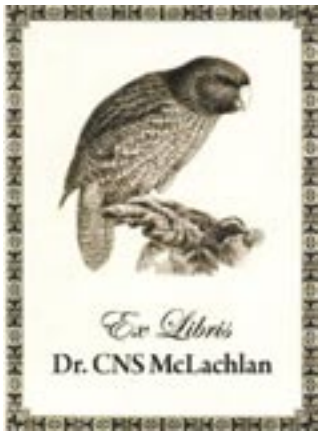


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See Editorial, page 6

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Photographic bookplates

James McCready, Auckland, New Zealand

We live in a world of colour, and our books and magazines are increasingly full of colour illustrations. Digital cameras, digitised images and colour laser copiers make the use of colour almost universal. It is time to put all this technology to use for our personal bookplates. Now it is possible for book lovers and bookplate collectors to make their own ex libris easily and cheaply; and also with artistic additions limited only by personal imagination and ability. What could be more satisfying than turning a favourite photograph into a very personal bookplate?

Procedure for making a photographic bookplate

1 First, go through those piles of **your own** photo prints to select some favourites. It is important that you have taken the photo. Using someone else's photo or illustrations from books or magazines without permission is almost theft of intellectual property and could well infringe today's copyright laws.

Remember to look closely at your photographs and try to find a better 'picture within the picture'. Use strips of white card or paper, moving them around to reframe and crop, thereby cutting out distracting parts.

2 Take your photo print to a copy shop to have it enlarged up to A4 size by a good quality laser colour copier. Today these give excellent reproductions, almost as good as the original, and very cheaply too (should be less than \$1 per copy). Get two or three copies to allow for trial and error.

3 Work on the laser copy. You can paint out areas with white acrylic paint, or modify the image artistically with acrylic colours. Alternatively, or in addition, white or coloured paper cutouts can be stuck on with stick glue, making a partial collage.

4 Reconsider the framing and the text to be added. Use a calligraphic pen or your computer to type your caption; just your name, with or without Ex Libris (or His/Her/My Book) and date. A title or inscription can be used as a lower border, or even right around as a frame. Make sure the edges are very straight and the right angles accurate.

5 Coats of arms, especially just the shield, badges and mottoes, can be cut out and also glued on effectively. As an alternative, a personal symbol from a coat of arms (or perhaps for some future coat of arms) can be adopted and used as a badge.

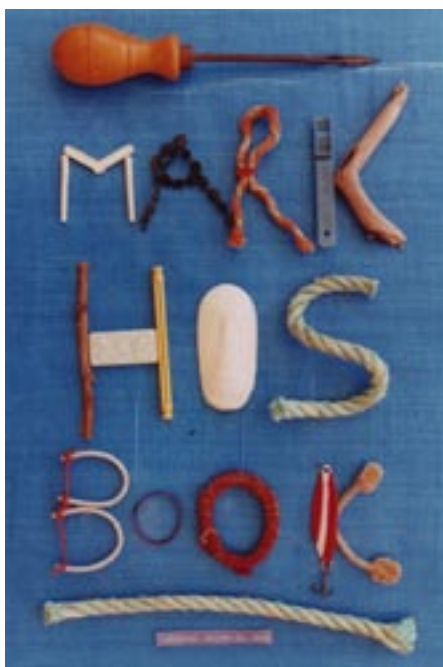
6 Finally, your final image, tidied up and trimmed to leave adequately wide margins, will



Photographic bookplate by J McCready for himself, 2005



Photographic bookplate by WVS Peckover for himself



Photographic bookplate based on found objects by M Ferson for himself, 2000

have to be taken back to the copy shop to have it reduced to a size to fit 4, 6, 8, 9, 10 or even 12 copies on an A4 sheet. Some laser copiers can do this automatically, but it may be necessary for you to make your own **Master Sheet**. From this numerous sheets can be printed out on self-adhesive backed paper (again for around \$1 a sheet.) Save the Master Sheet intact for future copies.

An example of this process is given (see page 1) to show possibilities and to stimulate

the imagination. However, it would be well to remember that simplicity is best – ‘too much spoils the flavour’ – so make sure your favourite photo is not overwhelmed by additions.

