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**CONTENTS**

The Society's first 'Show and tell' 1

FISAE Congress report: Finland – the real ex-libris lovers' country 2

Vale: James Macintosh McCready 3

Not in Peake: Maurice Cork for Tops and Ken Murray 4

Notes and happenings 5

The unusual bookplate of E Brown 6

Characters in Australian bookplate history: George FitzPatrick 7

Editorial 8

**The Society's first 'Show and tell'**

It was a pleasure to attend the Society's 'Show and tell' held in the Joanna and Edmund Capon Research Library of the Art Gallery of New South Wales on the evening of 27 February — the first event held by the Society outside of the annual general meetings, and, it is hoped, the first of many. An even dozen attended, of whom five spoke of their bookplate interests, whilst your Editor, in addition, presented on behalf of a member from distant Adelaide. Here is a precis provided by each presenter:

**Malcolm (James) Fellows** related how he is currently executing ex libris by means of a form of etching on either zinc or aluminium plates, with an emphasis on the use of aquatint or similar effects. He showed different works, and described why they were made and for whom, reflecting a range of topics, from the humorous to the recording of events. James is presently running a U3A ex libris design and etch printing class on the NSW South Coast.

**Glen Ralph** had sent a short paper giving the story of his Wilmar Library and this was read by Mark Ferson. Glen also sent copies of his 'Wilmar Library' bookplate, a linocut by his artist wife Marie-Claire, which were distributed to those present.

**Monica Oppen**, who is the granddaughter of artist and bookplate designer Margaret Oppen, showed some examples from her own collection, many of which are designs by her grandmother. Monica is herself a printmaker and has a large private library devoted to the art of the book.

**Bronwyn Vost** joined the Society partly on the strength of the bookplate collection, now in her possession, compiled by her grandmother Dell Lindsay. Dell was a member of the Australian Ex Libris Society in the 1930s and her collection has examples by George Perrottet, Ella Dwyer, Margaret Oppen and especially Eirene Mort who did plates for many members of Bronwyn's family.

**Mark Ferson** spoke of the various books and articles about bookplates he was involved in, particularly prior to the formation of the Society. Mark had been inducted into the mysteries of the bookplate by his commercial artist relatives, George and Lotte Galewski who ran the G+L Studio in Sydney, and one of his early booklets paid tribute to their bookplates.

**Nick Ingleton** brought with him the rarity of the evening, Albrecht Dürer's bookplate (c. 1501) for Willibald Pirckheimer, featured in issue no.



Participants at the Society's 'Show and tell' on 27 February: (l-r), Steven Miller, Jean Anderson, Bronwyn Vost, Nick Ingleton, Kenneth MacRae, Mark Hildebrand, James Fellows, Monica Oppen, Brenda Heagney, Mary Keep, Mike Carter. (Photo, Mark Ferson)

25 of the *Newsletter*, and spoke of how good fortune led him to acquire it. Nick also showed a variety of bookplates used to mark books on different subjects within his own library and that he had produced with the assistance of a graphic designer.

Our thanks are due to Society's secretary, Bronwyn Vost, for organising the evening and running the event so smoothly, and to Steven Miller who arranged for us to use the Research Library.

## **FISAE Congress report: Finland – the real ex-libris lovers' country**

Tauno Piironen, President, Exlibris Aboensis, Finland

The world congress of ex-libris has been organised since the beginning of the 1950s. For the first time, Finland hosted the FISAE XXXIV Congress over 13-18 August 2012 at Naantali. This smallish, idyllic town of 19,000 residents, is exceptional in Finland: within its borders there are some 1,000 islands! The event was held in the local five star spa resort.

### The versatile program

Nearly 200 participants from 22 countries participated in the Congress. Naantali town was shown to the visitors during an evening trip, which also included a visit to the garden of the Finnish President's summer residence. Furthermore, guests were shown the cloister church, which is to be seen on the Congress logo, followed by a reception put on by the City of Naantali. For many ex-libris enthusiasts, it is important to increase their own collections by exchange of bookplates. This exchange was conducted in the grand hall each day of the Congress for the whole day.

A memorable part of the Congress is always the outing day — this time, to mention a few points on the program, there was a cruise out to the sea starting from river Aura and a visit to the Turku Museum of Artisans, a World Heritage site. Alternative

tour options were abundant: a sea voyage to Ahvenanmaa, walking in the wilderness, sailing, a culture trip and a sightseeing of several galleries. The workshop shows, when artists showed their skills and working methods from Japan, China and Finland, were popular.

