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Engraved bookplate by
Roy Cooney, 1993

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Some mid-nineteenth century typographic bookplates

By Mark J Ferson, Sydney, and Dennis Bryans, Melbourne

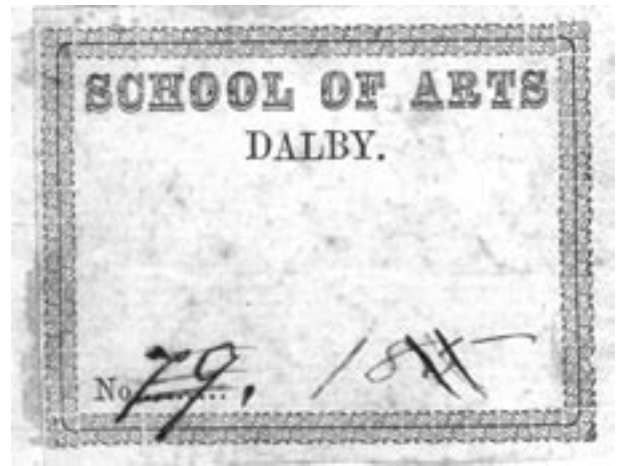
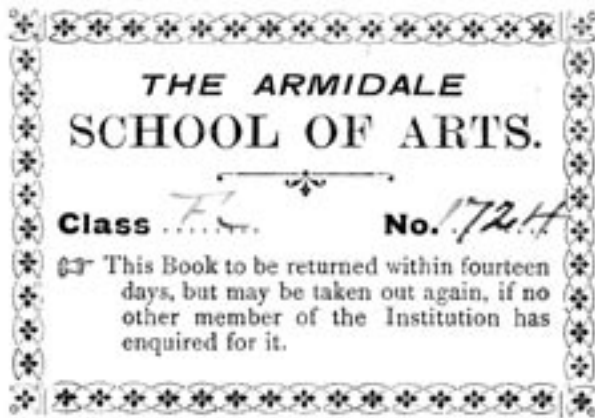
Due to a confluence of interests in bookplates and typography, the Editor collects typographic bookplates from around the world. Having previously written a brief introduction to the topic in *Fellows of the book*, which celebrated the fiftieth anniversary of *Bibliobooks*, it seemed appropriate to expand on this topic in the present edition of the *Newsletter*, at the same time serving to signal a further confluence, that between bookplates and library history. Not necessarily a new topic, but then again not frequently dealt with, library bookplates have been discussed, in the same compilation noted above, by the Editor's friend and bookplate mentor, and Society member, Jeff Bidgood.

We wish to use three examples of library bookplates to essay the subject of mid-nineteenth century typography. This is an area of relatively recent personal interest, as having begun with a passion for art deco typography, the good (amateur) historian has been working his way backwards through the art nouveau period and has now arrived in the altogether different milieu of the 1840s to the 1860s. This was more or less the period when mechanics' institutes and schools of arts began to be established in the various Australian colonies, following the British lead where they were

founded with the aim of providing education to the working classes, through provision of library facilities and a program of lectures on a range of serious subjects. Many of the buildings and a much smaller number of the libraries still exist, although the vast majority failed due to a lack of funds, and little interest among the intended audience of having their minds improved in their leisure time. Most were subsumed by municipal libraries once the free library movement gained momentum in the mid-twentieth century. However, up to the time of the First World War, mechanics' institutes and schools of arts were the main source of books for Australian readers.

The idea was transplanted from Britain to this country whilst it was still a series of convict settlements. Sydney, whose School of Arts was established in 1833 (and is still functioning) can only claim the second such institution. The first was founded in Hobart in 1829 as the Van Diemen's Land Mechanics' Institute, in which guise it remained until a name change in 1857 to the Hobart Town Mechanics' Institute. The bookplate shown, below, was most likely printed some time in the mid-to-late 1840s, or at the very latest, the early 1850s. Both the ornamented font and the looped border





appeared in *Specimens of printing types*, published in 1843 by V & J Figgins, Letter Founder, West Smithfield, London. Figgins type and ornaments were commonly used in early Sydney newspapers from the 1820s onwards. The border is simply given a number, 'Double Pica 16'. The ornamented type reading MECHANICS' INSTITUTE is called 'Two-Line Nonpareil Tuscan.'

