

Editor/President

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

Secretary

Bronwyn Vost
59 Gladstone St,
Enmore NSW 2042
bronwynvost@bigpond.com



Does anyone recognise the owner of this Australian bookplate?

CONTENTS

The Society's sixth Annual General Meeting	1
The Society's first exhibition: Bookplates old and new	1
Connections: Francis Sidney Walker	3
The Wilmar Library, Adelaide	4
Exhibition review	4
W H Emmett – Marxian economist and Mitchell bookplate engraver	5
The Stuart Babbage Bookplate	7
Notes and happenings	8
Editorial	8

The Society's sixth Annual General Meeting

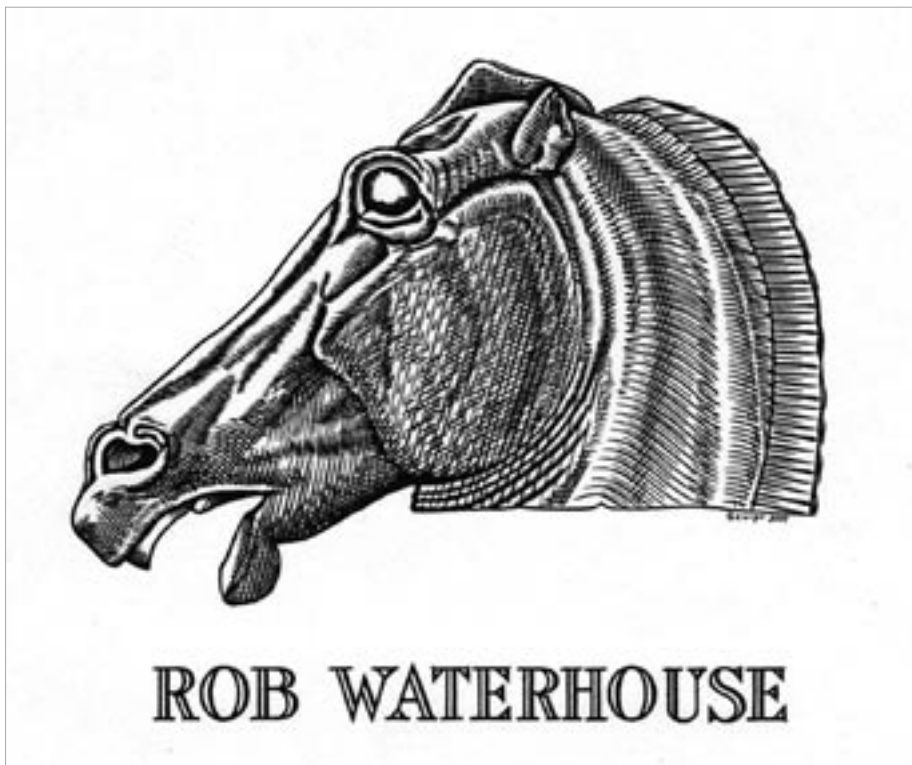
This year the Society's Annual General Meeting was held on the evening of 29 May in the Conference Room of the iconic Dymocks Building in Sydney's central business district, in honour of our guest speaker, John W Thompson, who occupies a suite in the building – and whose good offices had led to the Society being able to use the venue. John is Sydney's only hand engraver and specialises in the engraving of jewellery and presentation items but also strays into other uses including the decoration of antique firearms and, of relevance to our Society, the execution of copper engravings for the production of bookplates. John spoke prior to the conduct of official Society business, relating how he first became involved in art 'back home' in England and undertook an apprenticeship in copper engraving at a well respected stationery firm with royal patronage. He arrived in Australia over twenty years ago and after a short diversion came back to copper

engraving. John discussed a number of his older armorial and pictorial designs as well as contemporary ones, including bookplates for members of the Waterhouse horse-racing family and a design for Sydney polymath and ABC radio host Adam Spencer. After John fielded many questions from spell-bound members, it was reluctantly decided that we needed to move onto the business of the meeting. Our speaker was thanked heartily for his fascinating talk and presented with a small gift.

The President gave his report for 2012, in which he highlighted the ongoing work on attempting to keep the Society's website up to date, the continuing success of the *Newsletter* and the publication of the *Directory of members 2011*. The latter was well received and sale of special copies through a number of helpful secondhand book sellers raised some funds for the Society. Membership for the year was 77, of whom six had joined in 2012, and in



Members at the 6th Annual General Meeting, 29 May 2013: (l-r), Mark Ferson, Jean Anderson, Pamela Horsnell, Brenda Heagney, Lee Sanders, Mary Keep, Alex Ferson, June Sanderson, Ronald Cardwell, James Fellows. Missing, Mike Carter.



Engraved bookplate by John W Thompson for Rob Waterhouse

In addition the *Newsletter* was provided to two legal deposit libraries and provided on an exchange basis to the American Society of Bookplate Collectors and Designers and the Brandywine Press. Although the year was well advanced, the President mentioned some important events for the Society including the planned bookplate exhibition at Kogarah Library and Cultural Centre (see below), the first 'Show and Tell' organised by Secretary Bronwyn Vost in February, and involvement in the UTS Library bookplate design competition (see below). Finally, the presidents acknowledged the work of Committee members Ronald Cardwell, Bronwyn Vost and Mike Carter, Mary Keep for her continuing commitment to the *Newsletter*, Ian Dalkin for maintaining the website, contributors to the *Newsletter* and members who have made donations to the Society.