Each FISAE society member gets two seats at the official plenum, and one vote. During the plenum we had a discussion of various national society's rules, which will have to be taken into consideration. The meeting is also the time where the chairmanship is handed over to the representative of the next congress. An invitation was issued to all to attend the FISAE XXXV Congress at Vila-Seca in Catalonia, over 21-27 April 2014, and chaired by Mariá Casas, President of the Catalonia Ex Libris Society.

### The high level ex-libris exhibitions

The exhibition of the best ex-libris in the world is composed of bookplates that have been designed since the previous congress, in this case after the Istanbul Congress in August 2010. At Naantali, we received entries to the competition from 556 artists, from 42 countries — a total of 1,768 bookplates. The competition jury awarded first prize to Shigeki Tomura (Japan) for an etched design, the second prize, also for an etched bookplate, to Elena Hlodec (France). The third prize went to Krzysztof Pasztula (Poland) with a lithograph, and the fourth prize was divided between three artists: Diana Kleiner (Argentina), Janne Laine (Finland) and Yao Wu (China).

An A4 sized, colour catalogue was produced of the main exhibition which showed images by 312 (56.4%) of the 556 submitting artists. These comprised 42 award winning ex-libris, as well as examples of designs in three categories: (i) gravure printings, (ii) letterpress

technique, and (iii) lithography works and multiplying techniques like offset-printed and PC-made and machine copied ex-libris. In addition to the main competitive exhibition, there was a large and interesting exhibition comprised of the participants' own best ex-libris. The 'Pearls of Asia' exhibition was a present of artists from Japan, China and Taiwan, and the catalogue of this exhibition was included in the registration fee.

### History of ex-libris in Finland

The first known Finnish ex-libris are from the 16th century, made as super ex-libris, printed on the cover, whilst the first pictorial ex-libris was designed in the 19th century. As a hobby, collecting bookplates has been known only just over a century. An extraordinary achievement was the publication in 1996 of a book with about 18,000 Finnish ex-libris listed with the owners' name, birthday and year of death, and the year of design, which gave great



Etched bookplate by Shigeki Tomura for Aoki Yasuhiko, 2011; winning entry in FISAE XXXIV Congress competition

delight to acquire. The estimate of the present amount of Finnish bookplates is now 25,000. In central Europe, the main trend in the ex-libris hobby is as graphic art. In Finland, ex-libris are appreciated especially as labels to be glued in books, and therefore most of the bookplates you will find here are offset-printed.

## Exlibris Aboensis

There are two bookplate societies in Finland, and the larger of these, Exlibris Aboensis (founded in 1992) organized the congress. With its 521 members, this is the biggest society in the international bookplate federation, FISAE. You will appreciate this achievement, when you take into consideration the small population (5.4 million) of the country. The society is based in Turku, and the monthly meeting is held as 'the exchange bourse'. The activities of the Society are frequent and varied: almost 50 events yearly! There are 3-6 exhibitions yearly, usually organized at book

and collecting fairs; furthermore about ten lecture or information sessions are held and 2-3 trips abroad as well. The most important event for the Society is a three-day meeting in May. This year we invited renowned Belgian bookplate designer Frank-Ivo van Damme to give the main presentation. The yearly membership fee in 2013 is 25€, which includes the quarterly, 32-page, colour magazine. See [www.exl.fi](http://www.exl.fi)

## Vale James Macintosh McCready

Andrew Peake, Adelaide

James (Jim) Macintosh McCready was born on 10 February 1923, the only son of Stanley McCready and his wife, Dorothy Winifred McGee, both of Dunedin, New Zealand. As is obvious from his surname, he came from strong Scottish stock.

By the time Jim had left school, New Zealand was at war, in Europe and the Pacific. He initially enlisted in the New Zealand Artillery from November 1941 to June 1943, being promoted to Lieutenant. He transferred to the Royal New Zealand Air Force in June 1943, gained his 'wings' in March 1944, and was posted to 8 Squadron and subsequently 1 Squadron, seeing service in the Pacific Theatre as pilot of PV1 *Ventura* bomber-reconnaissance aircraft, rising to the rank of Flying Officer. (This aircraft is featured in several of his bookplates.)