Uncertainty in dating the print job from the catalogue date arises because foundry type often lay about in cases for decades and migrated from place to place when businesses failed or were sold. The fact that the Van Diemen's Land Mechanics' Institute bookplate has a border and display face from the same 1843 catalogue suggests (on the principle of guilt by association) that the type and border had not yet become separated from one another. The text type is a common Scotch Roman of the period, and on the evidence available is probably from the Figgins foundry, although, by 1843, Alexander Thomson of Sydney had commenced casting type of a similar pattern and may possibly have supplied it.

Armidale is a regional centre, now with its own university, located on the New England tablelands of New South Wales. The Armidale School of Arts was formed in 1859 and used rented rooms until enough money was raised by the management committee to erect a purpose built hall, opened in November 1863. Despite ups and downs, the School of Arts maintained its central role in the community until 1955 when a municipal library was opened;

the building remains in the ownership of Armidale City Council.

The Scotch Roman which provides the serif type on the Armidale School of Arts bookplate, above left, was undoubtedly one of the all-look-the-same fonts that were so popular for official documents for learned society proceedings, government reports and Acts of Parliament. Some were cast by Alexander Thomson and Davies Brothers in Sydney, but a host of other versions were imported from various British and American foundries in roughly equal proportions, and as will be noted, versions of these types appear in all three bookplates.

Our final example is the bookplate of the School of Arts which came to Dalby, on Queensland's Darling Downs, in 1863. There must have been some staff turnover, as the *Herald* of 8 March 1866 reveals an advertisement seeking applicants for the 'Office of LIBRARIAN and SECRETARY to the above institute. Salary, £40 per annum, with 5 per cent on all subscriptions collected.' This copy of the bookplate, illustrated above right, still nestles on the inside front cover of an undated (but later than 1847) Routledge and Sons edition of Lord Lytton's *Eugene Aram*, and records this volume as successively number 79, then 185 and finally 58 in the library's collection. The font used for the words SCHOOL OF ARTS can be identified as 'Argentine', issued about 1860 by Robert Beasley of the Fann Street Foundry, London.

This shows that new type designs were very likely being ordered from Britain

and used contemporaneously with the job printing done for newly established Armidale School of Arts and Van Diemen's Land Mechanics' Institutes at Hobart. 'Argentine' became a popular generic face frequently copied by other founders on both sides of the Atlantic. According to American typographic historian Steve Saxe, 'Argentine' first appeared in the United States in MacKellar Smiths and Jordan's 1871 specimen book and in the Boston Type Foundry's 1876 specimen book and was called 'Ornamented' in both.

Hence three Australian school of arts bookplates, undated, and two of them no longer attached to their books with the clues this may have given. On the evidence of the history of their respective institutions and of the appearances of typefaces and typographic ornaments thereon, we believe that they came into being in the period from about 1845 to 1865. Do YOU have any typographic bookplates from the Victorian era?

Acknowledgement

We wish to acknowledge the assistance of Steve Saxe, of White Plains, New York in dating typefaces referred to in this article.

Further reading

Mark Ferson, 'Typographic bookplates', in Brian Taylor, ed., *Fellows of the book*, Sydney, Book Collectors' Society of Australia, 2000, pp.205-18.

Jeff Bidgood, 'Lending library plates', in Brian Taylor, ed., *Fellows of the book*, Sydney, Book Collectors' Society of Australia, 2000, pp.219-31.

Stefan Petrow, 'Australia's first mechanics' and its very different sister', in *Mechanics' institutes: the way forward* (conference proceedings), Melbourne, Department of Infrastructure, 1998.

