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Woodcut by Valerie Carter, 1934

Notice of first meeting of the New Australian Bookplate Society

Please mark in your diary the first meeting of the New Australian Bookplate Society which will be held at the Royal Australasian College of Physicians, 145 Macquarie Street, Sydney on Sunday, 22 October 2006 at 2pm. The purpose of the meeting is to finalise the constitution of the Society (see draft below), to elect office bearers and to decide on future activities. Some free parking is available behind on site. Please email or phone the editor if you wish to attend.

Draft Constitution

Please find below a draft of the proposed constitution for The New Australian Bookplate Society.

Title

The name of the association will be the New Australian Bookplate Society (ABN 76 874 689 742), hereinafter referred to as the Society

Aims

The aims of the Society are to raise awareness of, and promote, bookplates (ex libris) as both a historic and a contemporary art form, and to bring together individuals with an interest in designing, owning, studying or collecting bookplates.

Office bearers

Members will elect a president, vice-president, treasurer and secretary, who will form the Executive of the Society. An individual may hold more than one office. Vacancies occurring between general meetings may be filled on a temporary basis by members of the Executive or of the Committee.

Committee

Members of the Society may self-nominate, or be co-opted by the Executive, to form a Committee, with the purpose of supporting the Executive in achieving the aims of the Society.

Meetings

The Society will hold at least one general meeting

each year, when office bearers will be elected by a simple majority of financial members, and when other business of the Society will be transacted. A quorum will be considered to be 5 financial members. The President will normally chair general meetings.

Amendments

The Constitution may be altered only by a three-quarters vote at a special general meeting, called with at least one month's notice given to members.

Membership

Annual subscription fees for membership of the Society are set at \$30 for members. Subscription fees will be varied from time to time by the Executive in accordance with the needs of the Society. If a member fails to pay the subscription, he/she will be declared unfinancial once two months have elapsed from the date of issuing of subscription notices. The Society will maintain, and provide to all members on an annual basis, a directory containing the name, contact details and bookplate interests of members. Other services to members, for example provision of a Society Newsletter, will be effected by the Executive, subject to availability of funds.

Financial arrangements

A cheque account will be opened in the name of the Society and will normally be managed by the Treasurer. Two signatures of members of the Executive will be required for cheques drawn against the account.

Commissioning a bookplate: a true story

By Claude Dany, La Maison du Livre,
Leura, NSW

Below are Roy Howard's emails to Claude Dany, who represents the artist Telma Dufton. They give an idea of the detailed communication required for a bookplate commission to be successful. The artist offered two choices initially. The cost to the client was \$550 plus printing.

First email from the client

*Dear Claude,
Please advise if it is possible to commission a personalized bookplate and the approximate cost. I would like a black & white design, similar to those displayed on your bookplate web site, but focusing on my former career as a book publisher and current interest as a cabinet maker.
Kind regards
Roy*

Second email

I suggest that I mail to you tomorrow, my written suggestions for the bookplate design. Also, I published my autobiography

last year, which may prove to be helpful for the designer.

I hope that you will find this arrangement acceptable.

Third email

Thank you for the draft designs and letter. I think that both designs are excellent, and I particularly like the composition based on my marquetry cabinet (my favorite design in your standard bookplates is the German Rhine castle!). However, the Escher hands really sum up the major elements in my life ... a career in advertising and publishing, followed by a consuming hobby working with wood.

I would therefore like to suggest that we progress this design with the following observations; For my marquetry work, I use an X-acto blade which is held in the same way as a pen. I can send a sample of this, if needed. This means that the two hands can be virtually identical, and I suggest that the pen nib joins the line of the shirt sleeve, while the X-acto blade cuts the line of the other sleeve. Perhaps this could be made more obvious by showing a shaving of wood leaving the knife blade. I would like to suggest that the words EX LIBRIS be clear of the hand, and that all the lettering be slightly smaller.



Reference supplied by Roy Howard.

I hope that these suggestions will meet with approval. When the design is finished, I would like to visit you in Leura, to discuss the printing of the bookplates.

Fourth email

Just received your Email. Too late to send you the Xacto knife reference today. I will Email or Fax it to you during the next two days,

Fifth email

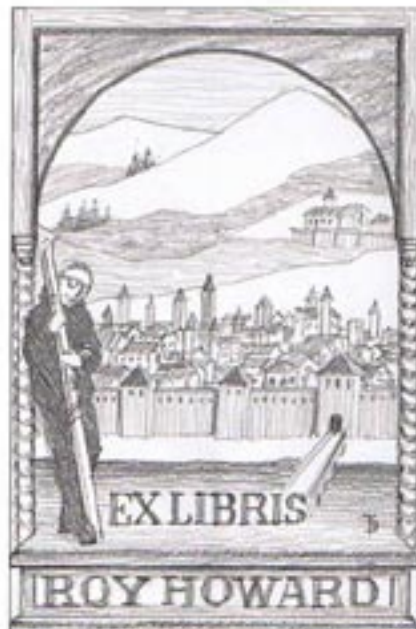
Attached please find my rough sketch of the Xacto knife. I hope that this will be adequate for Telma to finish my bookplate.