Following demobilisation he entered the University of Otago, gaining a Bachelor of Science degree in 1948 and a Bachelor of Arts degree in 1950. Jim returned as a science teacher to his alma mater, King's High School, where he became Head of Science in 1958, Senior Master in 1974 and in 1977 Deputy Rector, retiring in 1980.

In the 1950s Jim became interested in heraldry, joining initially the Arms and Armour Society and the Heraldry Society, London. When

a branch of the Heraldry Society was established in New Zealand, he was an early member. Jim was elected a Fellow of the New Zealand Heraldry Society in 1972, was Vice President from 1980-83 and editor of its quarterly journal, *New Zealand Armorer*, from 1983 until 1999, when he retired with the honorary title, Emeritus Editor. In 1977 the Heraldry Society made him an Honorary Fellow.

Jim's passion for heraldry extended to helping establish a Bailiwick of the Order of St Lazarus of Jerusalem in New Zealand in 1962. Within the Order he has been honoured with a number of awards, including Gold Cross of Merit in 1993 and was created *Kowhai Herald of Arms* in the Grand Bailiwick of New Zealand in 1995. In the following year the Grand Master of the Order in person opened *The Green Book of St Lazarus, New Zealand. The Green Book* records the armorials of all members of the Order in New Zealand, a further opportunity for Jim to exercise his artistic talents.

Jim's interest in bookplates was a natural extension of his interest in heraldry, greatly stimulated by involvement in creating the design for the armorial achievement granted to his father in 1976 by the Lord Lyon King of Arms of Scotland. Jim said:

*Having had no art training and a busy working life, I gave no thought to attempt a bookplate for myself. I had been blessed with a modest ability in drawing, and like most armorists was able to draw full achievements of arms. In 1976 when faced with enthusiastic pupils in heraldry hobby classes, and being the proud owner of a new grant of Scottish arms, I attempted a heraldic Christmas card. This became an annual event. Realisation that these could easily be turned into bookplates led me to my first in 1979. This was followed sporadically throughout the 1980s by occasional plates for friends.*

New Zealand does not have a strong 19th century bookplate heritage, and hence only few armorial bookplates from which to draw



Etched bookplate by Elena Hlodec for Karl Vissers, 2012; 2nd prize in FISAE XXXIV Congress competition

inspiration. Jim gained his support and inspiration from such notables as Gordon Macpherson in Canada, Daniel de Bruin in the Netherlands and Marco Foppoli in Italy. They specialise in armorial bookplates, are self-taught artists with their own individual styles, and, were generous and helpful. James Wilson and Brian North Lee of the Bookplate Society, London, also provided support and advice.

As editor of *The New Zealand Armorer*, Jim found that bookplates made excellent illustrations, with no copyright complications. So began a collection of bookplates which he was able to draw on in a long series of articles on heraldic artists from 1983. From 1990 a special edition of the *Armorer* almost every year featured bookplates and bookplate artists. In 1992 an Exchange Circle for heraldic bookplate collectors was formed and this continued for the next six years, growing to a membership of 34 members in ten countries.

New printing techniques have made the creation of bookplates easier for the untrained artist. In the past bookplates were produced by highly skilled artists-craftsmen, masters of engraving, etching and lithography, and printed laboriously. Then, photographically-produced zinc plates, and bromides made reproduction easier and cheaper. Now, colour-laser photocopiers produce reduced, multiple copies almost instantaneously and with amazing fidelity.

Jim created his first bookplate in 1979 and initially his output was low with only a few plates created each year. They were generally in colour, though some renditions can be found in both black and white and colour, and were printed at the University of Otago Press. Most have an heraldic theme. He created a number of plates for himself, his wife and family as well as for members of the Order of St Lazarus and the Heraldry Society of New Zealand. His reputation as a bookplate artist extended outside New Zealand and he created plates for many living overseas.

To my knowledge most, if not all, the plates were created gratis, other than printing costs. From 2002 his output increased considerably with an average of over ten plates per annum between 2002 and 2010. In all, Jim created over 165 bookplates. Probably the number is closer to 200 as a number of plates are in different states, black and white and colour, or varying dimensions and for many plates he claimed no credit, as the artwork was not his own. In his latter years, as his eyesight deteriorated his medium changed from painted armorial plates to using photographs as the medium.

