

Editor/President

Dr Mark Ferson
4 Sofala Ave
Riverview NSW 2066
02 9428 2863
m.ferson@unsw.edu.au

Secretary

Bronwyn Vost
bronwynvost@bigpond.com

Designer

Mary Keep
PO Box 555
Dulwich Hill NSW 2203
tnabs_mkeep@hotmail.com



Between the Wars: Friendships and bookplates

By Mark Ferson

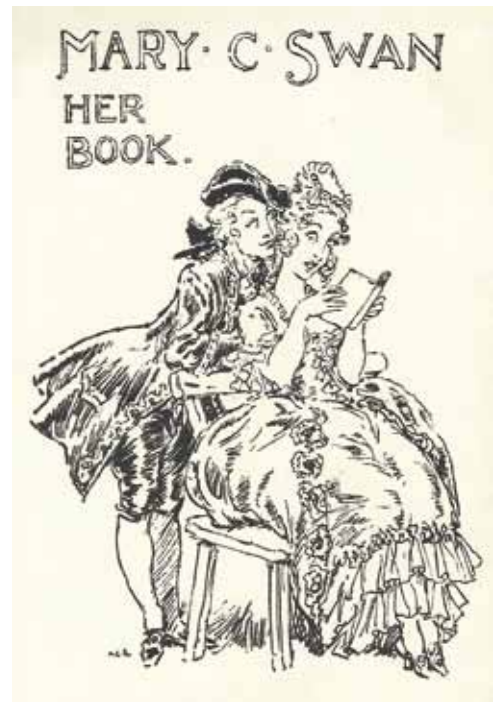
In Australia between the Wars, owning a bookplate became almost a fashion accessory for the educated. For many artists, executing a bookplate on commission, was an important source of income. However, bookplates were often made as gifts to acknowledge support, and in many cases purely as gestures of friendship.

Although toward the end of his life Lionel Lindsay charged 50gns per bookplate on those few occasions when he accepted commissions, Robert Littlewood in his *Sir Lionel Lindsay Ex libris* records that the majority of his designs were gifts. Perhaps the best documented of his tokens of friendship are two for Robert Menzies produced in 1940 and 1942, the one depicting the owner as a small boy sitting beside a stream fishing, and the second, richly bound books, the barrister's wig, official despatch box, wine decanter and the 1939 declaration of war, reflective of his period as Australian prime minister. Art historian and Lindsay family expert Joanna Mendelsohn refers to the 'inner circle of Menzies' friends' which apart from Lindsay comprised Sir Frederick Jordan and Sir James McGregor, each of whom also received in 1940 gifts from Lindsay in the form of tasteful and dignified wood engraved bookplates. His last bookplate was a wood engraving executed in 1958 for devoted Lindsayana collector Keith Wingrove:

I am sending you the Bookplate and half a dozen prints. Its a present and the last cut I shall ever make as my eyes trouble me, pains in the eye balls that new glasses have not cured... I did the wood cut in odd half hours when it wasn't too hot.

It is evident from the trials which Lindsay suffered to make the bookplate that this was truly a gift of friendship.

Norman Lindsay produced bookplates from 1897 well into the 1960s. In the early 1940s, he made frequent use of Swains Lending Library, Pitt Street, Sydney to borrow crime and other novels which he would read at home in Springwood. He thus made the acquaintance of the librarians, whose job was to keep track of loans and to issue books which he had not previously read. Lindsay referred to the librarians as the 'Swains Library Girls' and on a number of occasions invited them, unsuccessfully, to Springwood. He gave each of the three librarians working there at the time, Mary Swan (1942), Beth Fowles (1943) and Shirley Court-Rice (1943) a present of a bookplate based on pen-and-ink drawings invariably depicting a young woman and man and a book.