The remaining business of the Society was proceeded with rapidly; the Treasurer tabled his financial report and noted that the Society had funds amounting to \$1234.55 as at 31 December 2012, compared to \$1778.20 in 2011. Fortunately, office bearers from 2012 stood again in 2013 and

were re-elected unanimously. Little time was available to discuss other initiatives of the Society to raise awareness of bookplates and attract further members but there was general agreement that the Show and Tell had been very successful and should be repeated. The meeting concluded with the President thanking all those present and a photograph was taken in the Dymocks Building foyer as a further record of those who had attended.

The Society's first exhibition: Bookplates old and new

By Mark Ferson, Sydney

Probably the most important event for the Society in 2013 was the exhibition 'Bookplates old and new' which was held at Kogarah Library and Cultural Centre from 24 July to 11 August. Whilst the Committee of the Society had been discussing for some time ways of organising an exhibition, in mid-2012 Linda Heald of Kogarah Library, after hearing about the Society from other sources, had approached the President to offer space in its exhibition program, on the understanding that the Society undertake the required application process. We were duly informed that our application had been successful and the Society established an organising committee to plan the exhibition. After a significant amount of work by the committee – Ron Cardwell, Bronwyn Vost, Mark Ferson, Nick Ingleton, Mike Carter and June Sanderson – and support by John Johnson at the Library, the bookplates and associated materials were prepared for display, publicity organised and arrangements made for catering. This preparatory work culminated in an exciting and successful event, held on the evening of Wednesday 24 July, when art patron and bookplate collector extraordinaire, Pat Corrigan AM, officially opened the exhibition in the presence of over 30



Opening of exhibition 'Bookplates old and new', Kogarah Library, 24 July 2013, (l-r), Mark and Sheree Ferson, Pat Corrigan AM

Photo: Kim Glance

Society members and friends. Pat, who had almost single-handedly resurrected interest in Australian artists' bookplates in the 1970s and 1980s after over three decades of dormancy, and who since that time has seeded bookplate collections through a large number of Australian art museums and libraries, spoke entertainingly of his brushes with bookplate artists, such as the late Brett Whiteley, and with other collectors. All agreed that the evening had been a great success and the Library reports that many visitors viewed the exhibits in the two-and-a-half week period that it was on display.

