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**The Mort Conservation Project**

By Bronwyn Vost, Sydney

The Mort Collection is the personal bookplate collection of Australian artist, printmaker and designer Eirene Mort (1879–1977). The Collection consists of 1,022 bookplates and a loose-leaf catalogue (detailing owner, artist, medium and date when known) of all the plates, beautifully handwritten by Mort. The collection is arranged in alphabetical order according to owner. Albums A and B have unfortunately been lost since Mort's death, so the collection starts at letter C. There are also eight printing blocks of Mort's own designs. The great majority of the bookplates in the Collection are Australian, and range in year from 1903 to 1947. It is a fairly comprehensive collection of the bookplates produced in Australia during this time, as Mort was a keen member and leading light of the Australian Ex Libris Society, whose members energetically exchanged bookplates amongst themselves

during the 1920s and 1930s. There are 84 of Mort's own bookplates, and a small number of overseas ones.

When it was kindly given to the New Australian Bookplate Society by Tim Thelander, Mort's great-nephew and Executor, the collection was housed in seven ring binder albums. The albums were crowded and the rings were in a poor state, making it difficult to handle the albums without the pages falling out and potentially being liable to damage. In addition, the individual bookplates, being pasted at the top only, would fall away from the pages as they were turned.

It was considered that, to enable handling of the collection without causing deterioration, it was necessary to house it more securely. This would make the collection much more accessible to members and also make it possible to exhibit easily.



The Society approached Kay Soderlund from Preservation Australia for advice and a quote on conservation work. Kay advised of the need for cleaning the pages, 350 in all, with a soft brush and for housing them in very clear archival polyester sleeves with holes, tailor-made to fit the size of the pages. She also advised making new albums in keeping with the style of the old.

At the Society's virtual Annual General Meeting in June 2020, Kay's quote of \$1,215 was presented for discussion. It was proposed and agreed by all present that members who wished to would 'chip in' an amount of their own choosing, and that the Society would cover any shortfall. In the end, after extending the request slightly more widely than AGM attendees, the full sum was quickly raised, and the Society was off the hook! We are grateful to those members who generously donated money in order for the Society not to be out of pocket for this important conservation project.

We were extremely fortunate in our timing, as Kay was on the verge of retirement and this was one of her last jobs. She made us five handsome albums, larger than the old ones, and the collection looks beautiful in them. They are easy to handle and the plates are very snug and safe. The individual pages can be easily removed for display if we want to exhibit them (see illustrations).

Hoping that the time when we feel comfortable enough to get together for a 'Show and Tell' session isn't too far distant, we propose to give the Collection an outing. In the meantime, Mary Keep and I are working on creating a digital database version of the catalogue to put on the Society's website, so that information on the collection can be searched by anyone interested.

[Editorial note: we are proposing to create a separate page on the Society's website for the 'Eirene Mort Collection' and to display scans of Mort's handwritten album catalogue pages so that we can all admire the love, care and skill she put into writing out the catalogue.]

FROM THE LIBRARY OF  
RAYMOND ASQUITH  
FELLOW OF ALL SOULS

## Collecting bookplates in books

By Bryan Welch, London

*'A bookplate is to the book what a collar is to the dog.'*

*Edward Gordon Craig, 1900*

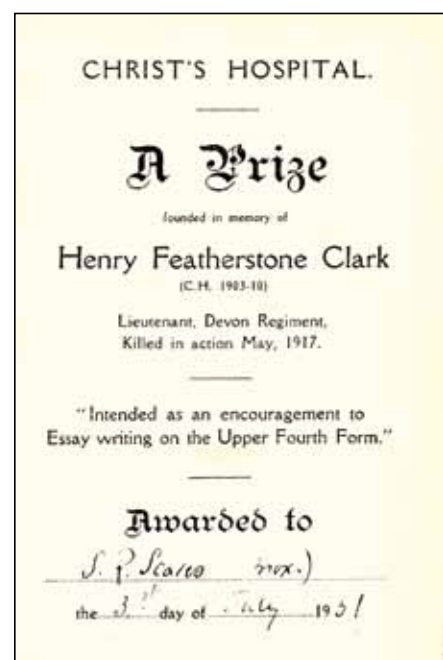
I have collected bookplates for many years, buying them loose and arranging them in albums. Occasionally I have found books with bookplates that I thought were a lot more interesting out of the books and out they have come to go into an album. But there have been some books where removing the bookplate would have been an act of vandalism that would have diminished both the book and the bookplate. Over the last few years I have started consciously to collect bookplates in books, or books with bookplates: the collars and the dogs. When I decided to do this consciously I found I already had a number of items in this new collection. My principal collecting interest now is bookplates for famous or interesting people. As for the books, the ideal is one that tells a story or has some relationship to the author. I would like to describe for you some of these books in my collection that to me tell stories.