Jim featured in *Contemporary International Ex-Libris Artists*, Volume 2 (2003), under the editorship of Artur Mario da Mota Miranda. He took particular pride in the publication of his article on one of his

heraldic mentors, 'Daniel De Bruin (1950-2010)' in the Spring 2012 issue of the *Bookplate Journal*.

Jim died at Dunedin on 18 December 2012, at the age of 89 years. Jim is survived by his wife of 65 years, Maida nee Whyte, and their two children, Christopher (Kit) and Lynley.

Jim built up an outstanding heraldic library and bookplate collection and also compiled annotated scrapbooks and albums, with special strengths in New Zealand heraldry, heraldic art, arms and armour, seals, and bookplates. He bequeathed his library to the University of Otago and it included a signed Special Deluxe Edition of Percy Neville Barnett's *Australian Book-Plates and Book-Plates of Interest to Australia*.

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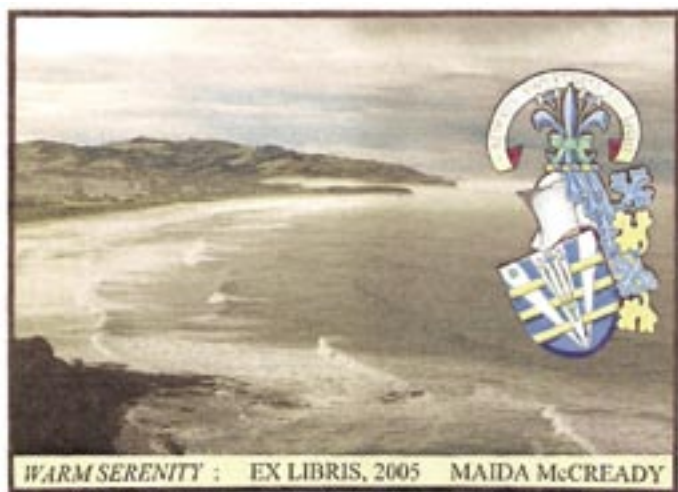
Jim joined the New Australian Bookplate Society in 2007 and was a generous supporter, writing an article on photographic bookplates for the *Newsletter* (no. 10) and providing numerous copies of his own bookplates for distribution to members and inclusion in the *Directory of members, 2011* — Editor.

### Not in Peake: Maurice Cork for Tops and Ken Murray

Mark J Ferson, Sydney

You may recall the reproduction on the back page of *Newsletter* no. 26 of a hand-painted bookplate 'of large proportions' by Maurice Cork in the form of the entire front wrapper for the catalogue of an exhibition of US paintings travelling through the countries of South America. Cork (1914-2003) was a Sydney commercial artist who worked as art director for K G Murray's *Man* magazine in the 1940s. By one of those odd bookplate coincidences, not too long ago I came across the bookplate shown for Tops and Ken Murray in the ever-interesting bookplate box at Paul Feain's Cornstalk Bookshop in Glebe, Sydney.

Greg Ray, a *Man* magazine enthusiast whose collection was described in an article in the 24 November 2010 issue of the



Mixed photographic and heraldic plate by Jim McCready for Maida McCready, 2005.

*Sydney Morning Herald*, helped me to obtain a little personal information on the owners of the bookplate. The Murray's son Greg responded to my enquiry made via Greg Ray:

*All I can advise is that both my parents were avid book readers and my father's interests extended to skiing, painting and photography, both still and 16 mm movie. All of the above are depicted on this plate, as well as their two horses and a profile of their house. A print of this plate was pasted to the inside front cover of all of their quite considerable collection of books.*

The interest in snow skiing depicted on the bookplate was obviously a deep one. Through his K G Murray Publishing Company he was the major developer from 1959 onwards of the Perisher Valley ski field in the Snowy Mountains region of New South Wales.

Every bookplate (almost) tells a story!