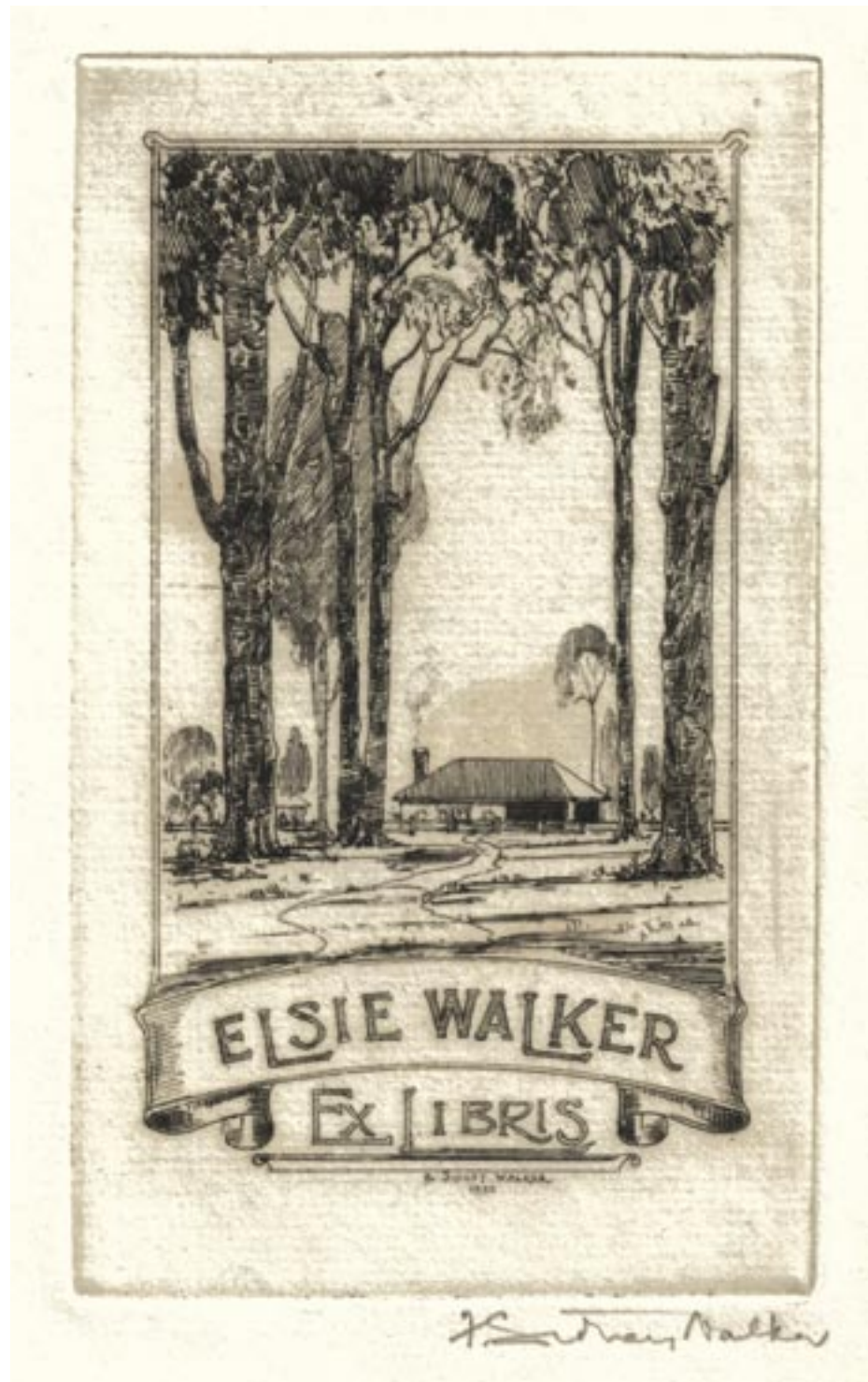
Connections:
Francis Sidney Walker

By Jennifer Lamm, Auckland

Toowoomba, the 'Garden City', is a special place for me. It was on a day trip from Brisbane about four years ago that I found a beautiful bookplate at the Toowoomba Antiques Gallery.¹ This framed bookplate for Elsie Walker was dated 1933 and was signed 'F. Sidney Walker'. I brought the bookplate back to Auckland and placed it on a shelf in the bookcase at my home. Every day I would look at the bookplate and wonder about the artist and the bookplate "owner", and the very Australian setting.

When I received the notice for the June meeting of the Auckland Ex Libris Society (I am a long-standing member) inviting members to 'show and tell', I decided to bring my 'Elsie Walker' bookplate to the meeting – but how could I talk about this bookplate without knowing more about it? On the eve of our meeting, I 'googled' the internet, and searched for 'F. Sidney Walker'. This gentleman was listed on the *Design and Art Australia Online* website as:

F. Sidney Walker, also known as Francis Sidney Walker, born 1888, Ashfield, Sydney, NSW, died 1972, St Leonards, Sydney, NSW, is one of the many artists who recorded views of Sydney in the midst of her development as a metropolitan city.²



Etched bookplate by F Sidney Walker for Elsie Walker, 1933

I presumed that Elsie was related to Sidney given the common surname, and with a bit more detective work, I came across a posting on a genealogical site by 'John Clewett' who said he was the great grandson of Francis Sidney Walker, and that Sidney had married Elsie Furner and had three girls, including his grandmother, Elsie-Beth ('Beth' Clewett).³

After finding a telephone number for

John Clewett, I plucked up enough courage to dial Australia. A male voice answered, and I asked if the gentleman minded receiving strange phone calls from New Zealand. He wisely answered 'it depends how strange...'. Luckily for me, John Clewett didn't hang up. Instead, he told me (and continues to tell me) a great deal about his great-grandfather, F. Sidney Walker and his wife, Elsie, and the Walker family. From that one

phone call, a correspondence commenced and friendship developed.

I have now learnt that Francis Sidney Walker was born on 19 April 1888 at 147 Kensington Road, Summer Hill, NSW and died aged 83 on 21 February 1972 at 54 Bay Road, Waverton NSW. He was the only child of Frank Walker and Alice (nee Penfold). Sidney married Elsie Furner (1887-1973) in Pymble on 15 August 1914, and they had three girls: Sheila who married Rolin Wyatt, Marjory and Elsie-Beth ('Beth') who married George Clewett. Thanks to John Clewett and his grandmother Beth and great-aunt Marjory (Sidney and Elsie's two surviving daughters, both in their nineties), I now know that the bookplate was by their father ('Sid' or 'Parse') for his wife Elsie. The bookplate appears to be of McTaggart's Farm in Pymble, a still leafy northern suburb of Sydney where Elsie's family came from, and which would have been semi-rural in the early years of the twentieth century.⁴

I was so pleased to be sent a photograph that Beth had found of McTaggart's Farm that shows Elsie Walker and her three

daughters, Sheila, Marjory and (Elsie-) Beth (the boy is a family friend). This photograph of the farm and the family enjoying a picnic brought the bookplate alive!

I was just as excited to see the copper etching plate with the image of the bookplate that the family recently discovered.

John, Beth and Marjory have also sought out paintings by Sidney and other information about the Walker family to send to me. The family even found the bookplate of Frank Walker, Sidney's father.

Sidney's father was another interesting gentleman. Frank Walker (1861-1948), was a historian, writer and lecturer and a fellow and president of the Royal Australian Historical Society. He bicycled thousands of miles around New South Wales taking images on glass plate negatives. In 1913, Frank published a compilation of articles and photographs to mark the centenary of the 1813 crossing of the Blue Mountains in New South Wales led by Gregory Blaxland, William Lawson and William Charles Wentworth. This was the first successful crossing of the Blue Mountains by European settlers and, coincidentally,

celebrations are currently underway to mark the bicentenary including a re-enactment of the first crossing, and the launch of the Frank Walker Crossings Collection.⁵

I would never have imagined that my purchase of a bookplate would have led to my knowing about Frank Walker and bicentennial celebrations in the Blue Mountains! I wanted to know more about the beautiful bookplate for Elsie that I found in Toowoomba – and I certainly have. I am so glad that I found out more about F Sidney Walker – not only a wonderful artist, but a godly man of integrity who has a kind and generous family in Toowoomba.

[1] Sadly, this wonderful gallery run by former graziers Richard and Elizabeth Dowe closed in early 2013.

[2] See <http://www.daa.org.au/bio/f-sidney-walker/>

[3] <http://www.forum.familyhistory.uk.com/archive/index.php/t-10491.html>

[4] Sidney did other etchings of this farm, see <http://www.printsandprintmaking.gov.au/works/8161/>

[5] See <http://www.rahs.org.au/western-crossings/frank-walker/>

Below left: Photograph of the Walker family at McTaggart's Farm, Pymble, c. 1920s

Below: Bookplate for Frank Walker



The Wilmar Library, Adelaide

By Glen Ralph, Adelaide

The Wilmar Library, located at 15 Brian Street, Lockleys (an Adelaide suburb), is my private library and is open to the public by appointment. That, I believe, makes it unique. These notes are designed to explain what the library is and what it does.