Sydney Mechanics' School of Arts, 'Schools of arts in New England and North-West of New South Wales', accessed online on 1 Jan. 2007 at www.sydneymsa.com.au/project/armidale.html

Derek Whitelock, *The great tradition: a history of adult education in Australia*, Brisbane, UQP, 1974.

Eddie Clarke, *Technical and further education in Queensland: a history 1860-1990*, Brisbane, Department of Education, 1992.

Mac McGrew, *American metal typefaces of the twentieth century* (2nd ed.), New Castle, DE, Oak Knoll Books, 1993, p.341.

Auckland report: 'Every picture tells a story'

We reprint here Ian Thwaites' introduction to his public lecture delivered at the Auckland Museum Institute on 8 September 2007.

Well first of all, I must congratulate Library Manager Bruce Ralston, library and display staff and above all Phillip Allen, for making possible the splendid bookplate exhibition *Every Picture Tells a Story: Exquisite Ex Libris, 1900-1950*. This is the first time for many years the Museum has mounted a full-scale display of its bookplate treasures and it is fitting now that younger generations in particular are going to be able to enjoy the delights of the Percy Neville Barnett Collection, arguably the finest bookplate collection in Australasia.

I will now spend a moment or two on definitions. Some of you may be wondering just what bookplates are and why one would want to make them a subject of study or display. Basically, bookplates or ex libris (Latin: 'from the books,' signifying 'from the collection or library of') are labels pasted inside a book to denote ownership. Printed bookplates date back to the 15th century and, until the 19th century, they were almost exclusively of the armorial variety, that is they showed coats of arms of the book owner, thus singling books out

from others belonging to someone else. Until the advent of large scale printing in the 19th century, books tended to be owned by the wealthy and were found mainly in large private libraries.

With the rise of printing technology more books were published and book ownership became something which was possible for many more in the community. Accordingly, although on a relatively modest scale, the demand for bookplates also rose. In the late 19th and early 20th centuries a different type of bookplate came into prominence, the pictorial plate. From the 1920s, instead of coats of arms, artists produced a wide range of designs, portraying on each bookplate subjects associated with the plate owners, whether they were individual persons or institutions.

Hand-in-hand with this interest in pictorial designs came a rise in the hobby of bookplate collecting, and the discovery that pictorial bookplates could be produced by new, interesting and accessible techniques such as line drawing and linocutting. And of course there are many other methods available to the bookplate artist, including woodcuts, wood engravings and etchings.

The art of bookplate design now became a subject for study and bookplate societies were formed, especially from the 1920s onwards, to foster the design, collecting, exchange and study of bookplates. By the 1930s the small item known as the pictorial bookplate was the focus of societies, exhibitions, books and periodicals in many countries. In New Zealand, bookplates became an accepted, if relatively minor part of the art scene.

Two ex libris societies were formed in New Zealand, both in the same year, 1930, in Wellington and Auckland. During what we now call the Golden Age of Bookplates, roughly 1920-1950, these two small active and lively groups fostered bookplate study and collecting. For various reasons, the Wellington society closed by the late 1950s. Auckland Ex Libris Society, however, which began as Auckland Branch, New Zealand Ex Libris Society on 27 November 1930, is still going.

My friend and former Auckland Museum library colleague Rie Fletcher and I compiled its 75th anniversary history book two years ago. Our small Society has survived by meeting in private homes and in recent years at Kinder House in Parnell. We are rather proud also of the fact that we have organised initiatives such as linocut and wood engraving workshops to try to ensure that the traditional methods of bookplate design are not lost. Another reason for our longevity is that since 1932, the book arts in general and not just bookplates have been allowed as topics for study and discussion. And, I might add, we do enjoy ourselves immensely.

In 2001 I wrote the first large scale book about New Zealand bookplates, called *In another dimension: Auckland bookplates 1920-1960*. This handsome publication, for which I must credit John Denny and his Puriri Press, serves two main purposes. It is a catalogue of bookplates produced by many of our best-known designers of pictorial plates, such as Hilda Wiseman and Mervyn Taylor. And it also tells the stories of the artists and the plate owners, something of their lives and achievements.