Two books connected with World War I

The blue cloth of *Harvard lectures on Greek subjects* by S H Butcher (London: Macmillan, 1904) is badly damp stained. The book is by one of the foremost classical scholars of his day, still remembered for his translation of the *Odyssey* with Andrew Lang, first published in 1879. Inside, a typographic label reads 'From the library of Raymond Asquith Fellow of All Souls'. Pleasingly, the printer has subtly adjusted the letter and word spacing of the three lines of type to make them equal in length; and the fly leaf is initialled 'R.A. 1904'. Raymond Asquith (1878-1916), was the eldest son of Herbert Asquith (1852-1928) who was UK Prime Minister from 1908 to 1916. At Oxford, Raymond won all the chief University prizes and achieved a First Class degree in Classics and 'Greats', going on to become a Fellow of All Souls'

College in 1902. When the War came Asquith considered it a matter of honour to join up. In September 1916, leading the way as his division of the Grenadier Guards advanced, he was hit in the chest by a bullet. He lit a cigarette to try and conceal the seriousness of his wound but died on the way to the dressing station. He is buried in the Guillemont Road War Cemetery near Amiens. Churchill wrote: 'His was a character of singular charm and distinction — so gifted and yet so devoid of personal ambition, so critically detached from ordinary affairs yet capable of the utmost willing sacrifice'.

The second book is equally poignant. H G Wells' *Joan and Peter* from a popular series of pocket-sized reprints (London: Ernest Benn, 1929) is not a desirable work. But it contains a prize bookplate that resonates with the memory of a lost son. Henry Featherstone Clark was educated at Christ's Hospital, a distinguished school founded in 1552 to educate the poor, where the students continue to wear a Tudor uniform. The prize plate indicates that Clark attended from 1903 to 1910. At school he was fond of essay writing and after he left he worked in journalism for the few years before the War came. In December 1914 he was commissioned as a Second Lieutenant in the Devonshire Regiment. While serving in France he sent back three tales which were published in



his old paper, the *Manchester Guardian* and republished in the school magazine after his death. He was killed, aged 23 years, in action near St Quentin on 3 May 1917 and is buried at Chapelle Cemetery at Holnon near St Quentin. The school's minutes for 10 February 1918 record the gift from his parents of £148 of Canadian Railway stock to fund a prize for an essay on a national or social topic of the day, in memory of their son. The example illustrated shows that the prize was still being awarded in 1931.

#### Acknowledgement

I am grateful to Laura Kidner, Museum Curator at Christ's Hospital, for answering my questions. The information from the school's Minute Book is published courtesy of Christ's Hospital.

## The Gutenberg Museum bookplate collection

By Jürgen Wegner, Librarian, Sydney

The world-famous Gutenberg Museum in Mainz, Germany, is synonymous with printing. Think Gutenberg. Think printing history. Old wooden hand presses. Not one but two Gutenberg Bibles. But the collections of the Gutenberg Museum are far more diverse than this. The museum even hosts a significant special collection, the Mainzer Minipressen-Archiv, which contains the productions of so-called mini presses of small, independent, underground as well as private press books. And there is still held today in Mainz every other year a fair of such printers and presses. For those interested in practical printing, there is the Museum's Druckladen (Ger., Printery) which has more historic equipment than many a printing museum here in Australia.

The Gutenberg Museum started collecting bookplates fairly late — around the middle of the last century. In the early Fifties, the book and art collector and pharmacist, Richard Doetsch-Benzinger, donated a small collection but one of great quality. One item can be regarded as a bookplate incunabula for it was produced in the second half of the 15th century. By 1955, the museum was already curating its own exhibition on bookplates.

But the collection really started to develop when, in 1963, the Frankfurt chemist, Willy Tropp, donated his collection of 50,000 bookplates to the museum. Tropp had been the president of the Deutsche Exlibris Gesellschaft (German Exlibris Association) after the War and this collection had been his life's work. He was the patron of many artists throughout his lifetime, commissioning over two hundred bookplates. His collecting involved correspondence and exchanges with his contacts reaching as far as Australia.

