawkesbury River — back then a remote and ‘wild’ part of Sydney. Crommy’s personal bookplate — it does not feature the name of the university or the library — shows native fauna topped by a heraldic shield with ‘three ducks rampant’.

There were quite a number of other specialist, often illustrated, bookplates. Our Professor of Italian, Frederick May, was famous for the promotional material his staff created for events held by his department and by his students such as those of the Renaissance Players. Artfully done by Winsome Evans, I think, who later took over as the head of the department. In a similar style, the unique calligraphic design of the gift bookplate in his honour. May was himself also a prolific and major donor of books for the Rare Books Library’s Detective Fiction Collection. There was also the pictorial, coloured bookplate for the W.H. & Elizabeth M. Deane Collection in the Rare Book Library. This was the Rare Book Library’s largest benefaction and a great number of these bookplates were produced—especially as the collection continued to be added to. In times past, such donations were far more valued but could also be extremely specific. Such as the rather fine but also rather unusual pictorial bookplate for the James F. Lincoln Arc Welding Foundation Welding Library [sic].

The better designed and more artistic bookplates were generally those of the past — even the distant past. One which features a fountain and a vase, records that this book was given by R.S. Dods to the library of the School of Architecture in 1920. There were also others with architectural images such as the gift bookplate of the Sydney University Department of Physics (in use in 1931) which shows the portal of the university’s fine old Physics building. Graduates were also donors and there is a large heraldic bookplate for the Peter Nicol Russell School of Engineering with the text: *This book is one of the series presented to the library of the Department of Civil Engineering by graduates of 1924.*

For the most part, bookplates were functional, bearing nothing but the university crest and some text. As the university and the library increased in size, so there were more donations. And most bookplates, as a category but not in the quantity of each produced, became donor bookplates. Large donations would receive their own simple but printed acknowledgement bookplate. Such simple textual donor bookplates could also be quite poignant. One proclaims: *Remember the alumni of the Medical School who gave their lives in the war 1914–1918 [and] 1939–1945.* These were books donated by the Sydney University Medical Society via their Medical Library War Memorial Library Fund. As well as donations commemorating individuals: *This is one of a collection of books presented to the Sydney University in memory of Capt. John H. Samuels who was killed in action at El Alamein — October, 1942.*

University libraries at that time were experiencing generous funding and a phase of rapid growth, and there was no lack of storage space. So, the university library system was acquiring perhaps thirty thousand volumes each year. Add to this the quantity of

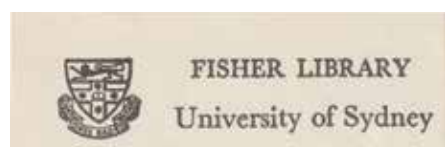


loose issues of periodicals including slim newsletters which all had to be stamped and processed. The books required bookplates and to plate such a large number of books was no mean feat. One or sometimes two staff specialised in this, and you might think there was no skill required. But the labels were glued using specially designed electric-powered commercial gluing machines about the size of an old-fashioned typewriter. There was a tray underneath to hold the glue which had to be specially formulated for this purpose. It also had to be of a controlled consistency for efficient gluing as the heat of the motor progressively dried out the glue. Labels would be taken from their slots in the wooden cabinet, fed through the back of the machine, glue applied via a rotating roller and then attached by hand to the centre of the inside front board of each and every book. To do this at speed, with consistent gluing, hour after hour ... It requires more skill than one would at first imagine. Later, in the cause of efficiency, the gluing of bookplates was also supplemented by staff working at the exit checkouts — now using a glue stick!

Hundreds of thousands perhaps even millions of bookplates would have been produced over the years for this one institution alone. And how many hours were spent by staff sitting at a table with one of these gluing machines?

The golden age of the library bookplate is past. But such bookplates still exist in vast numbers — a boon to researchers — but now not in library processing departments but in books on library bookshelves. How many different bookplate designs would just the one large old research library have produced and used? For the University of Sydney Library, many more than fifty. Certainly, over a hundred or more different bookplates — possibly several hundreds.

The above is a revised and slightly abridged version of an item which originally appeared in *The Book Ark*, no. 115, Apr. 2023; pp. [8–15].



## Editorial

This edition of the *Newsletter* provides a felicitous record of two events in the Society's celebration of the **Centenary of bookplate collecting in Australia 1923–2023**. These were the function held on 18 August at the State Library of Queensland, and the Launch of the digitised Eirene Mort Bookplate Collection held on 23 August in the Library at the Art Gallery of New South Wales; I would like to thank all those involved in organising supporting and attending the two events which by all accounts were great successes.

And the 'festivities' are not yet over. In December there has been a function in Melbourne for those Victorian members able to attend, and also a small bookplate display will be on public show in the Lane Cove Library (on Sydney's lower north shore). Further, Ronald Cardwell has been negotiating with North Sydney Council for an exhibition which looks to open in February at Stanton Library, North Sydney. Once we have exact details of these two exhibitions we will let members know by email and via our social media pages.

I continue to compile information towards the Society's *Directory of members 2023*, which I expect will be published in early 2024. One of the *Directory's* features will be to note those artist-members who are willing to undertake bookplate design commissions, and I hope at least some members will take advantage of this. At the same time, I believe that my repeated — and no doubt annoying — communications about the *Directory* may have spurred a few members to arrange to obtain bookplates or to design their own, and that can only be a good thing!

Thanks to the efforts of Melbourne member Marzena Walicka and her Polish connections, the Society has received congratulations on the Centenary from Cezary Kozak, President of the Society of Polish Bibliophiles in Warsaw, who says:

*I sincerely congratulate you on the beautiful centenary of the establishment of your Society. ... Culture and art have no borders. Whether in Australia or in Europe, in Poland, artists create beautiful works, and collectors and*

*enthusiasts of beautiful things preserve them in their collections, and organise exhibitions and other cultural events.*

*I would like to thank the Society for its support in organising Polish bookplate exhibitions in Australian libraries. Thanks to this, the craftsmanship of Polish bookplates has become a permanent part of Australian cultural history.*

Thanks to Edith White for translating from the Polish original.

A large portion of this *Newsletter* is devoted to an enlightening article by one of our regulars, Jürgen Wegner, on the bookplates of the University of Sydney. Jürgen has invented the word 'bookplating' to describe the process of inserting bookplates in books. But I feel his invention of this useful neologism is warranted, while his explanation of the complex process of accessioning and processing library books adds a new dimension to our knowledge of all things bookplate-related, and I thank him for this contribution.

We have gathered five new members in recent months: Hugh Tranter, NSW; David Tombs, Qld; Anne Marie Godden, SA; Sally Nansen and Dr Simon Joel, Vic.

I am most grateful to Anne Goodfellow, Rare Books Liaison Librarian, for gaining approval to give the Society sufficient copies of two University of Sydney library bookplates for inclusion with this *Newsletter*. Thanks are due to Pam Lane for allowing us to include her handout from the Digitised Mort Collection launch; you will also find a copy of the **Membership Renewal Form**, and members are kindly requested to pay their 2024 subscriptions by 31 January 2024 if not earlier.

Finally, my editorial thanks to Mary Keep's always wonderful design work, to Siung Tan of Sydney Design & Print for his close attention to and high quality of our productions, and to all contributors to the past year's publications. And after this tumultuous year, on behalf of the Committee, I wish you all Compliments of the Season, however you choose to celebrate it, and my hopes for a healthier and more peaceful 2024 for all, with plenty of bookplates thrown in!

**MF**