For me, much of the fascination of the bookplate is their personal nature. So often pictorial bookplates capture something special about the artist and/or owner. Writing about the Golden Age of Bookplates has for me been a wonderful journey in biography, identifying and searching for details about interesting New Zealanders of the 1920-60 period and testing my genealogical and library skills to the full. It is rather like researching a very extended family. And of course I have been helped by so many people.

Now I am going to take you on a brief biographical journey, looking at linocuts, woodcuts, wood engravings and line drawings of the Golden Age of New Zealand Bookplates and some later items, and giving you inside stories about the artists and the plate owners.

I want to thank Bruce Ralston, Phillip Allen, Alison Barnett, John Denny, Jennifer Lamm and others who have made this lecture

possible. I hope you enjoy these images – if you do, look out for my forthcoming book on *My favourite bookplates* which I hope will come out next year. And if you would like to consider joining AELS please get in touch with us – a warm welcome awaits you.

Auckland Ex Libris Society, Box 96-175 Balmoral, Auckland 1342, New Zealand. Or ring our treasurer Merle Williams +64 9 620 6729 or myself at +64 9 638 7179.

Letter to the Editor

Congratulations on the sustained high quality of the *Newsletter*. It is great reading – and thank you also for allowing New Zealand content. It is much appreciated. I am sorry to write in a negative way but I feel I must correct an inaccuracy, or rather a misapprehension, caused by an item in the June *Newsletter*.

Andrew Peake in his letter to the Editor states 'Ian Thwaites is not quite correct in placing Ronald Holloway as the second most prolific bookplate artist in New Zealand. He has in the last year been eclipsed by James McCready, whose output by 2007 was 117 ...'

Andrew unfortunately does not quote the source for his assertion. Here is what I wrote in *In another dimension: Auckland bookplates 1920-1960*; [Speaking about Hilda Wiseman] ... 'No New Zealand artist other than Ronald Holloway even approaches 80 plates.' And elsewhere in the same volume, '... in a total of 100 plates he has achieved a style which reflects his interests such as typography and heraldry ...'

But these statements were made in the first and second editions of my book which appeared in 2001 and 2002. I would of course not make the same assertion in 2007. Unfortunately that is the impression which Andrew's statement creates. Short of clairvoyant qualities I can't imagine how I could have written otherwise.

Having said all of that, I wish to congratulate Jim on his achievement. His

plates are skillfully and accurately fashioned and a joy to the eye. He was kind enough to design my own plate in 2005, one of those I chose to exhibit during my recent Auckland Museum Institute public lecture on 'Biography through bookplates.' Andrew Peake is someone who has done so much to advance our knowledge and understanding of bookplates, and I am sorry to write in this vein.

*Ian Thwaites, Auckland,
14 September 2007*

Notes and happenings

Exhibition: *Ex Libris: bookplates from our collections*, 1 October 2007 – 28 January 2008, State Library of Queensland, Stanley Place, South Bank, Brisbane
www.slq.qld.gov.au/whats-on



The exhibition 'features the bookplates of celebrated artists, writers, celebrities and even royalty, including Patrick White, Ethel Turner, Dorothea Mackellar, Brett Whiteley, Lloyd Rees and Norman and Lionel Lindsay. Peek into their personal lives and interests through their bookplates. Contemporary Australian bookplate artists represented in the exhibition include Ron

McBurnie, Rosalind Atkins, Irena Sibley and Michael Kempson.

'BookCrossings is a world-wide movement encouraging people to read books, release them 'into the wild' and then follow their journey and the lives they touch via the website. www.BookCrossing.com produces a range of bookplates that explain that the book is not owned by anyone but is freely available to whoever picks it up. In this way, the BookCrossing bookplate performs the opposite role to that of a traditional bookplate. These books have passports.