Photographic ex libris can become addictive, and you may find yourself on the lookout to spot likely views for the next effort. You could have a new plate every year to date your library acquisitions for each year. Think of the great increase in plates available for exchange!

Letter to the Editor

No. 10 on a non-bookplate and a bookplate

The last (June) issue of the *Newsletter* drew attention to things pasted in books that are not bookplates. The misuse of the term ‘bookplate’ by dealers to refer to an illustration taken from a book is common: there is, however, a more recent misuse of the term. When I wrote to Baroness Thatcher asking her if she used a bookplate, I received a reply from her Personal Assistant enclosing a ‘copy of the bookplate for *The Downing Street Years* designed by HarperCollins’. As can be seen from the illustration this is a plate with a blank space for the author’s signature. I have seen a number of these so-called bookplates offered on eBay. They are obviously a labour-saving way for publishers and authors to offer books ‘signed’ by their authors. However, the lack of any contact between the author and the physical book, and the fact that they could be stuck in any book makes them a poor substitute for a real signed copy. Lady Thatcher’s personal assistant subsequently confirmed that she did not use a personal bookplate.

It is interesting to compare the HarperCollins plate with the 1931 design for the Prime Minister’s Library at No. 10 by Sir William Rothenstein (1872-1945), engraved by Robert Sargent Austin (1895-1973). This library was started by J Ramsay Macdonald in 1931 with the gift of three of his own books. Each bookplate shows the famous No. 10 front door. The Rothenstein plate

is superior in terms of artistic conception with its more refined proportions and the framing devices adopted for the central pictorial panel. However, I have compared the two plates with the photograph of the door on the back of the dust jacket for *The Downing Street Years*: what the HarperCollins version lacks artistically, it makes up for in accuracy by including the bell pull on the right, the boot scrapers and the worn front step.

Sources: Letter from Mary Wakeley, PA to the Baroness Thatcher dated 13 November 2000 and subsequent email. The bookplate for the Prime Minister’s Library is No. 210 in *London Bookplates* by Brian North Lee (Bookplate Society and Forlaget Exlibristen, 1985).

Bryan Welch, London
5 September 2008



Thatcher ‘bookplate’ to accompany *The Downing Street Years*, HarperCollins, c. 1993

Australian bookplate bibliography, 2007

Mark Ferson, Lane Cove

A suitable time has passed in 2008, more quickly than any of us might have thought possible, and so it is now time to list entries describing material on bookplates published



Engraved bookplate by William Rothenstein for the Prime Minister's Library, 1931

in Australia during the 2007 calendar year. This continues the plan espoused in the June 2007 issue of the *Newsletter* (no. 5) to collate at a suitable time each year the items published in the previous year. Those of you who also view the Society's website from time to time will see my attempt to impose bibliographic order on this subject in the entirely more flexible and instantaneous medium of the internet. Please bear in mind that entries for previous years are being constantly unearthed (see, for example, the 'Notes and happenings' column later in this issue) and that I have not included articles published in this *Newsletter*. This is probably an incorrect bibliographic approach, but it seems to me that it would be somewhat circular to list items already in the *Newsletter* in a listing published in the *Newsletter*! Notwithstanding the Editor's own academic and promotional efforts, the increase in entries from seven in 2006 to 18 in 2007 suggests an increasing groundswell of interest in bookplates in Australia.

- 1 **BUTLER, Roger.** *Printed images by Australian artists 1885-1955*. National Gallery of Australia, Canberra, 2007, pp156-7, 166

This encyclopaedic and well-illustrated work notes the relationship between the English

between-the-Wars fine printing movement and Australian bookplate design of the same period. Images by A Feint and GD Perrottet

- 2 **CONTRIBUTORS, The.** The December 2006 Show & Tell meeting in Sydney. *Biblionews and Australian Notes & Queries*, no. 354, Jun. 07, pp50-7

One of the 'Showers' was M Ferson who handed around a copy of a book on the graphic arts of the Belgian Victor Stuyvaert, with his bookplate for JL Mullins reproduced

- 3 **DAVIES, Antony.** Telling a book by its (inside) cover. *Australian*, 14 Mar. 2007, Wealth 8

Jeff Bidgood pointed out to me this article, which tends to concentrate on the market value of some Australian bookplates at what, I have to say, seem to be inflated prices. But perhaps they are not, when they are viewed as original and perhaps rare prints by desirable artists such as Norman Lindsay and Adrian Feint.