I look forward to your reply.

Sixth email

The bookplate artwork looks great, but I would appreciate if you could make a couple of minor corrections.

The Xacto blade is held in exactly the same way as the fountain pen, i.e. with the thumb underneath and the fourth finger on top of the handle, which provides the pressure to cut through the timber veneer. In this illustration the thumb will not be seen, but the fourth finger should sit on top of the handle, and the tip of the blade should be on top cutting downwards, with the wood shaving curling downwards. I would also prefer to delete the date below my name.



Above and right, two draft designs submitted by Telma Dufton.



Telma Dufton's final art for Roy Howard's bookplate.

With regard to the printing of 1,000 self adhesive bookplates, I would appreciate if you could obtain a quote from your regular printer, and I can then compare that with the price in Sydney. I suggest that I plan to visit you in Leura next Monday morning. If this is not convenient, please let me know a day that would suit you.

Seventh email

The artwork now looks fine. I will visit you on Monday morning after 11.00a.m. I presume that your shop will be open, this being a public holiday?

About the artist

Telma Dufton won an art scholarship at the age of fourteen and spent five years studying, primarily sculpture, at a London art school leaving with a Diploma of Art. She undertook a two-year apprenticeship with a London photographer, later working in advertising art/illustration. She has painted portraits of the Duke and Duchess of Bedford and their children, and Richard Burton. Telma exhibited work in the Royal Academy Summer Exhibitions in London before coming to Australia. Here she has worked in the animation film industry, where a film designed and directed by her,

for Pilgrim Films, 'The Story of the Southern Cross' won two awards in America: a 'Chris' at the Columbus Ohio Film Festival 1970, and a 'Special Award' at the American Film Festival 1971. From three entries submitted, Telma was selected twice as a finalist in the Doug Moran Portrait Prize competition. She has also specialised in the repair and restoration of antique Japanese ivories, nestukes and fine art. Telma can be contacted through Claude Dany of the Maison du Livre, Leura on tel: 4784 3360 or by email at Claude@LaMaisonduLivre.com.au

Notes and happenings

Elaine Coghlan's bookplates auctioned

I may have made this sound a lot more than it is, but an article in the 28 July issue of our local paper, the *North Shore Times*, drew my attention to the inclusion of the works and effects of Cremorne artist Elaine Coghlan in the upcoming (as it was then) Bonham's and Goodman art auction. Suspecting that she may have designed bookplates, I checked out the auction house's website and found that one of the items for sale at the 'Australian, Aboriginal and International Art, Session Two' on 30 July was lot 2049 'Elaine Coghlan (1897-1989), A Collection of Ex Libris Stamps,' estimate \$500-800. A viewing of the Coghlan items revealed this lot to be original (probably printed from zinc blocks), signed copies mounted on a framed card and a duplicate set pasted onto an album page, of five Coghlan bookplates, for: K G Hearne, Winifred Potts, Sydney J Keldie, Elaine Coghlan and Rosa Schureck. Neither the Winifred Potts nor the Sydney J Keldie designs are recorded in Peake (see advertisement on page 4). The lot also included a bundle of perhaps a dozen of her own bookplates together with the zinc block from which they were reproduced. The denouement of this story is that this lot sold for \$500 plus buyer's premium, bringing the total cost to the buyer of \$598. This seems a large amount for a small number of bookplates – on the positive side, they are signed, suggesting in a sense

that they may be original prints, there is a strong provenance linking them directly to the artist and the bookplates themselves are rare. My next task is to find out whether this lot has ended up in a public collection or in private hands.