I started my book collection when I was thirteen. At first I had no clear idea of what the collection was to become; I merely bought the books that I wanted to read, new and second-hand, and kept them. I was guided by one or two librarians at the Public Library (now State Library of South Australia), and some booksellers, and by some books on book collecting. My interests changed over time. I started with books on witchcraft and black magic, homosexuality, prostitution, erotica, world literature, and local history. While these subjects remain important parts of the collection, books in other subjects have been added. I wanted the library to be a reference library.

At the age of thirty or so I began my studies at university, and completed courses in accountancy, library studies and religious education. I have retained only a few books on accountancy (not a subject likely to keep you rapt), but my collection of books on libraries and library science, bibliography, law and religion eventually became significant. One unique aspect of the library has been the collection of newspaper clippings on subjects of sociological interest – censorship, abortion, prostitution, homosexuality, drug trafficking, and local history. The collection has now grown to around 14,000 volumes.

I was never very rich, but that did not prevent me from buying old and rare books, so that now the library has a number of pre-1801 imprints, as well as limited editions and publications of private presses. A librarian at the public library found a copy of the *Kama sutra*, which in those days was on the banned list in Australia. But the copy was a French edition, published by Isidore Lisieux. I taught myself French and

translated the book in three months. After that I acquired a copy of the *Ananga-ranga* (also in French) and I translated that too.

In 1979, when in my 47th year, I graduated with a degree in library studies and took up the position of librarian for the Australian Society of Accountants, and had my first book published, a history of Thebarton Primary School.

In the early 1980s an old and dear friend Marjorie Rapson left me a property in Lockleys in her will. At that time I had a house of my own at Henley Beach, and after considering the matter I decided to sell the home at the beach and take up my residence at Lockleys. I was left with sufficient funds to have a library built behind the house, so I drew up plans and engaged a builder. The result is the Wilmar Library, named after Marjorie and her first husband Will Brufton-Smith. Since the library had only been made possible by the bequest made to me, I decided it should be available for members of the public to use where there

was a genuine research need. Through the years I have helped a number of people, always giving my services free of charge.

In 1991 I was put in touch with Marie-Claire Bouhey, who had a pottery in Pezenas in the south of France. We corresponded, she writing her letters to me in French, while I wrote mine in English. In that way we learned about each other and found that we had interests in common, and after Marie-Claire spent time here, we were married in September 1992.

Marie-Claire moved on from pottery to painting, adopting the naïve style of the Douanier-Rousseau, and the Romanesque after the late medieval sculptor Gislebertus, and has had one or two successful exhibitions. She is currently a member of the Royal Society of Arts of South Australia. At first she produced linocuts, and then began working in gouache. The Wilmar Library bookplate is based on one of Marie-Claire's linocuts showing me reading in the Botanical Gardens.



Linocut bookplate for the Wilmar Library by Marie-Claire Ralph, 1990s

The Wilmar Library has produced a number of books. The first publication was *Fishing under sail*, by Ron Beck, an edition limited to 20 copies, numbered and signed. Marie-Claire's linocuts were used to make a special edition of Axel Poignant's book *Piccaninny walkabout*, which the library published in a National Library edition (limited to three copies, numbered and signed) under the title *The story of two Aboriginal children (Histoire de deux enfants Aborigènes)*. This book had originally been printed in French by the Wilmar Library in an edition of ten copies with original linocuts; these copies were distributed to family members in France.

Further information on the Wilmar Library is available on the librarything website at: www.librarything.com/profile/GlenRalph

Exhibition review

Australian Bookplates.
The Fire Station Print Studio,
Armadale, Victoria (3-13 April 2013)
Review by Graham H Ryles, Melbourne

This exhibition of 134 Ex Libris bookplates from a private collection featured well-known modern bookplate artists such Irena Sibley, Pro Hart, Robert Jacks, Vane Lindesay and

David Frazer. Designers of bookplates from the 'golden age' of Australian bookplates included Pixie O'Harris, Lionel Lindsay and Norman Lindsay.

Bookplates commissioned by renowned Australian ex libris collectors of the twentieth century such as R H Croll, Keith Wingrove and John Gartner were in the exhibition. The different processes used for making bookplates – etching, woodcut, pen and ink, etching and aquatint, computer assisted design, pencil and linocut – were seen to great effect.

Modern wood-engraved bookplates by David Frazer designed for Lyn Williams, Leigh Hobbs, Pro Hart and Geoff Ricardo show bookplates being relevant today as in past decades. Bookplates designed by the late Irena Sibley (winner of the 2008 Keith Wingrove Award for bookplates) included those for Prue Acton, Mirka Mora, Helen Garner and Brian Dunlop.

This exhibition of diverse contemporary and historical bookplates was pleasing to the eye. Plates were well mounted and clearly labelled. Many bookplates were 'one-off' seemingly produced as a gift. Exhibitors included exuberant works of students and children.

The exhibition can be seen as a precursor of the Australia Bookplate Design Award

2013, which will be held under the auspices of the Keith Wingrove Memorial Trust at the State Library of Victoria, Melbourne. It will include award categories for primary, secondary school students and tertiary students, as well as a category for the best international bookplate.