Other significant collections include that of Erich Adler with 6000 predominantly Scandinavian bookplates. The Bernhard Kuhlmann collection is of almost 11,000 bookplates by artists collected over a period of fifty years. And the collection of about 1500 bookplates in the Gerd Mayer collection features chess motifs. The famous artist Alfred Kubin was a keen creator of bookplates and the Gutenberg Museum has all but five examples of this output. Other artists of the stature of Corinth, Goethe, Kokoschka, Liebermann, Marc, Masereel, Mucha, Claes Oldenbourg, Piranesi, Schmidt-Rottluff and Slevogt are also represented. As are examples of the bookplates for Bismarck, Browning, Dickens, Einstein, Gorki, Hitler, Lindberg, Mussolini, Pirandello, Rilke, Roosevelt, Clara Zetkin, Zweig — and even Doris Day!

The collection is not just one of rare items or highlights — the Museum has tried to collect a broad cross section from all genres. It claims to have the smallest bookplate in the world — one printed using a piece of bone. Other unusual bookplates are printed on silk, on ultra-thin pieces of cork, while there are embroidered bookplates as well as one with its text in braille! There is also an aquatint bookplate created by Gianfranco Schialvino for the *haute couturier* Giorgio Armani. The Museum is keen to add any bookplates with motifs from the area "books and printing" and so, not surprisingly, there is also a collection of bookplates featuring Gutenberg portraits. Overall, the collection now comprises over 120,000 bookplates from 7000 artists. It spans five hundred years but has its strengths in the period around 1900.

The Gutenberg Museum is an independent institution and with so many areas to collect and with limited resources,

it relies on donations and exchange for acquiring new items for the bookplate collection. Donations are always welcome. Because of these limitations, the collection was not really organized until the Eighties when Dr Elke Schutt-Kehm began work on the bookplate collection which then numbered about 60,000. On a recent visit to Mainz and the Gutenberg Museum I had the pleasure of meeting and talking to her as well as getting a personal guided tour of the collection. What was intended to be just a short project became her life's work. During 1987 and 1988 alone she curated fifteen exhibitions on the subject of bookplates. And she has been a regular publisher of articles and books on the subject. Books include one on cats in bookplates but also women, as well as a massive introduction to the cultural history of bookplates published in the popular *Die bibliophilen Taschenbücher* series which reproduces 1600 bookplates.

This was all in the days before computers were everyday and so, much of the information is still on cards and filed in boxes. I was surprised how low-key the presentation of the collection is. But one of the benefits of collecting bookplates is that they take up so little space. The Museum has tried to make this information



Catalogue of Gutenberg Museum exhibition 'Images of women on bookplates for women' (Wiesbaden: Verlag Claus Wittal, 1998)

available and not only via exhibitions. Over many years, Dr Schutt-Kehm has worked to produce a catalogue of the collection (see below for details). This catalogue is regarded internationally as being the most comprehensive publication of its kind. It has become a benchmark publication with institutions, auction houses, and compilers of art catalogues, while collectors find it an invaluable source of information. It covers the most significant part of the Gutenberg Museum's bookplate collection with its around 50,000 entries.

Sources, further reading, webliography:

The above is based on information from the illustrated article by Elke Schutt-Kehm which appeared in the *Wiener Kunsthefte* around 2002: *Sammeln, bewahren, vermehren : die Exlibris-Sammlung im Gutenberg-Museum Mainz* (Ger., *To collect, preserve, increase*).

Gutenberg-Museum. Collections. 'Prints and bookplates' access page, see [https://www.mainz.de/microsite/gutenberg\\_neu-en/rubrik4-11/bereich12.php](https://www.mainz.de/microsite/gutenberg_neu-en/rubrik4-11/bereich12.php)

Schutt-Kehm, Elke. *Exlibris-Katalog des Gutenberg-Museums*. Wiesbaden: Verlag Claus Wittal, 1985-2003. 3 vols.

NB: no copy of this work is held by an Australian library.

## Bookplate stories: Thelma Cecily Clune

By Michael Kino, Melbourne

This bookplate encompasses many of my favourite interests: the history of Australian art and artists, the art and bookplates of Adrian Feint, and the Sydney Harbour Bridge, all in one bookplate. It is one of his most complex and detailed topographical designs.