Pen and ink design by Norman Lindsay for Mary Swan, 1942

CONTENTS

Between the Wars: Friendships and bookplates	1
Sidorov bookplate in a 1930 "Russian" printers' manual	3
My Bookplate	4
Australian bookplate bibliography, 2014 and 2015	5
Recent publications	6
Editorial	6



Above: Herbert Gallop, wood engraving for Myles Dunphy, 1924
Below right: Adrian Feint, wood engraving for Dr Douglas Miller, 1933

In 1914 a number of young men with interest in exploring and preserving the New South Wales native forests, including Myles Dunphy and Herbert Gallop, formed the Mountains Trails Club. Artists L. Roy Davies and Alan Rigby joined in the subsequent decade and other groups such as the Sydney Bushwalkers and River Canoe Club were also formed to help preserve the natural habitat around Sydney. This close knit circle, with common interests in the 'bush' and in many cases in art and architecture, have left a number of bookplates which reflect their friendships: H.R. Gallop for Myles J. Dunphy showing a campfire, pitched tent and towering sandstone cliffs; L. Roy Davies for M[yles] J. D[unphy] depicting a bush scene with tent; two designs by L. Roy Davies for himself depicting camping scenes; bookplate for R.W. Savage, of the Sydney Canoe Club, depicting a canoe on a stream flowing through a sandstone canyon.

Among his 221 designs, a number of Adrian Feint's bookplates were gifts. One is the wood engraving for surgeon Douglas Miller (1933), a modernistic design full of movement ably depicting a galleon being tossed about on rough seas. Douglas Miller had met Feint through their mutual friend Lane Mullins and became his medical adviser. The bookplate was a gift from Feint and symbolises the economically tough period that Miller was going through as a result of the depression.

Joan McLennan was a Victorian

member of the Australian Ex Libris Society from 1933 and moved to Hobart in 1934 or 1935 to become private secretary to Tasmanian governor Sir Ernest Clark. Her bookplates include a heraldic design by P. Roach Pierson (1936) 'a friend of mine, who was in the Royal Air Force, and badly injured during the war. A severe operation about 2 years ago made a new man of him. He lives in Victoria now ...' On moving to Tasmania she befriended surgeon, collector (and former Australian Ex Libris Society member, 1929-1932) W.E.L. Crowther and corresponded with him concerning the successful designs of her friend Roach Pierson, including his prize-winning design for Lord Huntingfield. Sir Ernest Clark commissioned a design from Roach Pierson in 1936, and Crowther obtained two, dated 1939 and 1940. It is probable that McLennan promoted the bookplates of her friend, resulting in a number of commissions from members of her Tasmanian circle.

Perhaps the relationships, often international, between artists who shared an interest in bookplates give the best examples of bookplates as tokens of friendship. Sometime in 1932 George D Perrottet designed a bookplate for Ella Dwyer, and in the following May invited her to a Sunday dinner with fellow enthusiasts Muir and Morrisby:

Have you met H.B. Muir of Adelaide – he is here on holidays – he runs the bookplate section of "Manuscripts", and is a very pleasant chap. He is

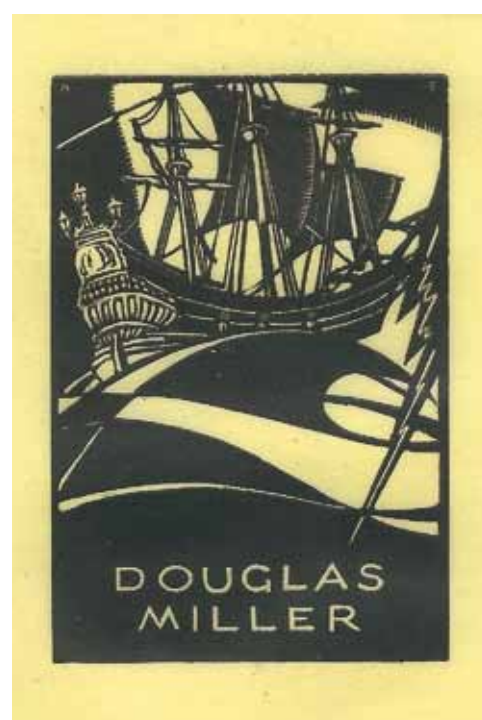
coming here on Sunday, and we wondered whether you would care to come along that evening. We are also hoping Camden will come ... By the way, Muir is an admirer of your work ...

