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The origins of bookplate collecting in Britain

By the Editor

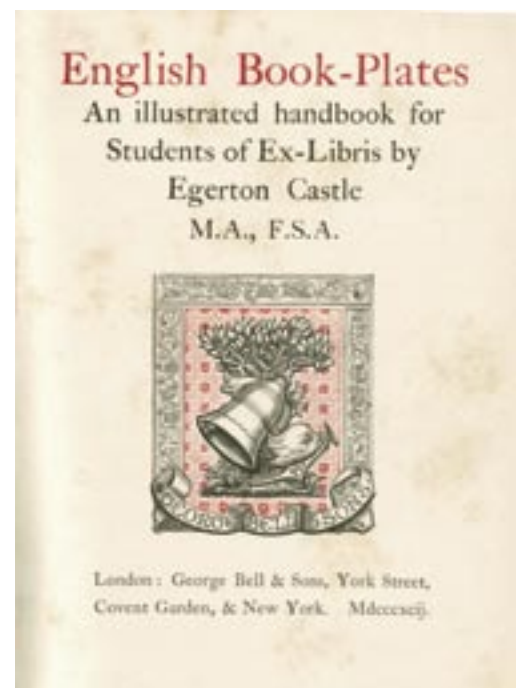
As Gordon Craig succinctly stated, ‘A bookplate is to a book what a collar is to a dog’, reflecting the essential function of the bookplate to identify the book’s owner. As early manuscript books were being written they were often embellished with the name or coat of arms of the owner at the beginning or as part of the colophon (or ending). As with any of the more portable possessions, the owner may have felt the need to write his or her name inside the book in case of loss. Warren opened his seminal work, *A guide to the study of book-plates (ex-libris)* (London, 1880) with the assertion that a written name was inadequate protection for a book, and later: ‘Next to an umbrella, there is no item of personal property concerning the appropriation of which such lax ideas of morality are current as a book.’

The book which warrants a bookplate is thus signified as a possession valuable enough for the owner to take the trouble of marking it with a bookplate. It may be supposed that, within the library of any particular individual who has a bookplate, only certain books of greater value to that individual are marked by a bookplate and those of lesser value are not. The engraved or etched bookplates commissioned in the mid-to-late nineteenth century from recognised artists and quality stationers were produced in small editions due to the softness of the copper plates and were expensive. A typical cost in 1917 for an engraved bookplate produced by the London firm of Messrs Bumpus was 20-40 guineas. As a result of both cost and limitation of edition size, bookplates which took the form of original prints can only have been used in the more precious volumes. Which style of bookplate a prospective owner decided on, and which artist to commission were, as with most other things, subject to fashion. Castle, in his *English book-*

plates (London: George Bell, 1892), squarely placed the use of bookplates in this context:

For some three centuries it has been considered “correct” to have a book-plate for use in the library in very much the same fashion as it was, and is, “correct” to have silver, and livery, and note paper adorned with monogram, crest or escutcheon. ... fashion has, until comparatively latter days, had as undisputed an influence on the composition and ornamentation of people’s ex-libris, as upon the shape of their clothes or the decoration of their silver ware.

Use of the term ‘book-plate’ seems to have become accepted in England somewhere during the eighteenth century. Bookplates early on were considered to have attractions for collectors, and after a gathering of interest in the late nineteenth century, the Ex Libris Society was formed in 1891 in London. Castle suggests the following



reasons for collecting bookplates at this time: an antiquarian-historical interest based on their existence for four centuries; aesthetic interest; heraldic and genealogical interest; association with a famous person; as a field of study concerning the various styles of bookplate designs; and as a distinct field of bibliophily.

The first recorded British bookplate collector was Miss Sarah Banks (1744-1818), sister of Sir Joseph Banks. Her collection of approximately 180 bookplates formed but a minute part of her ephemera collection which was presented to the British Museum after her death by her sister-in-law Lady Dorothea Banks. The first collectors on a larger scale and devoted particularly to bookplates were a Miss Jenkins of Bath, active in 1820, whose collection is now in the British Museum, and the Rev. Daniel Parsons (c. 1811-1887). Parsons had, in 1835, founded the Oxford Genealogical and Heraldic Society and in 1837, he wrote the first recorded article on bookplates in the Society's *Third Annual Report*.