'President of the New Australian Bookplate Society, Dr Mark Ferson, will give a presentation on Australian bookplates on Friday 18 January 2008 at the State Library. Other events include contemporary bookplate design with Ron McBurnie, a printmaker and visual artist, at the State Library on 8 November from 12 noon. This event is free but bookings are essential on 07 3842 9892. There will also be guided tours of the exhibition with the curator and Art Librarian.'

Exhibition: *Every picture tells a story: exquisite ex libris 1900-1950*, 7 September to 28 October 2007, Pictorial Gallery, Auckland War Memorial Museum
www.aucklandmuseum.com

'Auckland Museum has one of the finest collections of bookplates in the Southern Hemisphere, and this is the first time these holdings have been seen at strength since the 1950s ... The exhibition will survey the recurring motifs, or themes, of pictorial bookplates of the era showcasing their excellence and the rich veins of expression artists and patrons have favoured. Visitors will see personal bookplates offer outstanding images distinguished by the attractiveness of their design and illustration. They will gain the impression that bookplates are an art form inhabiting a pictorial space between the precise imagery of stamp design and the expressiveness of limited edition art prints.'

Sale of the bookplate library of the late Brian North Lee

The extensive library of Brian North Lee (1936-2007) whose death was noticed in the March 2007 issue of the *Newsletter*, has been catalogued by Dr John Blatchly of the Bookplate Society (UK) and is for sale through Claude Cox Old & Rare Books, 3-5 Silent Street, Ipswich IP1 1TF, United Kingdom. As Tony Cox recounts:

So it was that I followed in the footsteps of numerous artists, collectors, dealers and enthusiasts of many & varied persuasion, in visiting Brian at home in Barrowgate Road, Chiswick. In a room lined with books, papers, prints & watercolours, he somehow found the energy to josh me for dealing rather than collecting, and question my sanity for being prepared to catalogue all his 'junk and scribbles' which of course he knew would be eagerly sought by bookplate collectors worldwide.

Prices seem very reasonable, especially considering the provenance. I acquired two items of Australian interest from this catalogue (No. 178, Summer 2007): *The bookplates of G D Perrottet, Adelaide*, Wakefield Press, 1942; and issue no. 7 of the *Book Handbook* (1948) which contains an important article (published posthumously) by Melbourne bookplate collector and promoter R H Croll (1869-1947) entitled 'Australian book-plates, some makers and owners'. Each has a different B N Lee bookplate pasted in. Tony Cox tells me that about half the catalogue has been sold (as at 14 September) and that he would be happy to receive orders or requests for the catalogue from members. The bookshop can be contacted by telephone/fax at +44 1473 254 776 or by email on books@claudcox.co.uk

Recent articles and works on bookplates

1 [Elizabeth Ellis & Paul Brunton], *A grand obsession: The D S Mitchell story*, State Library of NSW, 2007.

Published in association with the exhibition of the same name, Mitchell's armorial bookplate features on the inside front cover and on p.18.

2 Mark J Ferson, 'Blanche Milligan's bookplate letters', *Bibliotexts and Australian Notes & Queries*, no. 353, Mar. 07, pp.22-5.

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 D H Souter and W P Barrett.

3 The contributors, 'The December 2006 Show & Tell meeting in Sydney', *Bibliotexts and Australian Notes & Queries*, no. 354, Jun. 07, pp.50-57.

One of the contributors was M Ferson who handed around a copy of a book on the graphic arts of the Belgian Victor Stuyvaert, with his bookplate for J L Mullins reproduced.

4 Mark J Ferson, 'Australian bookplates of the 1890s: art nouveau experiments by Australian artists', *World of Antiques & Art*, no. 73, Aug. 07 to Feb. 08, pp.134-6.

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, D H Souter, E Mort, S Long, J Shirlow and T Proctor.

5 Heather Gaunt, 'The library of Robert Carl Sticht', *La Trobe Journal*, no. 79, Autumn 2007, pp.5-26.

Analysis of Sticht's large library based on his letters and compiled catalogue, depicts two of his 3 bookplates (p.13), by Osboldstone & Co., Melbourne, and John Shirlow.