Thelma Cecily Clune AO (1900-1992) was both a sculptor and painter. Her husband, Francis Patrick (Frank) Clune, was a well-known Sydney journalist as well as accountant, successful author of popular travel books and biographies, and bookplate collector and promoter, who often wrote

about Thelma. In the forties she and Frank established an art gallery in Kings Cross exhibiting major Australian artists including Drydale, Olsen and Passmore.

In the 50s and 60s, with their son Terry, they ran the very successful Terry Clune Art Gallery, located at their home in Macleay Street, Potts Point. This building was later to become the renowned 'Yellow House', where in 1970 Martin Sharp established the Yellow House Artists' Collective. The Terry Clune Gallery exhibited some of the earliest shows of the younger generation of artists including Urban, Hughes, Plate, Lewers, Dickerson and Klippel.

The bookplate (Peake no. 1013), depicts a scene looking across Woolloomooloo and Sydney Cove towards the newly emerging arches of the Sydney Harbour Bridge, and is presumably taken from the vantage point of the Clune home in Potts Point. Whilst Feint has dated this bookplate to 1932 in his *Bookplate artists number one: Adrian Feint* (Sydney: Australian Ex Libris Society, 1934), the view of the Bridge itself can be dated from contemporary photos and postcards to November 1929, based on

the proportion of the arch erected. Feint, referred to by art historian Anna Jug as 'the Master Confectioner', also produced a floral bookplate for Thelma Clune, and several more designs for Frank and other relatives.

## Bibliography 2019

Mark J Ferson, Sydney

**ANDERSON, JAYNIE.** Celebrating Harold Wright's legacy to the *Antipodes*. *University of Melbourne Collections*, no. 24, June 2019; pp. 7-15

Mentions Wright's friendship with Lionel Lindsay, and shows the artist's wood-engraved bookplate for Wright.

**ARNOLD, JOHN.** The Joneses, John Kirtley and Jack Lindsay's *Fauns and ladies*. *Biblinews and Australian Notes & Queries*, no. 404, Dec. 2019, pp. 164-7

Shows H N Barker's bookplate for Janet [Lindsay] in a copy of *Fauns and ladies* inscribed from Kirtley to Jack Lindsay.

**[BLAIR, RICHARD].** Notes & queries. *Biblinews and Australian Notes & Queries*, no. 404, Dec. 2019, pp. 193-6



Etched bookplate by Adrian Feint for Thelma Cecily Clune, 1932

Includes images of the calligraphic bookplate of late member R Ian Jack (p. 194) and the pictorial design by G C Ingleton for G & N Ingleton, The Grange, Parramatta (p. 196).

**CORKHILL, ANNA.** Love is all. *SL* vol. 12, no. 4, Summer 2019–20; pp. 26–9

Records the recent donation to the State Library of NSW of papers belonging to Myles and Margaret Dunphy; includes an image of a bookplate for Myles by L Roy Davies.

**ELDRIDGE, KAREN.** Century-old book prize. *Sydney Morning Herald*, 29–30 Jun. 2019, 'Spectrum' p. 28

The unusual appearance in this section of the paper of a bookplate, in this case a prize plate found in a copy of *The vicar of Wakefield* awarded to Albert Maher by Sydney City Mission Sunday School, Feb. 1911; the writer is 'seeking people with a connection to this particular book.'

**HANCOCK, JOELIE.** The wonderful world of mechanics' institutes. South Australia. Port Adelaide Institute (est. 1836). *Useful Knowledge* (magazine of the Mechanics' Institutes of Victoria Inc.), no. 49, Autumn/Winter 2019, pp. 24–6

Reproduces the pictorial bookplate used by the Port Adelaide Institute from 1959 to January 1979

**HINCHCLIFF, CAROL.** Redmond Barry and the University of Melbourne Library. *University of Melbourne Collections*, no. 24, June 2019; pp. frontis, 31–41

Frontispiece is the bookplate of Alexander Henderson, in *Onomasticum Graece et Latine* (Amsterdam, 1706) the oldest title in the University Library.

**JUG, ANNA.** The master confectioner. *Imprint* vol. 54, no. 4, Summer 2019; pp. 25–9

Detailed analysis of Feint's bookplate oeuvre in the context of his work as a designer, drawing on the Richard King Collection donated to Carrick Hill, Adelaide, and making reference to contemporary interest in bookplates, including a bookplate design course at the Adelaide College of Art; five bookplates reproduced

**LANE, PAMELA.** The amazing Miss Mort. *National Library of Australia Unbound* Sep. 2019. Online only,

<https://www.nla.gov.au/unbound/the-amazing-miss-mort>

Outlines the art career of Eirene Mort and reproduces six of her bookplate designs.