The further examination of the Banks and Parsons collections provides evidence that collecting bookplates in this period evolved from the pastime of collecting or preserving coats of arms. The ephemera collection belonging to Miss Banks included coats of arms among the 19,000 items. The *Ex Libris Society Journal* for November 1899 contains a report of a visit to Downside Abbey, where Rev Parson had resided, some twelve years after his death, to examine the two albums containing Parson's collection of approximately one thousand bookplates. The copious marginal annotations in these albums, amounting to 'often twenty or thirty lines of the most minute writing, on the heraldry of the plates and the families to whom the quarterings belonged' strongly suggest that his main interest was in the coats of arms and the genealogy so indicated. Indeed, his second volume contained 'heraldic rubbings from the books in the Bodleian Library, [together] with every other kind of heraldic ornament he had gathered together in his life.'

Collecting armorials was also a genteel pursuit in nineteenth century New South Wales – the Belltrees Archives holds the



Crest album (London:W Mack) begun by Frederick Herbert Mendoza, Melbourne, 1886

'armorial album' (printed by Marcus Ward & Co., London) given to Mary White by her mother as a Christmas present for 1875, which she subsequently filled with coats of arms of individuals and institutions cut from letterheads. The album of largely armorial 19th century bookplates, once belonging to Edward Stack Esq of Willoughby (Sydney) and now held in the National Library of Australia's J A Ferguson Collection, was a gift, dated 1904, from an older bookplate collector, J A Dowling. In it, the bookplates are interspersed with heraldic emblems on paper which do not appear to have done service as labels for books.

Report from Auckland Ex Libris Society, 2012 and 2013

By Ian Thwaites, Auckland

New member Simon Alderson led off 2012 with a talk about marks of ownership. We were shown some fascinating examples including several inscriptions with intriguing possibilities for detective work and books with bookplates pasted on top of existing plates. Then followed John Denny, who, at his Puriri Press, took us through the stages of 'The Making of a Book', the first of three meetings with this general theme. Next came well known poet Riemke Ensing who delivered an entertaining account of several collaborative ventures in making

poetry books, including working with our own members John Denny, Tara McLeod and Beth Serjeant. She also provided several affectionate reminiscences involving our late member Ron Holloway. The final meeting on this theme was a talk by Kathie Hewitt on techniques of gilding.

In August and September we held two delightful 'Show and Tell' meetings, Bob Langholm told us about his correspondence with Japanese bookplate artist Eiichi Hirose. John Webster's chosen plate was an Australian one, that of G & N Ingleton of Parramatta, contained in 'Casual ramblings up and down New Zealand', by A Tramp (John Dickson Wickham, 1837-1919), 1891. Simon Misdale chose another Australian plate, that of D J du Temple (Donald James Temple of Bradfield, NSW). My own contribution was the book label 'Ex Libris W.A. Harding – Madingley', just acquired in a volume sold by Simon Alderson at the Going West Book Market. Walter Ambrose Heath Harding was a zoologist who studied leeches. His estate, Madingley Hall, is now the home of the University of Cambridge Institute of Continuing Education. Harding's daughter Rosamund was a respected music historian.

During 2012 there were also several opportunities to 'carry the bookplate flag'. Our Society had stalls at the Going West Book Market, Titirangi, and at the Mercy Spirituality Centre, Epsom, during the Auckland Heritage Festival. Bob Langholm and Simon Misdale demonstrated linocut techniques on both occasions. After the Festival afternoon, our bookplate panels were on show at the Epsom Library for a month, which was great publicity and also a welcome opportunity for Rie Fletcher and



Typographic bookplate by Ronald Holloway for Dorothy McDonald Ford, c. 1940s

myself to meet up with Mark Ferson who was over in Auckland at the time.

Our Christmas luncheon took place at The Bringham, Hobsonville, on Sunday 18 November. This was in fact the fifth time we had all enjoyed ourselves at this West Auckland venue.