Bookplate items in the Antique Bookshop Catalogue 200

Perhaps some free, but deserved, advertising for Peter Tinslay and his Antique Bookshop & Curios, which occupies the former premises of Tyrrell's Bookshop, at 328 Pacific Highway, Crows Nest. Peter has often listed bookplate books in his catalogues, and number 200, which arrived in my post box in the first few days of August, has a small section entitled 'Ex-Libris Books'. The items numbered 151-171 include Barnett items, foreign works and more recent booklets by local enthusiasts including Bidgood, Heagney and Ferson. Most are from the library of periodontist, the late Sydney Levine, who also had a moderate collection of bookplates – these will soon be looking for a home, and if you are interested it may be worth mentioning this to Peter in a quiet moment. Syd's bookplate began as a design by his cousin's husband, Will Caplan. The design was adapted in metal type by fine/private press printer, Mike Hudson, co-owner with partner Jadwiga Jarvis of the Wayzgoose Press, Katoomba. Happily (for



Typographic bookplate for Sydney Levine by Will Caplan, 1993.

some at any rate), by the time I dropped into the Antique Bookshop on 4 August to check out the bookplate books, most had been sold. The bookshop's website is www.antiquebookshop.com.au in case you would like to search for other bookplate material.

From the Auckland Ex Libris Society, June 2006

By Mike Ferris, Whangarei Heads and Rie Fletcher, Auckland

Readers should note that the Auckland Ex Libris Society promotes interest in the book arts generally—bookplates, book illustration, calligraphy, bookbinding, printing, writers and artists. Meetings, which are held monthly apart from a long summer recess, generally have an invited speaker who talks on one of the topics within the broad range of interest to members.

The June meeting of the Society was addressed by artist Mike Ferris (b. 1929), a Cornishman and ex-marine engineer. Mike described how he has drawn for as long as he can remember and while at school during the war was selected to attend the Falmouth School of Art part-time. His association with the Art School continued

through his teenage years when he studied drawing, etching and calligraphy. It was with considerable surprise that he discovered, at age fifteen, that he was colour blind. As a result, he began to work with black and white mediums, mainly with pen-and-ink drawing. He also found enjoyment in glass as well as in print-making when exploring wood-engraving, etching, lithographic and lino-cutting techniques.

Mike's experience with illustration began at age eighteen with drawings for the regional newspaper, the *West Briton*. After a short visit to Wellington in 1951 where he studied at the Petone Art Technical College, he finally settled in New Zealand in 1958. He later produced wood-engravings for the now defunct *Northland Magazine* – which he edited for four quarterly editions. Apart from his commissioned original work he has illustrated several books of historical contents, provided illustrations for the New

Zealand Insurance Company Calendar for eleven consecutive years and produced a series of reproductions of his drawings of some of Northland's historic buildings. He combined his background of engineering and illustration when commissioned to assist with the preparation of Environmental Impact Reports for the NZ Refining Company and the Northland Harbour Board during 1981.

He has a studio in his home at Whangarei Heads. Since he retired in 1992 he has been involved with helping at primary and intermediate schools, the Cottage Papermill at Whangarei, the Community Art Centre at Whangarei Heads; he is a member of the New Zealand Calligraphers. During the talk Mike exhibited examples of his illustrations and gave accounts of his experiences while producing them. Mike has recently been commissioned to design bookplates for two members of the Auckland Ex Libris Society.

FOR SALE

AUSTRALIAN PERSONAL BOOKPLATES

by Andrew G Peake

A 216 page publication with details of over 5700 Australian personal bookplates. Illustrated with over 138 bookplates, with a further 44 original plates tipped into the Author's Special edition. Case bound in dark blue buckram, with the Author's Special edition in full leather. The Standard Edition is limited to 350 copies and the Author's Special to 14 copies.

(The De Luxe edition is now out of print.)

Standard Edition \$A137

Author's Special \$A330

Postage & Packing free to members

Tudor Australia Press, 14 Tudor St,
Dulwich, SA, 5065 Australia
agpeake1@bigpond.net.au

Books and periodicals from the Bookplate Society (UK). A member has reluctantly decided to sell his Bookplate Society material. Available are: an almost complete run of 46 issues of the Journal from volume 1, number 1 (March 1983) to the end of 2005, for **\$240**; an almost complete run of 80 issues of the Newsletter from September 1984 to December 2005, for **\$160**; and 15 members books, for **\$300**.

FCV Lane, The bookplates of Norman Lindsay, Adelaide, Wakefield Press, 1944. This much sought-after booklet contains 18 tipped-in bookplates, including the famous mermaid design for Lane (but not *that* version with the unclad girl!) This is copy 316 out of a numbered edition of 375. There is minor silverfish damage to the wrapper and a tiny amount of internal foxing. Great value at **\$400**.