Perrottet's letters to Auckland artist Hilda Wiseman record their shared interest in the linocut technique and bookplates in particular over a period of almost 40 years. In 1933 they made an agreement to design a bookplate for one another, the first fruit being Perrottet's linocut for Wiseman. On receiving her design for him in 1934, Perrottet expressed his appreciation with:

I think you have done me proud! and the more I look at the plate the more I like it ... Please accept my warmest thanks for the more than adequate way you have carried out your share of the contract.

Perrottet also designed bookplates for printmaker Ethleen Palmer (1934), Japanese artist Shoji Kozuka (1935) and Helen Ogilvie (1936), and in return received plates from Kozuka and Ogilvie (the latter in fact designed for his wife Muriel). Of course, these examples are only from the mid-twentieth century – designing or exchanging bookplates between friends continues, and many modern examples exist, perhaps a subject for a future essay.

References are available from the author.



Sidorov bookplate in a 1930 “Russian” printers’ manual

By Jürgen Wegner, Sydney

I was yet again trying to find something on the shelves (which I seem to be doing moreso these days) when the post and the NABS *Newsletter* interrupted me. So after a cuppa and a quick perusal, I spotted and pulled off the shelves an odd but unusually interesting old book. It’s a Russian printers’ manual from 1930 in the sense that it was published in the Soviet Union but is a translation of a standard German text of the time:

Russ, Rudolf. *Основы современной репродукционной техники : цинкография, ракельная лубочная печать, методы травления печатных форм для фотолитографии и офсета* / Р. Русс ; перевод с немецкого, Л.А. Тумермана. Москва : Гос-ное изд-во, 1930. vii, 359 p., [2] leaves of plates : ill., ports., I ; 24 cm.

I had completely forgotten that this title is archived here — and not even in the German original. Printers’ manuals are an interest of mine. This may seem to be an odd interest even for someone passionate about printing history — especially foreign language ones. For me printing history is also about the connections and interconnections provided by the international language which is printing. From its very beginning, printing was an international undertaking. It has been especially so in the twentieth century which is perhaps the greatest of all centuries as far as books and printing goes — by way of books but also for technological innovation. Much of this technology and know-how originated in Germany, as it does to this day. And I have always been interested in how printing travelled. How you could venture to the remotest parts of Australia, to South America, to the far flung reaches of Empire, and find there someone doing pretty much what you were doing back home. And probably on a Heidelberg [printing press] as well.

To be able to print you need to have access to knowledge of processes, materials and

machinery. This would be transmitted in the form of manuals which, for the printing and related industries, would have been the printing, paper and type manufacturing sectors. Most countries produced some of their own manuals and handbooks as indeed did Australia. But a few countries stand out in the quality and extent of their printers’ manuals, one of which is Germany. Thorough, systematic and bent on excellence, it is not surprising that the Soviets decided to translate and republish a standard German work of the time. There was also a great deal of commerce between the two countries including intellectual commerce.

The original, Rudolf Russ’ *Handbuch der modernen Reproduktionstechnik* (Ger., *Handbook of modern reprography*), is a multivolume work which was published between 1923 (vol. 1) and 1940 (vol. 1, 5th ed.). According to the catalogue of the Deutsche Nationalbibliothek, the set comprises five volumes, some of which were published in as many as five editions (the first volume). After the war it was superseded by the *Handbuch der Reproduktionstechnik*.

The book is in Russian but reproduces over one hundred illustrations of various kinds of machinery, equipment and installations of the time. There are a few half tones but most of the illustrations are from line blocks. In addition, a couple of plates as specimens of printing as well as an index. One of the things that I value in Soviet books is that they as a rule provide a wealth of production details including, in this case, the size of the edition: 3,000 copies. Not a huge amount when you consider the population of the Soviet Union. And how many would have survived the wear and tear, the turbulent history of the Soviet Union since (and more recently of Russia) including the Second World War? The spine even gives us its price which was four roubles.