2013 opened with an excellent talk from John Webster, always alert for interesting bookplates. In this instance he spoke about several which he had discovered in the fine book collection at Ewelme Cottage, Parnell, the historic house where John was custodian for 37 years. The June meeting was a 'Show and Tell', although members were permitted to stray a little, and talk about 'a book' if they wished. Simon Alderson brought along some fascinating German volumes from the 1930s, published by Insel of Leipzig, surely the forerunners of the much admired King Penguin series – the quality of the illustrations is superb. My topic was Merrill Moore (1903–57), the Boston psychiatrist (and poet), who was stationed in Auckland during WWII, helping to rehabilitate wounded American servicemen. Moore was an inveterate sonneteer and several volumes of his poetry were published in New Zealand. Finally, Jennifer Lamm showed us a bookplate by Francis Sidney Walker (1888–1972) for his wife Elsie, née Furner, (1887–1973), showing McTaggart's Farm in the Pymble, Sydney. Jennifer acquired the plate while on a visit to Toowoomba some years ago [see *Newsletter* no. 30].

The July speaker Juliet Hawkins is no stranger to our Society as she expertly fashioned the display panels for our 2008 bookplate display at Cornwall Park Information Centre. She is currently custodian of the Ernest and Marion Davis Medical Library and Lecture Centre, Auckland City Hospital. Juliet provided examples which drew on her wide experience in illustration, calligraphy, and exhibition design. Her versatility was demonstrated by several designs which were used for the famous Crown Lynn pottery and also by some striking screenprint work.

Freelance historian Deborah Dunsford was our speaker in August. Deborah's interests include the history of health and

medicine and she is currently interviewing nurses trained in the 1950s and 1960s as part of an oral history project. She spoke about the history of her own Auckland suburb of Milford. This was a carefully planned power point presentation about one of Auckland's most attractive seaside suburbs. Deborah thoughtfully allowed plenty of time for feedback from several ex libris members with considerable knowledge on the subject. A delightful talk.

In September members participated in two events. First, the Annual Going West Book Market at Titirangi War Memorial Hall on Saturday 7 September proved to be another great day with a splendid range of books for sale. Bob and Simon again demonstrated linocut techniques at our ex libris stand, and several other members supported us on the day. There was also an open day at the Mercy Spirituality Centre, Epsom, forming part of the Greenwoods Corner Heritage Festival celebration, Saturday 28 September. Bob, Simon and I represented Auckland Ex Libris Society, with linocut demonstrations, bookplate literature and our attractive display panels. I gave an illustrated talk on bookplates relating to the suburb of Epsom, which included many pleasing designs by Hilda Wiseman. And there were additional attractions including a fountain pen repair expert and weavers and spinners.

Lynn Dawson was the speaker on 20 October, our last meeting for the year. This was a wide ranging presentation from an established author who has conducted many creative writing courses and workshops and who established a charitable trust to develop reading, writing and literacy programmes at Mt Eden Women's Prison. Lynn also has an interest in bookplates which she wove into her interesting discourse.

A new venue was tried for our Christmas lunch and so we went to Café Palazzo at Karaka, Franklin where 30 members and friends enjoyed a fitting conclusion to another year.

All in all, 2013 was a good year. Thanks are due to Bob Langholm and Simon Misdale for their hospitality at several meetings and especially to Bob who capably stepped in as acting president. Also thanks to our



Line drawing by Juliet Hawkins for the Davis Medical Library, Auckland, c. 1990

excellent minutes secretary Marion Wood, our equally effective treasurer Judith Brebner and to our secretary David Greeney. Lastly, mention should be made of several other members who keep the bookplate flag flying with their continual and much appreciated interest and enthusiasm: Jennifer Lamm, John Webster, Jan Dickens, Rie Fletcher, Simon Alderson and Brendan Waters come especially to mind. We must never forget that we are above all a bookplate society.