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

Shows Mackellar's bookplate by A Feint

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

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

**SZABO, STEPHEN MICHAEL.** From gentleman to Bailiff Grand Cross: the evolution of the arms of Sir John McIntosh Young AC KCMG. *Heraldry in Australia*, no. 81, Jul. 2019; pp. 20–8

Reproduces four armorial bookplates which show the progression in his entitlement to arms from 1970 to 1990.

**WEGNER, JÜRGEN.** The first Sydney Rare Book Week 2019: a post mortem. *BibliNews and Australian Notes & Queries*, no. 404, Dec. 2019, pp. 167–71

Includes a critique of the talk on bookplates by Mark Ferson which was held as part of the Rare Book Week event at Cornstalk Bookshop on 29 October 2019.

## Marianne (Rie) Mayse Fletcher (1926-2020)

By Ian Thwaites and John Webster, Auckland

It is with great sadness that we record the passing on 16 August 2020 of Rie Fletcher, a stalwart of the Auckland Ex Libris Society for almost thirty years. We quote from our records: Marianne Mayse Fletcher (Forrester). Born 1926, elected to membership 21 June 1992. Library Assistant, Auckland Museum Library, 1974–87. Rie was Society president in 1996 and 1997, during which period she encouraged the study and discussion of bookplates. She was Society Secretary, May 2001 — May 2005 and again May 2008–August 2009. She was a member of U3A (Remuera), Auckland Literature Association, New Zealand Society of Genealogists, a patron

of the Arts Foundation of New Zealand and was among the first volunteer guides at Kinder House, Parnell.

Between 1962 and 1971 Rie and her late husband, Bruce, owned Mt Roskill Bookstore, which her mother, Jean Forrester, had opened in 1942 and ran for twenty years. Ronald Holloway designed a bookplate for Rie about 1975 and Simon Misdale created a plate in 1976 using a chop Rie had had cut in Beijing when visiting her grandfather's homeland. Rie was the joint author, with Ian Thwaites, of *We Learnt to See: Elam's Rutland Group 1935–1958* (Auckland: Printed for the subscribers by Puriri Press, 2004); of *75 Years of Bookplates: Ex Libris Society 1930–2005* (Puriri Press, 2005); and *Drawn from Experience: Ron Stenberg talks to Ian Thwaites and Rie Fletcher* (Auckland: Remuera Gallery, 2007). Rie also wrote articles for the *Fantail: the New Zealand collectors & handcraft magazine* and made occasional contributions to the New Australian Bookplate Society's *Newsletter*. In 2008 Rie became an Honorary Life Member of the Auckland Museum Institute. She is survived by a daughter and a son. Condolences will be sent from our Society to the family as her funeral will be private and a memorial gathering held later.

Ian added a further note in response to my expressions of condolences on behalf



Rie Fletcher at Auckland Museum Library, c. 1986

of the New Australian Bookplate Society: Rie's membership of the New Australian Bookplate Society was important to her and she eagerly perused each new issue of the *Newsletter* — during the last three years I brought them to her at the Meadowbank Retirement Village Care Facility. And Rie and I both shared very pleasant memories of your visits to Auckland, Mark. I also remember that Andrew Peake met Rie during a visit some years ago. In addition to her many contributions to the cause of ex libris, Rie was, as you know, always so friendly and interested in everyone she met. She will also be remembered by many friends whom she helped in times of crisis or sadness.

## Notes and happenings

### Publications

**GEOFFREY BURKHARDT.** Collecting

nineteenth century school textbooks.

*BibliNews and Australian Notes & Queries*, no. 406, Jun. 2020; pp. 59–67

Reproduces prize plates from Sydney Grammar School to S Badgery, 1927, and Scotch College to R G Howarth, 1915

**DEBORAH EDWARDS.** *Margaret Preston.*

Sydney: Thames and Hudson, 2016; p. 300

Reproduces A Feint's wood-engraved bookplate for R & M Preston

**MARK FERSON.** 2019 Show & tell meeting in Sydney. *BibliNews and Australian Notes & Queries*, no. 406, Jun. 2020; pp. 75–6