If you are interested in any of these items, or wish to know more about them, please phone the editor on 02 9428 2863 or email m.ferson@unsw.edu.au



Scraperboard design for Diane Baynham by Mike Ferris, 1993

The Bookplates of Archibald John (Jack) Peake

By Andrew G Peake, Dulwich, Adelaide

Archibald John, who has always been known as Jack, was born at Penola in the South-East of South Australia on 15 January 1917. He was the second son of Archibald Thomas Lyle Peake, a school-teacher, and his wife, Margaret, née Townsend. His father was one of the first wood-work teachers to be appointed in the South Australian Education Department and became the head teacher of the Gilbert Street Woodwork School, a purpose built school in the City of Adelaide. Margaret, his mother, had studied painting prior to her marriage, but with five children, her artistic temperament had to be put aside while she was fully committed to her domestic and family responsibilities. She did, however, pick up the paint-brush in her senior years, creating watercolour Christmas and birthday cards for family and friends. Both parents were to influence Jack's career and interest in art. Shortly after his birth, Jack's parents moved to Adelaide, the capital of South Australia, where he still resides.

Jack entered the South Australian Education Department through the Adelaide Teachers' College, which also involved study at Adelaide University and the South Australian School of Arts. On completing his studies he taught manual training at various country and metropolitan schools. He retired as Senior Lecturer in Technical and Industrial Art at the Torrens College of Advanced Education (now part of the University of South Australia).

The 1940s and 1950s were a period of advancement in education in Australia. New area schools were being built in the country to replace small one-teacher schools, there were changes in curricula with the addition of courses such as art and manual training, the promotion of secondary education and technical schools. The school leaving age was slowly increased to 15 years in 1963. Art was one aspect of this change, with teachers seeking alternative expression of the art theme, and designing bookplates was one such expression. The Department's school library adviser, Ms Whittle, encouraged schools to design bookplates for the school library through the Education Department's

publication, *The Children's Hour*. Jack helped his students design a plate for the Karoonda Area School. Many school libraries acquired their own bookplates, a subject in itself.

Jack's principal art form has been landscape art; however, he has also become an accomplished sketcher in pen and ink. He has had many trips into the Australian countryside and as a memento he has produced a diary which has been richly illustrated with his sketches. These have then been photocopied for distribution to those he has travelled with, as well as for members of his family. A number of these sketches have been adapted into calendars. Local historians have used his talents to provide sketches for their published local histories. As a consequence his published artistic work is quite extensive.

Jack is still painting and drawing in his retirement. He has acquired some fame with his hand painted First Day Philatelic Covers. He has illustrated a number of South Australian local histories, including several in the Rigby *Sketchbook* series of the 1970s. Four of his illustrations were used by Samoa as postage stamps in 1979.



Pen and ink design for Allan Seymour Peake by Archibald John Peake, undated.



Pen and ink design for Archibald T L Peake by Archibald John Peake, undated.



Pen and ink design for Leonard George Peake by Archibald John Peake, 1947.



Archibald John Peake's design for his own bookplate, 1995.

The bookplates

All the plates are based on pen-and-ink drawings. The early plates had zinc plates created to print the bookplates. With advances in printing technology, it is no longer necessary to create a plate and the printer can photo-reduce the image to the size desired and then print with an offset press, the required number of bookplates.

Checklist

1. Archibald John Peake, 1940. The first bookplate Jack created was for himself and arguably, it is artistically the best. The image is of Ajax the Greek hero and is a pun on his name, A Jack.
2. Allan D E Clark, 1945. A fellow teacher; the plate portrays a monk in a scriptorium, ie a clerk.
3. Walter J Dellow, undated. A relative living in Sydney had an interest in history and his family were descended from wheelwrights, hence the sailing ship and wagon wheel.
4. Allan Seymour Peake, undated. This design for the artist's brother portrays a lion rampant, holding a shield with a cipher of his initials, ASP (illustrated).
5. Archibald T L Peake, undated. His father, a woodwork teacher, hence the wood-grain background, with a shield bearing his initials, ATLP (illustrated).
6. Leonard George Peake, 1947. For his brother, who had recently returned to Australia following service with the Royal Australian Air Force. Through the window can be seen a Ventura twin-engined medium bomber, and the owner is sitting in the window embrasure, reading a book (illustrated).
7. Henry Wilckens, 1947. The owner was the principal of Wilckens and Burnside, master builders of Adelaide. The modern and classical buildings, reflects his building interest and the yacht his recreational pursuit.
8. Wirrabara School, 1950. The school is situated about 200 kilometres to the north of Adelaide and is the base for a large pine plantation. The plate portrays the bridge over the local creek.
9. South Australian Genealogy and Heraldry Society, 1984. This image was not originally created for a bookplate, but as a rendition of the Society grant of arms for the front cover of the Society's *Journal*. It was subsequently adapted as a bookplate for the Society Library.
10. Archibald John Peake, 1995. The final plate is an armorial design for the artist's own library. He had recently been granted armorial bearings from the College of Arms and this is a rendition of the arms granted (illustrated).

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 if you go to www.stoplaughing.com.au and click on the Society link.