W H Emmett – Marxian economist and Mitchell bookplate engraver

By Jürgen Wegner, Sydney

Printing is perhaps the most neglected of subjects. Which is surprising when you consider that printing is also a kind of 'meta-industry'. Without it no other area of human endeavour would have been possible to any extent that it exists today ... without the invention by Gutenberg of printing from moveable type. Few records from this industry survive in Australia – neither company records nor personal archives. So, while looking for documentation at the National Library of Australia on type and type founding, I was delighted to 'discover' the personal papers of William Henry Emmett (1865-1951).¹

The printing industries are made up of a great number of specific trades, one of which is engraving. Engraving a century ago was not just for the production of illustrated matter. In the past, if you wanted to circulate a better class of announcement, you went to a commercial engraver who would create for you that letterhead, business card or billhead of quality and distinction. From wedding invitations to funeral notices and even 'at home' cards – all were engraved and then printed by the trade. Another staple of the trade in the latter nineteenth and early twentieth centuries would have been the production of bookplates. For further details on this subject see the recently published and excellent book *The complete engraver* by Nancy Sharon Collins.² Engraving was not a cottage industry but an important section of the printing and allied trades. The more prestigious examples were illustrated with scenes from the trade or views of the



Wood-engraved bookplate by David Frazer for Leigh Hobbs, 2004

residence or business premises of the client. Though purely reproductive, these pieces involved considerable artistry and many of the earlier examples are considered works of art today and are collected and shown in gallery exhibitions. Some craftsmen were also at the same time creative artists – as was the case with Emmett.

Details of the life of Emmett are fragmentary as no biographical material has been published that I could find. It would seem that he was educated in his craft in Birmingham. He subsequently moved first to Melbourne and then to Sydney. In both cities he worked as a hand engraver and his papers contain hundreds of fine example of work from this period – the late 19th century. They also contain several other works together with their copper plates which are works of fine art. In later life, Emmett developed an interest in Marxism and studied political economics. He was the author of several propagandist-style radical works published after the First World War as well as a large standard work on the subject of ‘Marxian economics’ published in 1925 by the major London publishing house of George Allen & Unwin.

Most of the papers deal with subjects

other than printing and especially with his political writings. However, there are many specimens of engraving in folders and albums which include one with the hand-lettered title *Specimens [by] W.H.E.* This contains mainly bound-in specimens of Emmett’s work as well as some loose leaves. The most interesting of these specimens is the large armorial bookplate of Sir David Scott Mitchell. A copy of this bookplate is reproduced in the recent history *Magnificent obsession : the story of the Mitchell Library, Sydney* by Brian H. Fletcher.³ The caption to this reproduction states that it is thought that the bookplate was engraved for Mitchell around 1900. No doubt Mitchell would have provided the artist with a sketch, it being of a traditional armorial design. However, is there any information as to the engraver of this famous Australian bookplate? I would imagine that not a great deal of material has survived about the trade aspects of Australian bookplate production. The album *Specimens [by] W.H.E.* contains three proof copies of this bookplate which identifies it as being by the hand of W.H. Emmett. Sir David Scott Mitchell’s famous bookplate is thus the product of a local hand engraver and Marxian propagandist.



Engraved armorial design by W H Emmett for D S Mitchell, c. 1900

[1] W H Emmett papers, 1883-1925, in the Manuscripts Collection of the National Library of Australia, MS 5187. For a more detailed account as well as its contents of engravings see my *Secret treasures. 3, The papers of the engraver*, W.H. Emmett in the forthcoming issue of *The shadow-land*, 2013, no. 46, pp. [4-12].

[2] Nancy Sharon Collins. *The complete engraver: monograms, crests, ciphers, seals and the etiquette of social stationery*. New York: Princeton Architectural Press, 2012.

[3] Brian H Fletcher. *Magnificent obsession : the story of the Mitchell Library, Sydney*. Crows Nest, NSW: Allen & Unwin in association with State Library of New South Wales, 2007, p. [vi]. At the time of writing (April 2013) a copy of his bookplate was available from the United States on eBay for US\$9.99.

The Stuart Babbage Bookplate

By Robert Scoble, Sydney

The impressive bookplate shown here belonged to the Reverend Stuart Babbage, a prominent Australian public figure and a much revered Anglican clergyman. It is an armorial bookplate, Babbage having been granted his arms and motto by the Lord Lyon King of Arms in 1958.

Stuart Barton Babbage (1916-2012) was born in New Zealand, a descendant of the remarkable polymath Charles Babbage, whose calculating machines were the direct precursors of modern computers. He did his theological training in England, and was ordained to the Anglican priesthood in 1939. After seeing the war out as an air force chaplain he moved to Australia, and was appointed Dean of Sydney in 1947, when he was only thirty. In 1953 he took up a position as Principal of Ridley College, Melbourne University’s theological college, at the same time becoming Dean of Melbourne. He remains the only person to have served as Dean in both major cities.

In the early sixties he moved to the United States to teach Apologetics and Church History, first in Georgia and later in Massachusetts. He returned to Australia in 1973 to serve for a decade as Master of New College at the University of New South Wales. His iconoclasm and liberal views ensured that he was twice overlooked in elections for Archbishop of

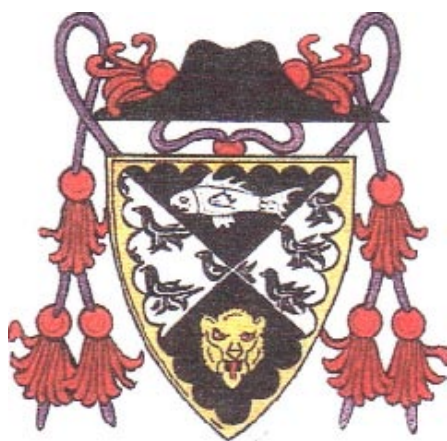
Sydney. He enjoyed an active retirement and was renowned as a preacher and as a host of uproarious dinner parties. He wrote seven books, including an enjoyable autobiography, *Memoirs of a Loose Canon*, and was appointed AM in 1995.