The Soviet Union was one of the world’s great producers of bookplates both practical and as an artistic form. Bookplates were important for people in the Soviet Union perhaps not least because it was something creative you could easily do and without putting words into print. I have here on

file, for example, a whole book — published in the form of a miniature book — of miniature bookplates called *Экслибрис СССР* (1975) (Russ., *Soviet bookplates*) as well as the larger (104 mm) but beautifully produced *Книжная Москва в экслибрисе* (1985) (Russ., *Moscow books and bookplates*). But something I had never given a second thought to was the rather over-elaborate bookplate attached to the front board of Russ’ book. As a policy, I never remove bookplates from any books. By their removal you can destroy significant historical information about both the book and its bookplate. This one is printed in black on salmon paper and comprises a number of motifs within a lozenge shaped octagonal frame. Central is an open book entwined in a ribbon on an heraldic shield. The text on the pages of this book is for me indecipherable even with a backlit magnifying device. Above, another heraldic device (‘stylized head on shoulders’ — I’m afraid heraldry isn’t a strong point) with ornate bunches of leaves cascading down either side. Then, at the top, the torso of a naked woman with her uplifted hands in chains. Between the two, outspread wings. So perhaps a phoenix chained? Perhaps iconography succeeded where words failed?



**Bookplate by Aleksei Sidorov for
‘Bibliotheca Sidorowiana’**



**Dust jacket for A A Sidorov,
Old Russian book engraving**

The whole is above a long ribbon bearing the text — fortunately in Latin — of ‘Bibliotheca Sidorowiana’. The bookplate is also signed ‘A S’. Aleksei Alekseevich Sidorov was a most important Soviet book historian. A great number of his books were published as well as articles. These included general works on book history such as *Books and culture* (1979), but his area of specialization was illustration especially book illustration, eg *Old Russian book engraving* (1951). Sidorov was born in the Ukraine in 1891. He studied at Moscow University from 1909 to 1913, subsequently teaching at the Moscow State University, 1916 to 1931, and then again from 1942 to 1950. Sidorov also taught at the Moscow Printing Institute from 1938 to 1964. ‘Sidorov’s works, encompassing many topics in the field of culture and art, deal mainly with drawing, book illustration, and book science.’ He is also described as a ‘Soviet art historian, specialist in book science, and bibliophile.’ During his lifetime he received many honours including the prestigious Order of Lenin. He died in Moscow in 1978.

I have nine books by Sidorov here including ones dating as far back as 1924 and 1930. But he researched, wrote and published throughout his long life — my

latest work by him was published in 1985. I not only feel it a great privilege having a book from Sidorov’s library here — and that this now resides in Australia — but that the book itself is identified with his own personal bookplate. And that the bookplate is by Sidorov himself. But, more importantly, that this is a book which would have been of quite personal interest to Sidorov as practitioner and graphic artist. Note: information about Sidorov is taken from a translation of information from *The Great Soviet encyclopedia* (1979) at *The free dictionary*: <http://encyclopedia2.thefreedictionary.com/Sidorov,+Aleksei+Alekseevich>

My Bookplate

By Grant Stone, Perth

I first encountered bookplates in the early 1980’s when Harry Chaplin paid Murdoch University Library a visit. Murdoch’s Librarian at the time was a bibliophile, George Buick, who met and entertained Harry. Harry left us with some of his bookplates in exchange for those we were using to mark ownership or ‘special gift’. As my job at the time was Special Collections Librarian the plates fell to me to organise. I was really taken by Harry’s plates: in particular those drawn for him by Norman Lindsay.

After 35 years at Murdoch I was retired and gained a job for three and a half years unpacking and organising a specialist, private, rare books Geological Library, which included incunabula. It was while I worked in this space and handled such treasures I really began to understand the importance of bookplates as a marker of significance and a record of provenance.

Since my ‘real’ retirement, two years ago, I’ve researched bookplates, and last year I commissioned my own.

My artist friend of many years, Keira McKenzie, was happy to take on the design. The finished plate sees two Celtic dragons, holding a scroll that states ‘Ex Libris Grant Lewis Stone’. The dragon tails intertwine to grasp the West Australian floral emblem, *Anigozanthus manglesii* (the Red and Green Kangaroo Paw). This locates

me, the collection and the plate in Western Australia. There are in the background many ‘dot’ spirals giving an illusion of Dreamtime. There is a space on the bottom right to place my own signature. The artwork is signed in the plate ‘KMK 2015’.

Before training in Librarianship I took a double major in Botany and Zoology, completing honours in Botany (Genetics) in 1972.