Further information:

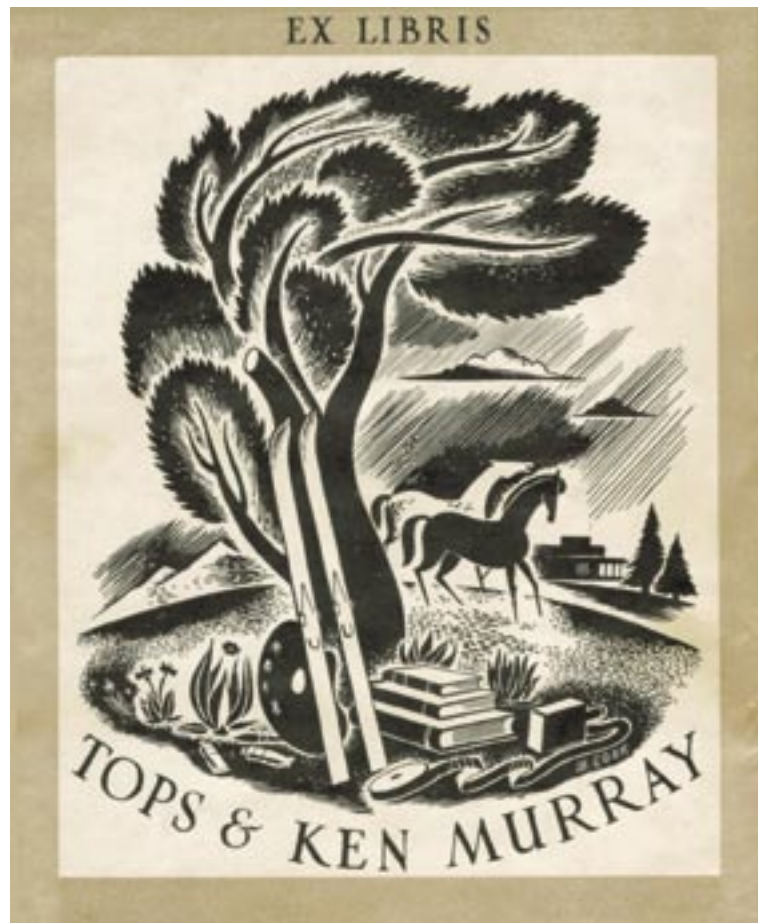
War's other bombshells, <http://www.smh.com.au/money/investing/wars-other-bombshells-20101123-184sk.html#ixzz2FIEldNIv>

Ken G Murray – commercial pioneer, <http://www.perisherhistoricalsociety.org.au/people.html>

## Notes and happenings

Exhibition: Stars in the river: the prints of Jessie Traill. National Gallery of Australia, Canberra, 16 February to 14 June 2013.

When in Canberra for a conference recently, I was lucky enough to stumble across this lovely exhibition after exploring the Gallery's impressive exhibition on the work of Henri de Toulouse-Loutrec. I was aware of Traill's evocative etchings which captured the construction of the Sydney Harbour Bridge, but not that she had designed a number of bookplates. Some of these are held by the NGA and they have kindly



Pen-and-ink design by Maurice Cork for Tops and Ken Murray, c. 1940s

agreed for the Society to reproduce an example in the *Newsletter*. The exhibition is accompanied by a scholarly and very readable catalogue, prepared under the editorship of Roger Butler, the Gallery's Senior Curator of Australian Prints and Drawings. The biographical note states that Roger 'has written extensively on Australian prints', an understatement if ever there was one. He is currently working on the final volume of his three-volume opus, *Printed*, which comprehensively catalogues two centuries of Australian printmaking based on the NGA collection. Both Traill exhibition and book are highly recommended!



Etched bookplate by Jessie Traill, 'Ex Libris C.W.H. Barnes', c. 1934 National Gallery of Australia, Canberra. Purchased 1984. © Estate of Jessie Traill

Second International Ex Libris Competition for Young Artists, Moscow, 2013

The Russian Ex Libris Association, International Union of Social Associations of Bibliophiles (MSK), Ex Libris Museum of MSK and Russian Book Union have the honour of inviting artists to participate in the Second International Ex libris Competition for Young Artists. The Competition will be held in September 2013 and is an open Competition. Its purpose is to awake interest in ex libris and its traditional technique among students and young artists from high schools, colleges and universities. The closing date 1 May 2013, and entries must be sent to Exlibris Museum, Pushechnaya Street 7/5, Moscow, Russia 107031. More information is available at [www.knigoluby.ru](http://www.knigoluby.ru)

Ninth International Ex Libris Competition, Lyuben Karavelov Regional Library, Ruse, Bulgaria, 2013

The theme of the competition in 2013 is "Ex Libris — Ex Erotic". The competition is open to works submitted by artists from all nationalities without limitations of age or professional status. All graphic techniques are admitted. Closing date is 31 May 2013 for exhibition in October 2013. Entries are to be sent to Graphic room — for the Exlibris Competition, Lyuben Karavelov Regional Library, 1st Dondukov-Korsakov Street, Ruse, Bulgaria 7000. Further information can be obtained from [service@libruse.bg](mailto:service@libruse.bg) or [libruse@libruse.bg](mailto:libruse@libruse.bg)