6 Andrew Gosling, 'Jessie McLaren: an Australian in Korea', *National Library of Australia News*, Aug. 07, pp.11-14.

Article depicts a bookplate marking a collection of books formerly belonging to McLaren given by her daughter Rachel Human to the NLA.

7 Diane Kraal, *From Chatswood to Edo: the life & books of P Neville Barnett*, Melbourne,

the author, 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.

8 Elaine Stewart, 'Eureka – it's a David Scott Mitchell', *atmitchell*, vol. 3, no. 2, Jul. 07, pp.8-9.

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

9 Alison Wishart, 'Ex libris: bookplates for our collections' (Exhibition preview), *Imprint*, vol. 42, no. 3, Spring 2007, p.3.

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

Designer profile

No. 3: Vane Lindesay (1920-)

The subject of this profile, who was born in Sydney and now lives in Melbourne, has had a long, distinguished and much-awarded career in graphic arts, including cartooning and book design. After nearly twenty years as Vice President of the Australian Cartoonists' Association (formerly the Australian Black and White Artists' Club), Vane was invited in 2004 to become Patron of the Association. He has also contributed enormously to recording the history of graphic arts in Australia; his major published works include *Inked-in image: a social and historical survey of Australian comic art* (1979), *The way we were: Australian popular magazines 1856 to 1969* (1983), *Drawing from life: a history of the Australian Black and White Artists' Club* (1994) and *Stop laughing, this is serious!: the life and work of Stan Cross* (2001). Vane also appears to have a significant collection of

black and white art which he tantalisingly uses to illustrate his various articles and books. Vane writes:

The genesis of my life-long calling, that of a graphic artist and humorous illustrator, was when, as a soldier returned from bombed Darwin, I was transferred to the Australian Army Education Service. This specialist unit, consisting of journalists and artists, produced a magazine for the forces called Salt (for Sea Air Land Troops) where I served a wonderful apprenticeship preparing illustrations, some humorous in both black and white, and in colour, and eventually was promoted to senior artist.

At the end of World War II I had three years travelling Europe gaining experience, and on returning to Australia secured a staff position, and was appointed Head Artist on the now defunct Argus

(Melbourne) newspaper. After it was closed down in 1957 I set up my freelance practice principally designing books for the commercial and University presses. Apart from humorous illustrations to Alan Marshall and Bill Wannan's folk, bush yarns and tall stories for the Australasian Post – where for just forty-seven years my illustrations appeared in every issue amounting to 2,500 drawings – I do not work outside of Australian book publishing.

As for the bookplates I have been commissioned to design, I find that letterpress suits my style where often detail and texture are essential. The humorous approach to ex libris plates is not something new although not common with Australian designers of these personal and fascinating labels. Of the few, Norman Lindsay is best remembered

for his pen and ink koala bear bookplates. It was with pleasure and alacrity that I accepted the commission from the fine print book publisher and collector of bookplates Robert Littlewood to design a series of ex libris plates for nominated book lovers. Although there appears to be no set rules for ex libris designing, my approach is to humorously depict the major interest of the subject, be it collecting paperclips or growing bananas. To this date I have produced for Robert Littlewood eight individual bookplates and look forward to the opportunity of producing many more.

The eight designs are for: Betty and Jeff Bidgood, Peter Cram, Derham Groves, Edwin Jewell, Nancy Johnson (2), Pamela Keating and Robert C Littlewood. A book on Vane's work is currently in preparation by Robert Littlewood.

Further reading

Lindsay Foyle, 'Vane Lindesay – Patron,' *Inkspot*, no. 42, Spring 2004, p.22.