Keira presented me with the A4 size, hand coloured, finished art work. My local Snap printer reduced the artwork for printing at 1/6th the size, with colour, as designed. The plates are ungummed as I intend to use a gumstick to apply a spot amount of glue before placing a plate in each of my personally signed books, (approx. 50 items), from my 35 years presenting a half-hour, weekly radio-review show of science fiction, fantasy, teen literature and graphic novels called ‘The Faster Than Light Radio Show’. I stopped making FTLRS in 2012 when I suffered a second stroke. I am now recovered and look forward to further adventures with bookplates and books.

The commission for the plate (minus the cost of meeting over coffee) was \$200 and the printing cost on light card (110gsm), for 100 plates, was \$30.



**Wood engraved bookplate by
Lionel Lindsay for Harry Chaplin,
1954**



Bookplate by Keira McKenzie for Grant Stone, 2015

Australian bookplate bibliography, 2014 and 2015

Mark J Ferson, Sydney

2014

- 1 **FRANK CARLETON.** An ecclesiastical Latin manuscript bifolium found in St Mary's Cathedral crypt. *BibliNews and Australian Notes & Queries*, no. 381, Mar. 2014, pp. 29-35

John Bede Polding's armorial bookplate as Bishop of Hiero-Caesarea and Vicar Apostolic of New Holland

- 2 **DON DOHERTY.** Henry Lawson My army association collection. *BibliNews and Australian Notes & Queries*, no. 382-383, Jun.-Sep. 2014; pp. 61-78.

Shows two bookplates by Lionel Lindsay for Harry Chaplin

- 3 **PETER DOYLE.** *Pulp confidential: quick & dirty publishing from the 40s & 50s.* Sydney: State Library of NSW, 2014; p. [iv]

The booklet accompanying the exhibition of the same name has as a frontispiece a detail from a larger watercolour and ink work referred to as 'Bookplate caricature of Frank Johnson', c. 1945, painted by Lock, the pseudonym of N M Sherlock.

- 4 **STEPHEN DUE.** All the tea in China! *Medical History Newsletter* (ANZSHM), no. 44, Feb. 2014, p. 4

Notes on some nineteenth century doctors who had connections with both Australia and China, including George Ernest (Chinese) Morrison, whose bookplate is reproduced

- 5 **MARK FERSON.** Bookplate societies in Australia. *BookFare* 9 (ANZAAB), 3 Mar. 2014, on-line only, available at <http://www.anzaab.com/newsletters.cfm>

Brief chronological survey of the various Australian societies, illustrated with bookplates by Nilavan Adams, Mark Ferson, Tim Winters, Caren Florance and Kathryn Lovejoy. This article was taken up by the International League of Antiquarian Booksellers, and published on the ILAB blog on 18 March 2014 at http://www.ilab.org/eng/documentation/1317-bibliophile_societies_worldwide_1_-_bookplate_societies_in_australia.html

- 6 **ELLE FREAK.** 'The modern medium: colour linocuts', in, Tracey Lock-Weir, *Dorrit Black: unseen forces.* Adelaide: Art Gallery of South Australia, 2014; p. 144

Shows two previously unrecorded linocut monochrome bookplates by the artist, for Jessie H Black, and N H Shaw, c. 1926

- 7 **[ERICA HOCKLEY].** December 2013 Show & Tell meeting in Sydney. Erica Hockley on Edgar Ederheimer. *BibliNews and Australian Notes & Queries*, no. 382-383, Jun.-Sep. 2014; pp. 91-4.

Reproduction of three presumably German bookplates, two for Edgar Ederheimer; also mentioned by Brian Taylor in his 'By their books ye may [get to] know them (1): Edgar Ederheimer', in *BibliNews* no. 355-356, Sep.-Dec. 2007, pp. 128-141

- 8 **ROBERT C LITTLEWOOD.** *Book-plates for Pat Corrigan & family.* Melbourne: Douglas Stewart Fine Books, 2014. De Luxe edition of 15 copies with original signed bookplates, and Standard edition of 200 copies; all include a DVD containing a video interview with Pat Corrigan.