Seventh International Ex Libris Competition, Library of Bodio Lomnago, Italy, 2013-2014

The competition theme, to celebrate the 450th anniversary of William Shakespeare's birth at Stratford-upon-Avon on 23 April 1564, is 'Poetry, music from the heart, from the ancient lyrics to nowadays'. Entries must be sent by registered mail,

and received by 12 noon on 30 November 2013, to the following address: Comune di Bodio Lomnago, Piazza Don Cesare Ossola 2, 21020 Bodio Lomnago (VA), Italy. For further information, please contact [mfranzetti@comune.bodiolomnago.va.it](mailto:mfranzetti@comune.bodiolomnago.va.it)

#### Recent Publications

**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

**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

**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

**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.

#### The unusual bookplate of E Brown

An interesting reference to a bookplate spotted in the Barry McKay Rare Books (England) Catalogue 105, February 2013, and I quote part of the entry for item 144:

**Falconer, William** (also Collins; Hammond & Hervey; and Somerville). *The Shipwreck; ... with a sketch of his life*. London: Printed for Walker and Edwards, 1817. Bound with: **Dr Langhorne**. *The Poetical Works of William Collins*, with a life of the author. And critical observations. London: Suttaby, Evans, and Fox... 1815; [and] *The Poetical Works of James Hammond, and Lord Hervey*; with biographical sketches of the authors. London: W. Suttaby..., 1808; [and] **William Somerville**. *The Chace, a poem ... With a sketch of his life*. London: Suttaby, Evance & Co.;... 1811. 4 volumes in 1 ... Modern bookplate as also an earlier ex-libris, perhaps of the original owner, formed by carefully cutting the appropriate letters from another source to form the name: E. Brown and laying these down on a piece of shaped and coloured paper.

The latter probably unique bookplate is illustrated here, with thanks to Barry Mackay for providing the image.

**Below: Hand-cut bookplate for E Brown, c. early nineteenth century**



## Characters in Australian bookplate history: George FitzPatrick

Mark J Ferson, Sydney

A number of individuals were responsible for initiating interest in bookplate design and collecting in Australia in the first half of the twentieth century. Some of these personalities remain well known, particularly Julian Ashton, Sydney Ure Smith, John Lane Mullins and P Neville Barnett, but there were others — whose names, in the twenty-first century, have faded from view — without whose work and influence there would not have been a ‘golden age’ of bookplate interest in Australia between the Wars.

Lesser-known promoters included art critic William Moore, radio personality Camden Morrisby and author Frank Clune in Sydney and, in Melbourne, collector R H Croll and printer and typographer John Gartner. Some of these will be the subject of future articles in the *Newsletter*, but in this issue I will feature George FitzPatrick, whose caricature I stumbled across not so long ago when turning the pages of the George Finey number of *Art in Australia* from June 1931, reminding me of my earlier ‘discoveries’ relating to FitzPatrick.

Fitzpatrick was recognised as probably the earliest public relations consultant in this country. At the end of 1917, after positions in the Prime Minister’s office and the office of the Premier of New South Wales, he became the first paid secretary of the Millions Club, which had been formed in 1912 to promote Sydney and to attract commerce and other activities to the city with a view to its reaching a population of one million. The Club’s committee later noted that ‘Mr Fitzpatrick was a dynamic personality and demonstrated his flair for publicity by attracting public attention to the club and its mission.’

By 1931 when Finey drew his caricature, the accompanying article referred to his subject as ‘organiser for St Margaret’s Hospital, Sydney and one who by reducing art unions to a science has put hospital

charity on a business basis.’ A short while later FitzPatrick wrote an article for the hospital magazine *Good health*, entitled ‘Cult of the bookplate. Medical men indulge’ showing designs for Drs R Godsall, F A Maguire, H H Schlink and C Nigel Smith respectively by prominent Sydney artists D H Souter, P M Litchfield, L R Davies and A Feint. In the article, he notes ‘Many prominent Sydney people are devotees and the Australian Ex Libris Society was formed to further the hobby in the various states.’