The blazon (that is, the description using correct heraldic nomenclature) of Stuart Babbage's arms is: *Per saltire Sable and Argent, semé of martlets of the first, in chief a fish naiant of the second and in base a leopard's face Or, a bordure indented Or.*

The fish is widely recognised as a symbol of Christianity. The martlets are stylised



Mechanically reproduced bookplate for S B Babbage



Michael McCarthy, depiction of coat of arms for S B Babbage

birds, always drawn without legs, and their inability to land can be taken to symbolise the constant flight of human imagination and the restless quest for knowledge and understanding. The leopard's head (depicted *affronté*, in heraldic parlance) represents strength, courage and resilience, qualities attributed by medieval bestiaries to the leopard, so named because it was reputed to be the irregular progeny of a lion (*leo*) with a mythical beast called a *pard*.

Babbage's motto, 'I Press On' is a quotation from Philippians 3:14: 'I press on toward the goal to win the prize for which God has called me heavenward in Christ Jesus.' Instead of a crest, Babbage added external ornaments: a hat with six *fiocchi* (tassels) to indicate that he was a priest, and a staff with a cross of St George to indicate that he was an Anglican chapter official, in his case a Dean.

The distinguished Australian ecclesiastical heraldist Michael McCarthy, in his superb book *A Manual of Ecclesiastical Heraldry*, produced his own version of Babbage's arms. Although he omits the motto and disdains the bookplate's depiction of the staff, his version is useful because, unlike the bookplate, it shows the colours of the field and the various charges:

McCarthy comments that, in Anglican heraldry, deans are allowed a black hat with two ranks of red *fiocchi*, but pendant from purple cords. 'Here a unique [Anglican] practice has been introduced,' he writes, 'not known in the Roman tradition: that of further differencing by means of altering the colouring of the cords.' The practice was introduced in late 1976 by the Earl Marshal, who issued a warrant entitling various lower-ranking clergy in the Anglican Communion to ecclesiastical hats and *fiocchi* denoting their status.

[This bookplate was present in a number of books sold at the Fine Music Book Fair held in Balmain Town Hall (Sydney) in April 2013. The Editor's copy was found in C A O Fox, *An anthology of clocks and watches* (Swansea, UK: privately published, 1947), inscribed by Fox to G S Babbage, 25 July 1947 – Ed.]

Bibliography

STUART BARTON BABBAGE. *Memoirs of a loose canon*. Melbourne: Acorn Press, 2004

BRUNO BERNARD HEIM. *Heraldry in the Catholic Church*. Gerrard's Cross, UK: Van Duren, 1978

CHARLES LOW (ed.). *A roll of Australian arms*. Adelaide; Rigby, 1971

LYON OFFICE. *An Ordinary of Arms*, Volume II. Edinburgh: Lyon Office, 1977

MICHAEL FRANCIS MCCARTHY. *A Manual of Ecclesiastical Heraldry*. Sydney: Thylacine Press, 2005

Notes and happenings

University of Technology Sydney
Library: Bookplate Design
Competition

As reported in *Newsletter* no. 27 (December 2012) the UTS Library had benefitted from the donation by Pat Corrigan AM of a small bookplate collection, and when I spoke with collection development librarians Stephen Gates and Brenda Linn it was evident the Library was both building the collection and promoting interest in bookplates among users of the Library. To this end, earlier in the year a competition was announced which was open to all students of the University to design a bookplate for the Library on the theme of the University as a Sydney city campus. The closing date for entries was 17 May and I was delighted to be invited to be one of the three judges of the competition, the others being Dr Kate Sweetapple, the University's Associate Head of Design, and Andrew Ensor, artist and Library staff member.

Shortly after the closing date, the judges met to view entries and decide the winner and runners up. Most of the works submitted were of a high standard as stand-alone designs and the best encapsulated the idea of a bookplate – in reality an artform unlikely to be familiar to the age group from which entrants were drawn – reflecting a commitment to exploring and understanding the essential concept of the bookplate. Happily, the three judges were

unanimous in their decisions as to the winner and runners up.

The award ceremony was held at UTS Library on 31 May and it was a joy to both view the entries displayed together and to be involved in presentation of the awards, as well as in speaking briefly and thus having a small opportunity of promoting the Society. Belinda Tiffen, Director Library Resources at UTS Library MC'ed the ceremony and after a short introduction handed over to Mark Ferson to say a few words and present prizes. The winner of the competition, Katherine Generalao, received a certificate and cash prize of \$600; her entry is reproduced here in the version, with University logo added, which will be used in the UTS Library. It shows a map-like representation of the campus located within the Ultimo area of Sydney with stylised pathways by which students make their ways to it. The three recipients of a commendation, who each received a certificate and \$100 prize, were Alinta Lim, Maryam Litkouhi and Julie Flestado.