Australian bookplate bibliography, 2012 and 2013

Mark J Ferson, Sydney

2012

- 1 ANNE GRAY. *Sydney Long: the spirit of the land*. Canberra: National Gallery of Australia, 2012; pp. 194-5

Catalogue images 105, 106 and 108 are respectively bookplates for R Irvine, S Chotzinoff and Sydney Long

- 2 LESLEY HARDING AND KENDRAH MORGAN. *Sunday's garden: growing Heide*. Melbourne: Melbourne University Publishing, 2012; p. 74

Linocut bookplate for Sunday & John Reed, by M S

- 3 KATHRYN LOVEJOY. Suki Art. Colourful connectivity. *Australian Artist*, vol. 29, no. 5, Nov. 2012; pp. 18-21

Describes approach to art and her interest in bookplates, with mention of the Society; shows artwork which was basis for the bookplate for Mark Ferson

- 4 [GEORGIA MARKAKIS.] On display – Pat Corrigan Bookplate Collection. *Axis UTS: Library News* Dec. 2012, issue 04; p. 12. Accessed on 22 Sept. 2012 at <http://www.lib.uts.edu.au/other/publications/axis/dec2011/index.html?pageNumber=1-11/>

Short note on this collection in the Blake Library of the University Technology, Sydney, showing a view of the bookplate display case

- 5 STEVEN MILLER. *Dogs in Australian art*. Adelaide: Wakefield Press, 2012; pp. 92-3
Reproduces images of four bookplates designed by G D Perrottet which feature dogs

- 6 ADRIAN MITCHELL. *Plein airs and graces: the life and times of George Collingridge*. Adelaide: Wakefield Press, 2012; pp. 48, 62, 74, 173

Some chapter headings are decorated with small images of Collingridge's wood engraved bookplates; scattered text references also.

- 7 LYNN REINACHER. Dream a little dream. *OUTthere Skytrans*, Apr.-May 2012; pp. 12-3

Features the work of Queensland artist Kathryn Lovejoy, who in interview highlights her membership of the New Australian Bookplate Society and her first personal bookplate commission

- 8 MICHAEL TASKER. Hunting and gathering ... and giving. *Look* (Art Gallery of New South Wales), Aug. 2012, pp. 32-3

Short article on art patron and collector Pat Corrigan with images of bookplates by John C. Goodchild and Lionel Lindsay

2013

- 1 NILAVAN ADAMS. Artist profile: Nilavan Adams. *Botanical Art Society of Australia Newsletter*, no. 51, Summer 2013; pp. 1-2

Shows the original painted design for the bookplate for M J Ferson (2013)

- 2 ANON. Portfolio: Australian bookplates exhibition. *Australian Artist Magazine*, vol. 29, no. 12, Jun. 2013; p. 4

Highlights a Melbourne exhibition and promotes the upcoming Australian Bookplate Design Award; images of plates by David Frazer, Lionel Lindsay and Irena Sibley.

- 3 ANON. Bookplate design competition. *Axis Magazine* (UTS Library), Dec. 2013; p. 10

Brief note of the 2013 competition with image of winning computer aided design by Katherine Generalao

- 4 ROGER BUTLER (ed.). *Stars in the river: the prints of Jessie Traill*. Canberra: National Gallery of Australia, 2013; pp. half title, 23, 146, 160, 168, 170

Evidence of Traill's interest in bookplate collecting and exchange and images of bookplates for herself and others

- 5 MARK J FERSON. Some items related to the development of the linocut as an art form, and to a well known Australian ballad that crossed the Pacific nearly a century ago. *Biblionews and Australian Notes & Queries*, no. 379, Sep. 2013; pp. 107-11

Shows the author's 1985 linocut bookplate for himself (p. 108)

- 6 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.

- 7 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.

- 8 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

- 9 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

- 10 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

- 11 CRAIG JUDD. Adrian Feint: a safe modernism. In, Deborah Edwards and Denise Mimmocchi (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

- 12 JOAN LAWRENCE. Mrs Frances Zabel of the Roycroft Bookshop and lost Rowe Street. *Biblionews and Australian Notes & Queries*, nos. 380, Dec. 2013; pp. 136-49

Shows wood-engraved bookplate by A Feint for Frances Zabel (p. 143).