Relates an anecdote of the NSW Southern Highlands concerning bookplate collector Garry Barnsley and media mogul/philanthropist John Fairfax, showing the latter's wood-engraved calligraphic book label by Leo Wyatt, 1975

**MARK FERSON.** H Peden Steel and the Cronulla School of Arts. *Useful Knowledge* (Mechanics' Institute of Victoria), no. 52, Spring 2020; pp. 11–12

Discusses the donation of books from his library by solicitor H Peden Steel to the Cronulla School of Arts, depicting his armorial bookplate and the bookplate marking books he presented to Cronulla School of Arts

**MARK J FERSON.** The art of the bookplate. *Blume Illustrated*, no. 4, [August] 2020; pp. 49–50

Focuses on the bookplate work of A Feint, full-page reproduction of design for Ethel Turner/Curlewis; also public domain illus. bookplates of John Kobler, Dan Piepenbring and universal design by Edward Gorey

**MARK J FERSON.** Appropriation, bookplates and the Lindsays. *Imprint*, vol. 55, no. 3, Spring 2020; pp. 40–42

Article giving a range of examples where other artists have replicated bookplates by Norman and Lionel Lindsay or used their graphics as elements in new bookplates; designs by the two Lindsays as well as Halcyon Evans

**MARK HOWARD.** Personalised books.

*BibliNews and Australian Notes & Queries*, no. 405, Mar. 2020; pp. 53–6

Refers to a book presented in 1898 by Presbyterian Ladies College, Melbourne, as first prize for Euclid to Eugenie Paula Hartkopf and the coloured ex libris which she hand-painted into it sometime afterwards.

**MICHAEL RICHARDS.** Veritas: a memory of exile. *BibliNews and Australian Notes & Queries*, no. 406, Jun. 2020; pp. 68–73

Gives the background to the wood-engraved bookplate designed by George Buday for Imre (Emery) Barcs, c. 1936–7

**CHARLES STITZ.** James Errol Scarlett 1932–2019. *BibliNews and Australian Notes & Queries*, no. 405, Mar. 2020; pp. 42–6

Image of Scarlett's bookplate by his niece Marian Scarlett, and a description of its design

**MICHAEL TAFFE.** Downsizing/upscaling and the Windsor Press. *BibliNews and Australian Notes & Queries*, no. 405, Mar. 2020; pp. 23–31

Includes the title page of P Neville Barnett's *Armorial book-plates* (1932), which had been designed by the Johnson brothers at the Windsor Press.

## Editorial

I regret to bring to the notice of readers the deaths of members Charles Fletcher and Bronwyn Parker (both of Melbourne), David Levine (Sydney) and Rie Fletcher (Auckland). Rie's obituary appears in the pages of this *Newsletter*.

The donation to the Society in 2018 of the Eirene Mort Bookplate Collection was a quite remarkable story which has

been written about in previous issues of the *Newsletter*. The next chapter of the story appears in this issue, as Bronwyn Vost describes the successful project to have the Collection conserved to a level where it is now possible to allow handling of the sheets of mounted bookplates at Society meetings; we plan to exhibit the Collection one day. I would also like to thank Jürgen Wegner for his contribution on the bookplate collections of the Gutenberg Museum, Mainz, which holds over 120,000 bookplates on which the Museum has drawn for many themed exhibitions, accompanied by charming catalogues. We have reinstated an earlier series 'Bookplate stories' with an article by Michael Kino on Thelma Clune's etched Adrian Feint bookplate of the Sydney Harbour Bridge under construction.

For the passionate collectors among us, whether bookplates should be removed from the books they have been pasted into or not, is an eternal conundrum. With the rise in bookplate collecting prompted by the formation in 1890 of the Ex Libris Society, letters began to appear in London newspapers decrying the collector's destructive habit of soaking bookplates out of books. However, to my mind there are arguments for and against, including that bookplates can be found in books which are in bad condition and not worth keeping, *and also* in good and desirable books to which a bookplate adds a sense of social history and a small but meaningful emotional connection with one (or more) past owners. It is worth observing that the question has been posed by no less than the eminent English art and design historian Bevis Hillier — inventor of the term 'Art Deco' — in his *The new antiques* (London: Time Books, 1977), who ended up stating: 'My own feelings about it are ambivalent' (p. 32). To whichever view we are inclined, we have in a way returned to the geographic source of the puzzle with a contribution by London member Bryan Welch who presents us with examples of bookplates which he has kept in the books accompanied by his cogent reasons for doing so. MF