Right: Winning computer aided design for the UTS Library by Katherine Generalao, 2013
Below: Bookplate design awards, UTS Library, 31 May 2013. (l-r) Stephen Gates, Brenda Linn, Belinda Tiffen, Julie Flestado, Andrew Ensor, Katherine Generalao, Mark Ferson, Alinta Lim

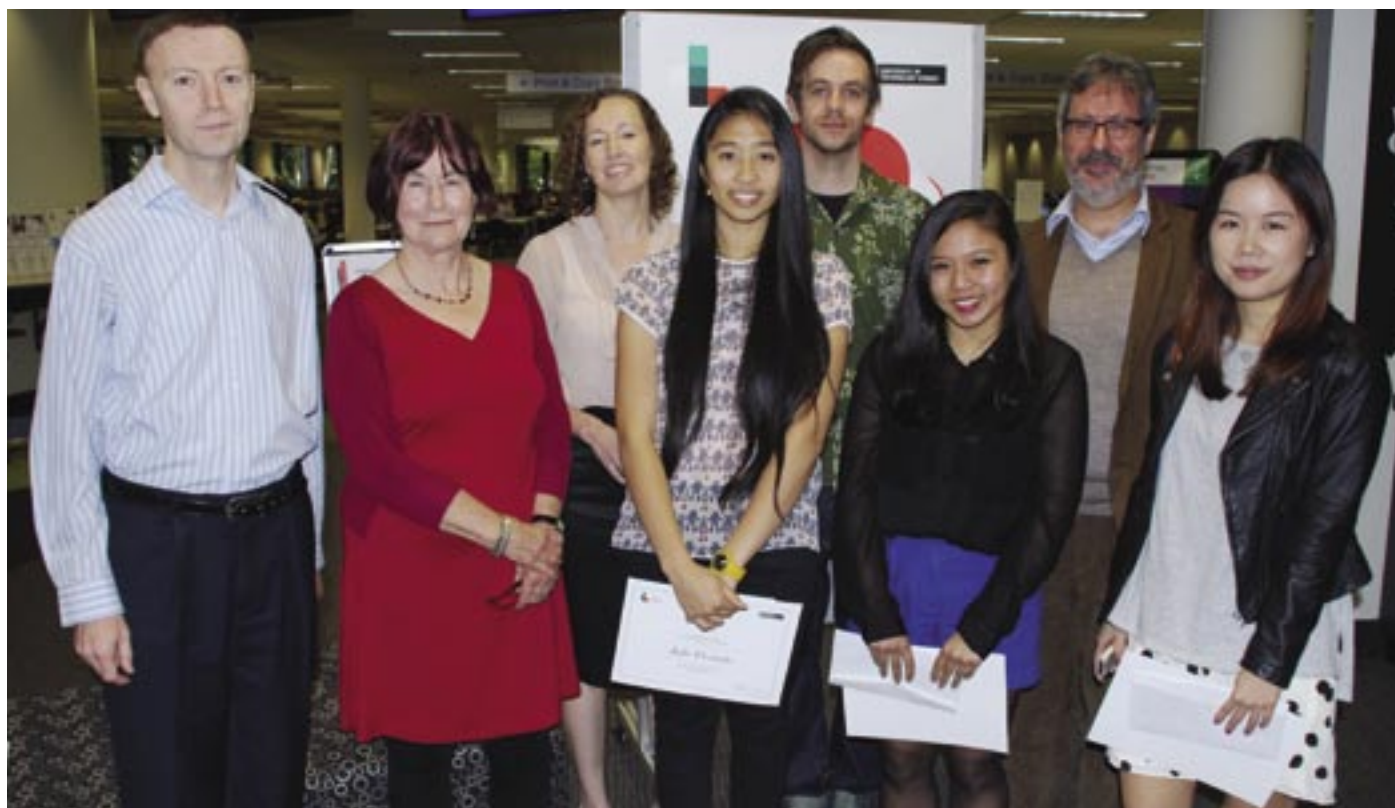
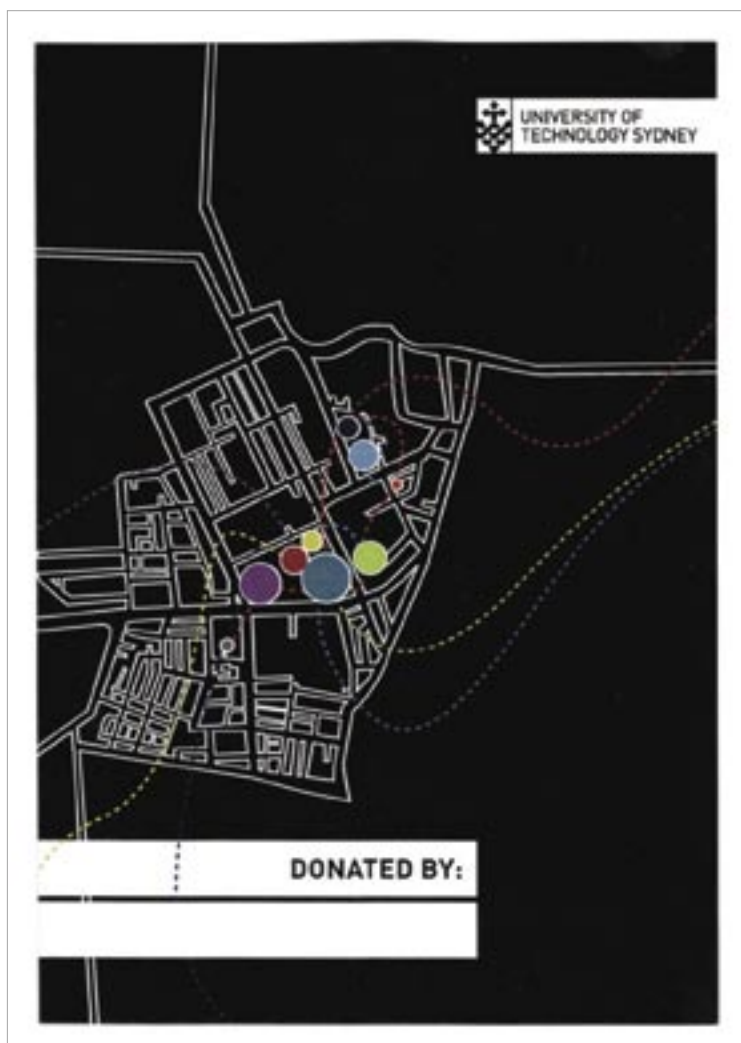


Photo: Dianne Garven, UTS

Recent publications

MARK FERSON AND STEPHEN SZABO. 'Not in Peake': Sir John Henry Butters. *Members Circular* (Australian Heraldry Society), no. 159, Mar.-May 2013; pp.10-11

Updated versions of article originally published in *Newsletter* no. 21, with additional heraldic information; describes and reproduces bookplate for the subject by C R Wylie.