Pen-and-ink design for Pamela Keating by Vane Lindesay



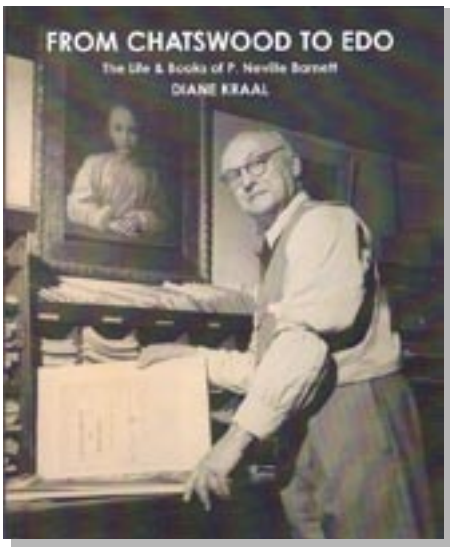
Pen-and-ink design for Peter Cram by Vane Lindesay



Pen-and-ink design for Derham Groves by Vane Lindesay

Book review

By Andrew Peake, Adelaide



From Chatswood to Edo: the life & books of P Neville Barnett, by Diane Kraal, privately published, Melbourne, 2007. (\$30, see 'For Sale' page 8)

For anybody interested in Australian bookplates, P Neville Barnett stands out. He was the writer and publisher of four major texts on bookplates, plus a number of other publications, and the Honorary Secretary and Editor for the Australian Ex Libris Society during much of its existence from the 1920s to the 1930s and its demise.

Many would have assumed, as I did, that he must have been a wealthy dilettante, who had the money and time to pursue his passion. His passion started with bookplates but soon extended into the realm of Japanese woodblock prints and here too he published limited edition publications.

The Book Collectors' Society of Australia publication, *P Neville Barnett: Australian genius with books: A volume of essays issued on the 50th anniversary of his death*, (Mark J Ferson, Editor, Sydney, 2003), brought together all that was then known about Barnett, but he remained an enigmatic

character with many questions about him unanswered.

Diane Kraal's privately published and short-run publication (only 30 numbered copies) answers most of these questions. The subject of her PhD thesis at Latrobe University, she has provided the broader public with a synopsis of her research into 'what made the man tick'.

For those who aren't able to acquire a copy, P (he didn't like Percy) Neville Barnett, was very early in life physically disabled from tuberculosis. Confined to bed as an invalid for over a year, he eventually became mobile with the aid of walking sticks. He had formerly been employed with the Bank of New South Wales and he was fortunate that he was able to find a position as the Bank's Librarian with a small retainer, largely through the support of the Bank's General Manager, Sir Alfred Davidson. He had a small Bank pension, a retainer as Librarian whilst he also conducted his own business as an art dealer and earned commissions, including from those desirous of acquiring a bookplate.

Barnett's passion for Japanese art, particularly woodblock prints, developed at an unfortunate time, given the advent of Japan's military advances into China and eventually the Pacific War. His program of limited edition publications in the late 1930s, and later after Australia declared war on Japan, was not a move calculated to endear him to the establishment, let alone engender sales. However, he persisted, particularly helped by his son's being posted as a member of the Army of Occupation in Japan, and thus being able to acquire prints for his father's later publications.

'Every one of his bookplate and Japanese print books are a fine testimony to craftsmanship.'

Barnett's bookplate collection is now in the Auckland War Memorial Museum in New Zealand, where it can be seen (although from my experience, with some difficulty), but his principal legacy are his publications, which gave Australia an international bookplate profile.

Editorial

If you read this last, I can only hope that you have enjoyed bumper issue no. 6 of the *Newsletter* as least as much as the earlier issues; if, like some, you read the back page last, then, I believe, there is much to look forward to. Interest in bookplates on both sides of the Tasman seems to be on the increase, with a number of exhibitions either underway or planned, whilst there also seems to have been a spate of writings appearing about bookplates, or at least use of bookplates to illustrate articles about books and libraries. I am happy to tell you that I have been invited to speak in Brisbane on Friday 18 January at an event accompanying the State Library of Queensland bookplate exhibition which runs from 2 October to 28 January. Currently, the Auckland Museum which holds Neville Barnett's bookplate collection is showing a themed exhibition of examples selected from his former bookplates; it finishes on 28 October. Ian Thwaites has kindly provided the introduction to his talk on bookplates (which accompanied the start of the exhibition) as this issue's Auckland report.