- 4 **[ELLIS, Elizabeth & Paul Brunton].** *A grand obsession: The DS Mitchell story*. State Library of NSW, Sydney, 2007

Published in association with the exhibition of the same name, Mitchell's armorial bookplate features on the inside front cover and on p18

- 5 **FERSON, Mark J.** Australian bookplates of the 1890s: art nouveau experiments by Australian artists. *World of Antiques & Art*, no. 73, Aug. 07 to Feb. 08, pp134-6

The author draws comparisons between English art nouveau graphics of the 1890s, including bookplates promoted by *Studio* magazine, and early pictorial designs by N Lindsay, T Roberts, DH Souter, E Mort, S Long, J Shirlow and T Proctor

- 6 **FERSON, Mark J.** Blanche Milligan's bookplate letters. *Biblionews and Australian Notes & Queries*, no. 353, Mar. 07, pp22-5

Highlights of a small collection of papers of one of the earliest of Sydney collectors, spanning the period 1912 to 1932; with portrait, and designs by DH Souter and WP Barrett

- 7 **FERSON, Mark J.** Coleman Hyman and Australia's first bookplate exhibit. *Biblionews and Australian Notes & Queries*, no. 335 & 336, Sep. & Dec. 2007, pp118-123

Uncovers evidence of a bookplate exhibit loaned by Hyman to the Loan Exhibition of the Sydney meeting of the Library Association

of Australasia, October 1898; refers also to bookplate exhibits at the subsequent meeting of the Association, held in Adelaide in October 1900, loaned by WT Bednall and GG Shaw

- 8 **FERSON, Mark.** Bookplates for book lovers. *Good Reading*, Dec. 2007 to Jan. 2008, p22

Short history of Australian pictorial bookplates with a 'plug' for the New Australian Bookplate Society; illustrated with bookplates by Telma Dufton, Mary Keep, Tessa Morrison, GD Perrottet and DH Souter

- 9 **FERSON, Mark.** Preview – At home in the library: book arts in Australia between the Wars. *Spirit of Progress* (Journal of the Art Deco Society, Victoria), vol. 8, no. 4, Spring 2007, pp17-20

Selected text and images from the author's talk at the 9th World Congress on Art Deco, Melbourne, April 2007; reproduces bookplate designs by A Feint and GD Perrottet

- 10 **GAUNT, Heather.** The library of Robert Carl Sticht. *La Trobe Journal*, no. 79, Autumn 2007, pp5-26

Analysis of Sticht's large library based on his letters and compiled catalogue, depicts two of his 3 bookplates (p13), by Osboldstone & Co., Melbourne, and John Shirlow

- 11 **GOSLING, Andrew.** Jessie McLaren: an Australian in Korea. *National Library of Australia News*, Aug. 07, pp11-14

Bookplate marking a collection of books formerly belonging to McLaren given by her daughter Rachel Human to the NLA

- 12 **KRAAL, Diane.** *From Chatswood to Edo: the life and books of P Neville Barnett*. The author, Melbourne, 2007. Numbered edition of 30 copies.

This distillation of the author's doctoral thesis provides a fascinating glimpse into Barnett's life and the difficulties he faced in producing possibly the most beautiful books ever produced in Australia; his bookplate by Edward Warner reproduced on rear cover.

- 13 **NUGENT, Ann.** 'Ex libris' stories to tell ... *National Library of Australia News*, vol. 17, no. 8, May 2007, pp3-6

Dr Neil Radford kindly passed on to me his copy of the *NLA News* containing this beautifully illustrated and written article. The writer draws examples from the large bookplate collection of the National Library and really

brings to life the colourful owners of some of these plates.