MARK FERSON. Typographic bookplates. *Imprint*, vol. 48, no. 3, Spring 2013; pp.14-15

Brief survey of the subject depicting designs from the 1850s to 2010, by G Hay, B Rogers, R Holloway, T McLeod and C Florance. Includes a promotional notice for the New Australian Bookplate Society.

MARIA GALINOVIC. Literary art from revive with bookplates on show. *St George and Sutherland Shire Leader*, 25 July 2013, p.15

Article prompted by the New Australian Bookplate Society's first exhibition, held at Kogarah Library and Cultural Centre from 24 July to 11 August 2013

IAN JACK. St Andrew's College and its library. *Biblionews and Australian Notes & Queries*, nos. 377-378, Mar.-Jun. 2013; pp.21-34

Shows images of a leather book presentation label to the Rev Adam Thomson DD and the armorial bookplate of Dr A Jarvie Hood

R IAN JACK (ed). *The Andrew's book. St Andrew's College within the University of Sydney* (4th ed.). Sydney: Principal and Councillors of St Andrew's College, 2013; p.52

Shows the etched bookplate by Ella Dwyer for the Owen Upcott Williams Memorial Prize

CRAIG JUDD. Adrian Feint: a safe modernism. In, Deborah Edwards and Denise Mimocchi (eds). *Sydney moderns: art for a new world*. Sydney: Art Gallery of NSW, 2013; pp.110-113

This book accompanies the exhibition of the same name held at the Art Gallery of New South Wales from 6 July to 7 October 2013; shows on p.112 six Feint bookplates held in the Gallery's library and archive

STEPHANIE OWEN REEDER. The intimate and enigmatic bookplate. *National Library of Australia Magazine*, vol. 5, no. 3, Sep. 2013; pp.20-23

Images of designs by Lionel and Norman Lindsay, Pixie O'Harris, G D Perrottet and B Whiteley

ISOBEL TAYLOR. Edinburgh and its books in my collection. *Biblionews and Australian Notes & Queries*, nos. 377-378, Mar.-Jun. 2013; pp. 3-20

Shows armorial bookplate for Alexander Thomson of Banchory Esq.

JÜRGEN WEGNER. 26.19. Bookplates old and new (New Australian Bookplate Society). *NfB being the News from Brandywine*, no. 26, Aug. 2013 [archived at <http://ndhadeliver.natlib.govt.nz/content-aggregator/getIEs?system=ilsdb&id=1517808>]

Detailed review of the Society's first exhibition held at Kogarah Library and Cultural Centre from 24 July to 11 August 2013

Editorial

As noted in the Editorial to the previous issue, due to the pressure of time resulting from the need to prepare for the Society's first exhibition, I decided that *Newsletter* no. 29 would comprise the exhibition catalogue and that the current issue would be a bumper one. To that end, you will find a wide range of articles in the present September issue, contributed by many members and friends of the Society. We open with coverage of the Society's 6th Annual General Meeting, so greatly enhanced by John WThompson's talk on his copper engraved bookplates; there is a short report of the opening of the Society's first exhibition, held at Kogarah Library in Sydney's south; an article by New Zealand bookplate collector and one-time president of the Auckland Ex Libris Society, Jennifer Lamm, on the story behind an Australian bookplate she discovered in an antiques store in Toowoomba, Queensland; Glen Ralph describes the origins of his Wilmar Library and the surprising scope of its collections;

Graham Ryles reviews a bookplate exhibition held in April at the Fire Station Print Studio in the fashionable Melbourne suburb of Armadale; Jürgen Wegner relates how he stumbled across the solution to the century-old mystery of who designed the well-known armorial bookplate used in the books of the Mitchell Library's David Scott Mitchell collection; Robert Scoble, using his expertise in the heraldry of Australian ecclesiastics, tells us all there is to know about the bookplate for Stuart Babbage; and finally we give a short report on the bookplate design award organised by the University of Technology of Sydney Library and provide a listing of the quite large number of recent Australian publications concerning or depicting bookplates. My thanks go to all contributors and I wish to acknowledge their patience in seeing their articles finally published.

MF

NOTICE

Australian Personal Bookplates

Australian Personal Bookplates was published in 2000. Since that time there has been considerable research into the area of bookplates, some of those plates have now been identified as non-Australian and for others additional information is available, such as identification of the artist, description and dimensions.

In addition many new plates have been created together with plates that were not identified in time for the original publication. I have details of nearly 600 plates to date.

It is time for an update!

If you have had a plate created in the last 14 years, let me know and I can include it in the 'Addendum and Corrigendum'.

I will get back to you as to whether I have already included it, or need details.

I hope to publish the 'Addendum and Corrigendum' in early 2014.

I still have copies remaining of *Australian Personal Bookplates* and I am selling copies at the heavily discounted price of \$70 (incl. p&p).

Andrew Peake,
agpeake@gmail.com