Before I get too far ahead of myself, I must thank those others who have contributed to no. 6: author, printer and typographic researcher, and, dare I say friend, Dennis Bryans has kindly supplied much needed expert and scholarly input into our article on typographic bookplates; as foreshadowed in June, Vane Lindesay, grand old man of Australian cartooning and book illustration, has kindly provided some autobiographical information for our third designer profile; and Andrew Peake has written a perceptive review of Diane Kraal's book on P Neville Barnett. Finally, our last edition's innovation of a Letter to the Editor has given some fuel to Ian Thwaites to respond in his firm but polite way to what he felt were inaccuracies in the earlier letter. I can yet wish that our two protagonists remain ever cordial colleagues, and that further Letters to the Editor do appear, but perhaps on different topics. May I thank again all

contributors and also Anne Powell, Director of Australian Bookmarks and Bookplates for her good offices in arranging for me to write an article on bookplates, which is scheduled to appear in the December issue of *Good reading* magazine. The next issue of the *Newsletter* will feature a designer profile on Newcastle architectural historian and graphic artist Tessa Morrison and much, much more ...

RELATED WEBSITES

<http://www.ricardoabad.com>

Website in honour of the Spanish artist Ricardo Abad (1912-1992), active in Madrid. He worked as a scientific illustrator for the Spanish Institute of Entomology from 1953-1983. Abad was very prolific and made over three hundred bookplates during fifty years. He had a particular interest in heraldry and created works for many important personalities of the Spanish nobility.

<http://karaart.com/prints/ex-libris/index.html>

Website presented by bookplate collector, Benoît Junod. It is a historical retrospective, complemented by a section on contemporary ex-libris by outstanding artists.

To quote the website, 'His collection, begun in 1972, does not contain more than about 40,000 ex-libris, but was built up with a strict criterion of artistic and historical quality, rather than a desire for quantity.'

There are extensive examples of bookplates, including one section 'ex-libris of some interesting personalities, 1700-1970'.

Look for the bookplates of Charles Dickens, Gloria Swanson, Carl Jung and Mussolini, to name but a few.

If you have bookplate-related website suggestions, please email the Secretary: marykeep8@hotmail.com

Any bookplate designer wishing to be the subject of a Designer profile or to have work reproduced in the *Newsletter* should contact the Editor on 02 9428 2863 or by email. The Society's website may be found at www.stoplaughing.com.au/bookplatesociety

FOR SALE

From Chatswood to Edo: the life & books of P Neville Barnett

By Diane Kraal

Published in Melbourne, Australia, 2007
Softcover 220mm x 185mm
20 black and white photographs
102 pages

Sydney-based P Neville Barnett (1881-1953) wrote and published twenty-four limited edition books in his lifetime. Barnett, in his role as a dealer, author and book designer, was part of the Sydney milieu of print art enthusiasts in the 1930s, 40s and 50s. Barnett was acquainted with the likes of Lionel Lindsay, Hardy Wilson, Jim Tyrrell and Sydney Ure Smith and nurtured an early interest in the print art of bookplates that extended to books on Japanese woodblock prints, his other great passion.

For further information see: <http://barnettweb.tripod.com/index.htm>

Limited Edition of 30 copies
(individually numbered)

Can be signed by author upon request.

Price (incl. postage in Aust.) \$A41

Send payment by cheque or money order to:

Dr Diane Kraal
663 The Boulevard
Eaglemont VIC 3084, Australia
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The bookplates of G D Perrottet, Adelaide, Wakefield Press, 1942

Lovely booklet, the second publication of the Press, put together by Harry Muir in a limited edition of 275 copies, of which this is no. 150

Illustrated with 12 tipped in colour linocut bookplates; frontis hand-coloured
Some coffee staining of wrapper, mainly on back; pristine inside.
\$150

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