- 13 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

- 14 CHARLES STITZ (ed.). *Australian book collectors: some noted Australian book collectors and collections of the nineteenth and twentieth centuries. Second series, part 1*. Melbourne: Books of Kells; Sydney: Green Olive Press, 2013

Stitz uses bookplates and other marks of ownership to illustrate many of the entries in this valuable contribution to the topic; covers subjects from A-I.

- 15 CHARLES STITZ (ed.). *Australian book collectors: some noted Australian book collectors and collections of the nineteenth and twentieth centuries. Second series, part 2*. Melbourne: Books of Kells; Sydney: Green Olive Press, 2013

Stitz uses bookplates and other marks of ownership to illustrate many of the entries in this valuable contribution to the topic; covers subjects from J-Z

- 16 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.

17 JURGEN 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

Characters in Australian bookplate history: Camden Morrisby

By Mark J Ferson, Sydney

Camden Morrisby (1893-1973), interested in literature, art and Australiana since early adulthood, was present at the meeting to form the Australian Ex Libris Society held in Sydney in May 1923 and was immediately elected to the committee. He gave extramural lectures initially, including to the Free Lance Club and the Women Writers' Association. Prior to becoming disaffected with the Society, he delivered talks at two of its meetings, on the first occasion reading a paper on the work of Herbert Cole and other bookplate artists to the 1932 annual general meeting. At the September general meeting the same year he gave a paper on 'Miscellanea' which excited the interest of the honorary secretary to pen the following description:

Mr Morrisby's paper was described by the writer as a typically discursive and wholly one-sided conversation between himself and Mr X, a student of bookplates. It was illustrated by about fifty plates and a dozen books. Among the plates were those of Charles Dickens, Sir Henry Irving and Dr Richard Strauss, and some recent designs by Miss Ella Dwyer and Messrs Gayfield Shaw and George Perrottet which led to an analysis and comparison of children's plates, linocuts and etched plates and their motifs. The books were all association copies and included several from the library of Robert Louis Stevenson.

Morrisby seems to have pursued a policy of promoting bookplates and the

Australian Ex Libris Society in as wide a variety of specialty magazines as possible. Between 1929 and 1933, his illustrated articles were published in the *Wentworth Magazine*, *All About Books*, *Desiderata*, *B[urns] P[hilp] Magazine*, *Australian Childhood* and *Australian Genealogist*, in all cases slanted to the appropriate readership. In addition, he wrote three articles in the series on bookplates which appeared in Tatlock Miller's *Manuscripts*: an introductory article; on the designs of Lionel Lindsay; and on the David Scott Mitchell collection; also an article on G D Perrottet's bookplates in the 1932 *Year Book* of the American Society of Bookplate Collectors and Designers.

Morrisby contributed in a more formal sense to the study of bookplates by compiling the first 'Bibliography of bookplate literature published in Australia' which was published in 1930 in the Australian Ex Libris Society's *Journal No. 1*. This formed the basis of Harry Muir's separately published *A checklist of ex libris literature published in Australia* (1942) which in turn prompted and formed the core of the present writer's bibliography *Australian literature on bookplates* (1988).

Dissatisfaction with the perceived dominance of the Australian Ex Libris Society by Neville Barnett to the detriment of bookplate artists led, in 1932, to the breakaway of a number of the society's members to form the New South Wales Bookplate Club. The key individuals in this development were Morrisby, who had suffered a recent falling out with Neville Barnett – the Morrisby papers contain a fragment of vitriolic verse 'Of Percy Neville Barnett, and his Ex Libris compilations' – and author and accountant Frank Clune, who became the Club's honorary secretary and treasurer. George FitzPatrick (see *Newsletter* no. 28) was elected president and the Club expressed its purpose as being to provide commissions for bookplate artists.