- 14 O'NEILL, Vivienne. Reading and writing, in *Carter's Yesterday's paper: collecting ephemera in Australia*, John Furphy, Sydney, 2007, pp144-6

Brief section on bookplates, with 8 images, including those by E Renton, and N and L Lindsay

- 15 O'NEIL, Bernard & Peter Donovan. For the love of books: the Friends of the State Library of South Australia, 1932-2007, Friends of the State Library of South Australia, Adelaide, 2007, pp11, 15

Andrew Peake drew my attention to the publication of this book; depicts the bookplate denoting a donation to the State Library by the Friends as well as a design by C Wall

- 16 STEWART, Elaine. Eureka – it's a David Scott Mitchell. *atmitchell*, vol. 3, no. 2, Jul. 07, pp8-9

Describes library volunteers sifting through every book in the library to identify whether it had once belonged to DS Mitchell; depicts his armorial bookplate, with the motto 'Eureka'

- 17 TAYLOR, Alasdair. Fairies in the bookcase. A collection of collections of Scottish Gaelic storytelling. *Biblioneus and Australian Notes & Queries*, no. 353, Mar. 2007, pp4-21

Concentrates on books of tales, and their gatherers and compilers, with reproduction of the bookplate for Joan Campbell

- 18 WISHART, Alison. Ex libris: bookplates for our collections (Exhibition preview). *Imprint*, vol. 42, no. 3, Spring 2007, p3

Short preview of the State Library of Queensland exhibition, illustrated with a humorous modern linocut bookplate by Ron McBurnie and etched design by CW Sherborn for Robert Cutting

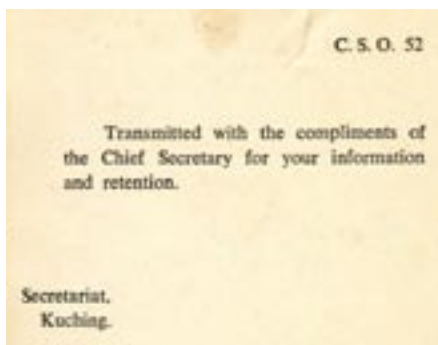
MF

Is everything stuck? (part 2)

Further to my article in issue no. 9 regarding the various labels that may or may not be bookplates but which do say something about the use of the volume, I have re-discovered two more examples of these not quite ephemeral items in my library.

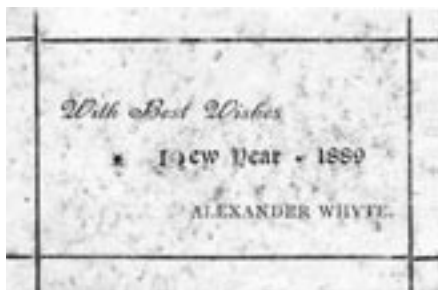
1 From the Chief Secretary, Kuching

This printed note, which transmits a simultaneous impression of formality and graciousness, is pasted into a copy of Sir Ivor Jennings, *The approach to self-government* (Cambridge University Press, 1956) marked by the neat rubber stamp of Rex Bookstore, Kuching. It appeals strongly to the probably utopian and unrealistic image in my mind of an ordered British colonial bureaucracy, with a form for every purpose (each with its own code), no matter how minor. Kuching in the now Malaysian state of Sarawak has a fascinating history, see www.kuching.net.my/history.asp?id=4



2 New Year greetings from Alexander Whyte, 1889

This label, pasted into *The evangelical succession. A course of lectures, delivered in St George's Free Church, Edinburgh 1881-2* (MacNiven & Wallace, Edinburgh, 1882) was most likely a gift from the book's author. Whyte's name does not appear in this volume, but a quick search of the British Library online catalogue reveals many works by Whyte including his *Ministerial efficiency. A discourse delivered ...* issued by the same publisher in 1884. See http://en.wikipedia.org/wiki/Alexander_Whyte



Notes and happenings

32nd International Ex Libris Congress

This is the biennial event organised by FISAE, the International Federation of Ex-Libris Societies, which promotes awareness of bookplates and convenes a biennial congress which is then hosted somewhere in the world by a member society. This year's Congress is being held in Beijing over 14-17 October, and is associated with a range of activities including opportunities for exchanging bookplates and two exhibitions: the 'Retrospective Exhibition of Chinese Exlibris Treasures' and the competitive 'International Exlibris Exhibition of World Famous Artists'. Unfortunately entries for artists wishing to submit designs closed many months ago. We will try to bring members news of the competition associated with the 33rd Congress in Istanbul in 2010 in a more timely fashion, so that artists may submit entries on time. The FISAE website is at www.fisae.org