Describes Corrigan's life and influences, his motivation for collecting bookplates and gives brief biographical information on the artists Corrigan commissioned. Designs by Earle Backen, W Rubery Bennett, Peter Chapman, John Coburn, L Roy Davies, Brian Dunlop, Joel Elenberg, Allan Gamble, Bruce Goold, Peter Hickey, Robert Jacks, Peter Kingston, Alun Leach-Jones, Euan Macleod, Pixie O'Harris, David van Nunen, David Preston, Lloyd Rees, Andrew Sibley, Irena Sibley, Blake Twigden, Brett Whiteley and James Willebrant.

- 9 **ROBERT C LITTLEWOOD.** *Ten bookplates by Allan Jordan.* Stoke-on-Trent: Lytlewood Press, 2014. De Luxe edition of 25 copies, Standard edition of 125 copies.

Although produced in the UK, essentially an Australian publication; comprises an introductory essay, checklist and prints of the 12 bookplates, reproduced mostly from the original blocks.

- 10 **[Mechanics' Institutes of Victoria Inc.].** The history page. *Useful knowledge*, no. 35, Spring 2014, p. 33

Shows bookplates of the Manly Literary Institute (Sydney) from c. 1940

- 11 **JAMES SCARLETT.** Association volumes: opening up of pathways. *BibliNews and Australian Notes & Queries*, no. 381, Mar. 2014, pp. 13-28

Image of the author's bookplate by his late niece Marian Scarlett

- 12 **[JÜRGEN WEGNER].** 79.4. Two Gutenberg bookplates. *Book ark*, no. 79, Oct. 2014

Reflects on books, marked by a bookplate, once belonging to German printer Sebastian Wolf, closely linked to Eltville a town with a long printing history and important association with Gutenberg; also John Gartner's bookplate by Allan Jordan celebrating Gutenberg's life.

2015

- 1 **FRANCES ATKINSON.** Under the covers: bookplates offer a window into 'untold histories'. *Age* (Melbourne), 28 Nov. 15 [www.theage.com.au/entertainment/under-the-covers-bookplates-offer-a-window-into-untold-histories-20151128-gl8qti.html]

Refers to the Australian Bookplate Design Award 2015 conducted by the Keith Wingrove Trust

- 2 **RICHARD BLAIR.** An investigation into Brian Morrissey's notebook: the 70 year reading list of Marion Helena Stephenson. *BibliNews and Australian Notes & Queries*, no. 388, Dec. 2015; pp. 163-73

Reproduces the bookplate by Henry J Ford for Morton & Helena Stephenson, c. 1920

- 3 **ANDREA CURR.** The Book Nook Library: a family affair. *BibliNews and Australian Notes & Queries*, no. 387, Sep. 2015, pp. 121-7

Shows the bookplate for the Book Nook Library, Liverpool

- 4 **DOROTHY ERICKSON.** Mattie Furphy – dainty but determined. *Australiana*, vol. 38, no. 1, Feb. 2016, pp. 9-13

Reproduces bookplate by F Vanzetti for the West Australian Society of Arts, c. 1904

- 5 **MARK FERSON.** Beautiful handmade bookplates, Ascham School, Sydney. *Bibliotews and Australian Notes & Queries*, no. 388, Dec. 2015; pp. 154-7

Shows four hand-painted prize plates dating from 1916-20, including one by Madeline E King

- 6 **[MECHANICS' INSTITUTES OF VICTORIA INC.]**. MIV news – Record scanning for you. *Useful knowledge*, no. 36, Summer-Autumn 2015, p. 12

Shows bookplate for the Miners Rest and Dowling Forest Mechanics' Institute and Free Library.

- 7 **[MECHANICS' INSTITUTES OF VICTORIA INC.]**. Launceston's conservation & innovation. *Useful knowledge*, no. 36, Summer-Autumn 2015, p. 15

No bookplates shown but the article draws attention to the remarkable survival of some 20,000 titles from the former Launceston Mechanics' Institute library, now held at the University of Tasmania. Of particular interest is the blog pointing to a site with images of nineteenth century bookplates found in the collection, at <https://www.flickr.com/photos/launcestonmechanicsinstitute/sets/72157644908732268>

- 8 **[MECHANICS' INSTITUTES OF VICTORIA INC.]**. Beauty find from the Children's Library. (The history page). *Useful knowledge*, no. 36, Summer-Autumn 2015, pp. 31-2

Notes and shows the find in an early edition of *Black Beauty* (London: Collins, c. 1920s) of a bookplate for the Children's Free Lending Branch, Free Library and Mechanics' Institute of City of South Melbourne. Founded in 1923, this was one of the earliest Australian libraries dedicated to children.