However, despite some success in this regard through ballots and competitions, few of the artists who stood to gain from



Wood-engraved bookplate by Lionel Lindsay for Camden Morrisby, 1922

the club's activities joined, and it seems that the financial and other obstacles to the club's existence were insurmountable. At its April 1935 meeting, the executive of the Australian Ex Libris Society decided that: 'as [the NSW Bookplate Club] seemed likely to cease to exist, its members should be approached with a view to their joining the Society.'

Peake records six bookplates for Morrisby, including designs by Lionel Lindsay, Harold Byrne and George Perrottet, dated between 1922 and 1941. He was a prolific letter writer and examples extant in public and private collections in Australia and overseas include correspondence with Lionel Lindsay, Margaret Preston, Patrick White, Eric Thake, Hilda Wiseman and John Gibson. All demonstrate Morrisby's generosity in his exchanges with fellow collectors, a willingness to critically analyse contemporary bookplate design, an encyclopaedic knowledge of bookplate lore from around the world, and a deep interest in art and literature.

Lionel Lindsay executed a wood-engraved bookplate for Morrisby in 1922. A series of letters from Lindsay to Morrisby written between 1918 to 1938 (in the Mitchell Library and the Sydney University Rare Books Collection) attests to their close and enduring friendship. This friendship was also reflected in Lindsay's dedicating

his *Twenty-one woodcuts* to Morrisby, and in a 1929 letter, Lindsay attempts to list his bookplates in response to a request from Morrisby. The bookplate depicts a scene from Boswell's *Life of Johnson*, in which the latter is alleged to have beaten Osborne, a London bookseller, over the head with a large folio, in response to an abusive tirade. Lindsay's bookplates were of international standard, and the Morrisby (or 'Johnson') bookplate became his most renowned design, reproduced in international magazines including the *Studio* and *Sphere*. In the words of art critic William Moore, the bookplate 'made new friends for its owner in different parts of the world' and led to Morrisby being invited to contribute articles to French and Czechoslovak bookplate journals.

In all, Morrisby collected bookplates over a span of at least 30 years, and gained an enormous amount of pleasure from them, as he recounted in an interview reported in the 6 August 1937 issue of *Wireless Weekly*:

And bookplates; I've collected 15,000 since 1922 – all beginning with my Lionel Lindsay engraving, from people all over the world. We exchange plates. I've written and lectured on the history of bookplates.



Engraved design for George Ernest Morrison, c.late nineteenth century

Notes and happenings

New members

I am pleased to report that we have had a number of new members join in the first months of 2014: Brendan Sforcina, Orchard Hills, NSW; Nadia Kliendanze, Inverell, NSW; Neville Field, Glasshouse Mtns, Qld; Zora Regulic, Wollstonecraft, NSW; Rob Muir, Perth, WA. Welcome to all, I hope you enjoy the *Newsletter* and any other bookplate activities of the Society or otherwise.

Recent publications

STEPHEN DUE. AMPI News. 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

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

Editorial

The variety of articles in *Newsletter* no. 31 on historical and contemporary aspects of bookplates prompted some comments from members; thank you very much for the positive feedback, it is always appreciated – and constructive criticism with suggestions for improvements will also be gratefully accepted. And speaking of historical bookplates, we have opened this issue with an introduction to how bookplate collecting began in Britain in the early nineteenth century and a few words on how it may have arrived in Australia. Continuing this theme, an article planned for a future issue will show how the wonderful on-line resource of the National Library of Australia's *Trove* newspaper digitisation project allows us to look back to early days of the various Australian colonies when printers and engravers advertised that they could supply bookplates. Your Editor has managed to finish the compilation of annual bibliographies for both 2012 and 2013, and in addition has returned to his masters thesis on bookplate collecting in Australia to present a further instalment of the 'Characters in Australian bookplate history', this time focussing on confidante of Lionel Lindsay and promoter of literature and bookplates, Camden Morrisby. Finally I would like to thank Ian Thwaites for breaking the tedium of your Editor's contributions to the current issue by providing in his 'Auckland report' a survey of the many wonderful talks and discussions held by the Auckland Ex Libris Society at its meetings in 2012 and 2013. MF



Publisher's advert at back of LT Meade, *A bunch of cherries* (London: Ernest Nister, 1898)