Sint Niklaas international competition, Belgium

The citizens of the Belgian city of Sint Niklaas have developed a particular interest in bookplates, and their International Ex Libris Centre organises a biennial competition. This event occurs in the alternate year to the FISAE Congress, the next being in 2009. Bookplate designs entered in the competition must follow one of two themes, the book (in its broadest sense) and/or Saint Nicholas. Any printmaking technique is acceptable, there is a limit of 3 entries per person and each entry must comprise two identical impressions. Submissions must arrive before 1 November 2008 at the Internationaal Exlibriscentrum (Stedelijke Musea), Internationale tweejaarlijkse exlibris en kleingrafiekwedstrijd Sint-Niklaas 2009, Zwijgershoek 14, B-9100 Sint-Niklaas, Belgium. The Editor, if you contact him, will be happy to post or email you the multilingual entry forms.

Recently discovered articles and works on bookplates

1 d'Apice, Richard JW. The heraldry of Sir John Forrest GCMG (1847-1918). *Heraldry News* (Journal of Heraldry Australia Inc), no. 43, Nov. 2006, pp19-33

Detailed examination of use of arms by Forrest with reproduction of his bookplate by Wyon and an unattributed family design (article spotted by Andrew Peake)

2 'Ex libris bookplates', in Jenny Stubbs, Michelle Witheyman-Crump (eds). *Fuel your mind: Children's Book Week 2008*. Ipswich, Qld, Ipswich District Teacher-Librarian Network, 2008, pp12-13

Among ways of interesting children in reading, this section inspired by the bookplate exhibition at the State Library of Queensland October 2007 to January 2008.

3 Manchester, Rosemary. *Beloved physician – Lorimer Fenton Dods*. privately published, 1989

On p101 is reproduced the unsigned bookplate for Dods

4 McLean, Dineke. Book plates or ex libris. *Deckle Edge* (Newsletter of Papermakers of Victoria Inc.), vol. 18. no. 5, Sep.-Oct. 2006, pp10-11

Brought to attention by the ever vigilant Jürgen Wegner, this article encourages readers to design their own bookplates, illustrated with designs by Andre Vlaanderen and by primary school children

5 Tindal, Marilyn. [Letter]. *Deckle Edge* (Newsletter of Papermakers of Victoria Inc.), vol. 18. no. 6, Nov.-Dec. 2006, p11

A reader's response to the previous item, showing a calligraphic bookplate for her own use printed on hand-made paper

More on Adrian Feint

Richard King's biographical article on Adrian Feint in *Newsletter* no. 8 prompted much positive comment from readers. Coincidentally, when browsing in our local

library, where due to renovations the local history section was more than usually exposed to view, I stumbled upon the index to the Hazel de Berg oral history records, held by the National Library of Australia. One of the interviews was with Thelma Clune, wife of accountant and author Frank Clune and one time Kings Cross gallery owner, who I knew had had contact with Feint. Here is a small extract from the interview transcript which casts further light on Feint's circle and life:

One of our great friends amongst the artists was Adrian Feint. He became my son Terry's godfather. He was a frequent visitor, he did some beautiful book plates

for my husband and for myself and for the boys. He did the first little book plate for Tony very soon after he was born, and we had a long and delightful friendship. He was a contemporary of Dobell's. We had many meetings with him and the rest of the art world. I can't speak too highly of him, even when he was in his last illness he was almost instrumental in my finding the apartment that I now occupy, he lived next door in Ashdown, in Elizabeth Bay Road, and on a visit to him that I found this newly built apartment and decided to move from Vacluse after all the years we'd been living there.

(Hazel de Berg interview with Thelma Clune, 29 August 1977, transcript p14)

Berrima-Canberra 28-30 June 2008

This is the date my wife and I made a trip to Canberra to see a dancing competition, a weekend otherwise notable for a couple of book-related incidents. The first incident was an accident whereby we decided to enter a Berrima shop named 'The art of bookbinding' (Shop 2, 19 Old Hume Hwy, Berrima NSW 2577, tel. 02 4877 1705) and I drummed up the courage to introduce us and my interest in bookplates

to the owners, Hugo and Henni van Willigen. Hugo immediately dug around in the back of the shop and handed me a copy of his personal bookplate given to him as a birthday present in 1986, a linocut by Netherlands artist Rob van Eek. A lovely shop, with all manner of items associated with the book, and specialising in binding or restoring old but loved bound volumes. See www.artofbookbinding.com.au