- 9 **[MECHANICS' INSTITUTES OF VICTORIA INC.]**. Ex-libris - from the shelves of a Mechanics' library. *Useful knowledge*, no. 37, Winter 2015, p. 33

Shows bookplates for the Mechanics-Mercantile Library, San Francisco

- 10 **[MECHANICS' INSTITUTES OF VICTORIA INC.]**. Ex-libris – from the shelves of a Mechanics' library. *Useful knowledge*, no. 38, Spring 2015, pp. 31-3

Shows two versions of bookplates for the Echuca Mechanics Institute Library in situ in six books still extant from the Library. One was from 1877, printed by R G Foyster of Echuca, and the other from c. 1886, printed by Mackay and Foyster, Echuca.

- 11 **DYLAN RAINFORTH.** Geoffrey Ricardo's kangaroo etching wins Australian Bookplate

Design Award. *Age*, 8 Dec. 15 [www.theage.com.au/entertainment/art-and-design/geoffrey-ricardos-kangaroo-etching-wins-australian-bookplate-design-award-20151208-gli6qy.html]

Refers to the Australian Bookplate Design Award 2015 conducted by the Keith Wingrove Trust

- 12 **CHARLES STITZ.** The continuing adventures of Australian book collectors. *Bibliotews and Australian Notes & Queries*, no. 385, Mar. 2015, pp. 3-11

Show bookplates for W P Hurst and Bruce L Evans

Recent publications

- TIM BONYHADY.** *Good living street: the fortunes of my Viennese family*. Allen & Unwin, Sydney, 2011; p. 73

Shows the book stamp designed by Fritz Löw, Wiener Werkstätte, for Moriz and Hermine Gallia, 1918 (Thanks to Jürgen Wegner for bringing this to my attention)

- DOROTHY ERICKSON.** Mattie Furphy – dainty but determined. *Australiana*, vol. 38, no. 1, Dec. 2015, pp. 9-13

Reproduces bookplate by F Vanzetti for the West Australian Society of Arts, c. 1904

- JÜRGEN WEGNER.** An Edwards & Shaw/Fred Williams bookplate (NGV). *The Shadowland Newsletter*, no. 59, Jan. 2016

Gives evidence that Edwards and Shaw printed the Fred Williams bookplate; an artist's draft is shown at <https://www.ngv.vic.gov.au/explore/collection/work/79609/> catalogued as 'Sleeping woman: Design for NGV Library bookplate (1977)'

Editorial

Although many relationships are long distance ones, bookplates are frequently incontrovertible evidence of friendships as artists design bookplates for friends and colleagues. I have opened this issue of the *Newsletter* with an essay which highlights some of the friendships, artistic and otherwise, demonstrated by a variety of bookplates from the period between the Wars. This theme could be repeated with ease based on modern bookplates and modern friendships, and in fact the Society itself has led to a series of friendships from which I hope all members reap a benefit!

But enough of the advertising ... I wish to express my gratitude to Jürgen Wegner for contributing another fascinating article, this time based around an unusual Russian bookplate found in a volume in his own library of printing manuals; and to member Grant Stone who has given the story of his bookplate very recently commissioned from friend and artist Keira McKenzie, as well as tantalising glimpses of his career in books, of which I hope to hear more one day.

Time passes so quickly, and I realised while planning this issue that I had missed the annual compilation of articles of bookplate interest published in Australia in 2014, and so this issue features bibliographies for 2014 and 2015. Incidentally, in the near future I will update the online version which can be found at <http://www.bookplatesociety.org.au/bibliography-update>

Mary Keep and I are hoping to prepare an index to *Newsletter* numbers 21-40, which will probably form a supplement to the *Newsletter* later in the year, and be one of our contributions to the Society's 10th anniversary celebrations. Again, if any member has ideas about how we might celebrate, please do get in touch with Secretary Bronwyn Vost or myself at the contacts shown on the front of this issue.

MF