The second incident, a planned one, was a visit to the National Gallery of Australia, to meet with the Senior Curator of Australian Prints (and probably Australia's foremost expert on the subject), Roger Butler. Roger has produced over a period of almost 30 years seminal works on the development of Australian prints, notably in the inter-War period. He has capped this effort off with the recent publication of two encyclopaedic volumes (a third is on its way) on the history of printmaking in this country; the most interesting to me being *Printed images by Australian artists 1885-1955* due to its small section on bookplates. This visit was my first opportunity to show Roger the fruits of the New Australian Bookplate Society and I am glad to say the Gallery has now taken out membership.



Linocut bookplate by Rob van Eek, Netherlands, for Hugo van Willigen, 1986

A plate that does turn up from time to time in bookfair books is one for The Women's Club, Beaumont House (Sydney). Over the years since first finding an example, I have mused on the Club, the building, the library and the bookplate's designer ME Sharp. Recently I spied in the Cornstalk Bookshop (Glebe) atop a pile of books a small volume by FE Hooper entitled *The story of the Women's Club: the first fifty years*, c. 1963. The book charts the vicissitudes of the Club in battling entrenched male views about the ability of women to run a Club, as well as the human and financial challenges of the Great Depression and two World Wars. Beaumont House was the purpose-built premises in Elizabeth Street, overlooking Hyde Park, occupied by the Club from 1925. In 1949 it is proposed to establish a library, a plan put into effect in 1950.

No further reference to the library is made in the book but the Club is still active and there is an email address on its website

www.thewomensclub.com.au, to which I sent an enquiry concerning the library and its bookplate. The next day I received a call from Mrs Kaylin Simpson-Lee, the Club's longest member (since 1952) and sometime Secretary, Treasurer and President. She identified the artist as Mrs (Madeleine E) Hey Sharp, and we presumed that the plate had been designed around the time the library was established. During her time as President in the early 1990s, Kaylin resurrected the use of the bookplate with addition of wording to allow recording of the name of the person presenting a book. Beaumont House had been demolished around 1989 to permit consolidation of a number of Elizabeth Street properties. The library aims to specialise in books written by or about Australian women. Kaylin invited me to visit the Club sometime, at which point I offered to give a talk on bookplates to the Club's 'Art Circle', if members showed interest in the topic.



Bookplate by Madeleine E Hey Sharp for The Women's Club, c. 1950

HERALDRY AUSTRALIA

Heraldry Australia is a society for those interested in all aspects of heraldry. Some NABS members may care to attend lectures by Somerset Herald of the College of Arms, London, to be held in late October/early November 2008 in state capitals and regional centres.

Further details may be found at www.heraldryaustralia.org or by telephoning 0431 701 055 or by writing to PO Box 107 LAWSON NSW 2783

Editorial

The bookplate which was to accompany Rie Fletcher's highlights of the McLachlan auction in Auckland arrived just after the previous issue went to press, but I am glad to reproduce it on the front page, courtesy of Rie and Mrs McLachlan. With this tenth issue of the *Newsletter* we continue the somewhat international, or at least trans-Tasman, theme set by the previous edition, by publishing Jim McCready's interesting and useful article which demonstrates how one may easily design one's own bookplates using a photograph of a favoured subject and a good colour photocopier. Both of these New Zealand member-contributors have provided further material but I regret it will have to be held over to future issues.

My mildly provocative piece on the status of the various labels stuck into books has prompted a further round on the topic from Bryan Welch on the subject of a Margaret

Thatcher 'bookplate' used to promote a volume of her memoirs.

Recently I stumbled across the website of the international ex libris federation FISAE and, noting a page for non-member societies to provide details, I sent information on the New Australian Bookplate Society. This stimulated an enquiry from the FISAE as to whether the Society wished to become a member of FISAE. I could not see any reason to refuse, so it seems our affiliation is to be formally proposed at the annual general meeting taking place during the FISAE Congress in Beijing in mid-October. Those members who have an international bookplate outlook will be particularly interested in the outcome of the this meeting.

Finally I must remind the majority of members who have not sent in an example, that I still need a copy of the bookplate they wish to have included in the Directory of Members.

MF