FitzPatrick had joined the Australian Ex Libris Society in 1927 and remained a member until its demise caused by Lane Mullin’s death and the outbreak of war in 1939. He was persuaded to become president of the NSW Bookplate Club, a breakaway group formed in 1932 by Frank Clune and Camden Morrisby, who were disaffected by the way that Neville Barnett was running the Ex Libris Society. The NSW Bookplate Club’s main achievement was its International Bookplate Competition (1933), which did indeed attract overseas entrants, and among others, FitzPatrick donated three guineas prize money. The Club failed to attract sufficient subscribers and faded during 1935, its members accepted back into the fold of the Australian Ex Libris Society.

Many years later, FitzPatrick received a letter from Dr A T Nisbet, a Sydney radiologist who was clearly still collecting bookplates, and had an etched design executed by Norman Lindsay. His reply, dated 18 May 1948, on letterhead of George Fitzpatrick Pty Ltd & Associates, Public Relations Consultants, Scottish House, Bridge St, Sydney, follows:

*My dear Doctor,*

*Thank you for the copy of your beautiful bookplate.*

*It is years since I have done any bookplate collecting.*

*Attached are my two bookplates.*

*The one by Gayfield Shaw depicts the Australia lying in the background and the first “Australia” came into Sydney*



George Finey caricature of George FitzPatrick, *Art in Australia*, 15 June 1931

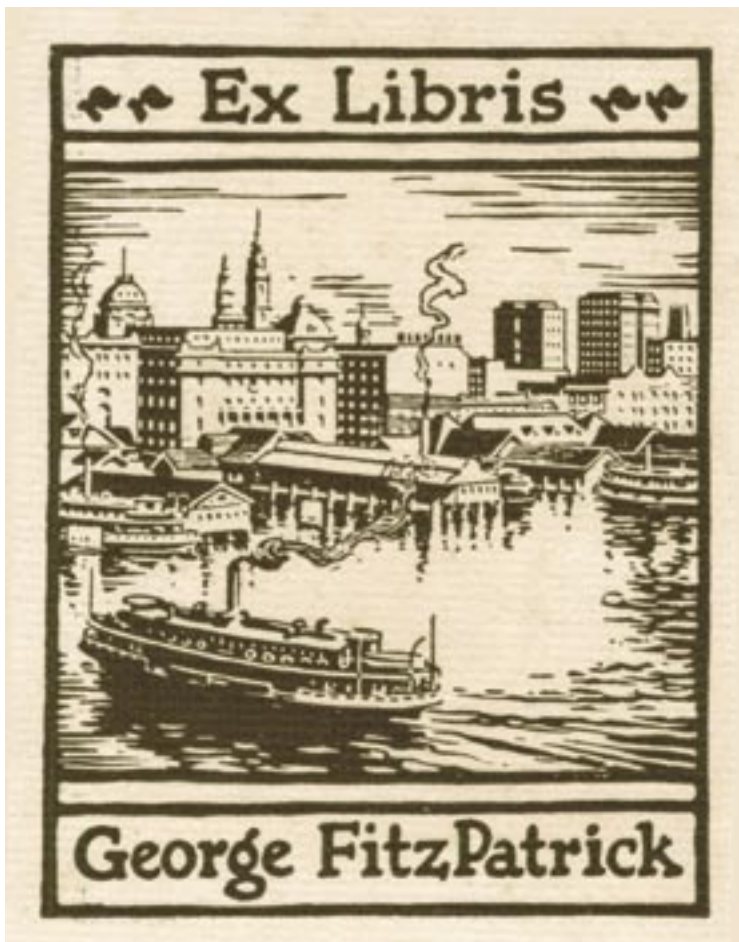
*Harbour the day my baby girl was born  
(she is now the mother of twin baby girls).  
On the apex is the bell of the Australia,  
while the lower portion shows my front  
gate. The kookaburras denote that I am  
a bookworm.*

*At one time I had the largest and best  
collection of kookaburra etchings and  
drawings in Sydney but I gave them to the  
Millions Club years ago.*

*The other bookplate is a woodcut by the  
late Harry Julius. It is the scene that met  
my eyes every morning as I came across  
the Harbour from Mosman to the City.  
I like it a lot.*

*Cordially,  
George FitzPatrick*

A short item in the *Canberra Times* of 2 August 1948 gave notice of FitzPatrick’s death the day before at his Mosman (NSW) home, aged 63, from a heart attack. It recorded that he had started his career as a GPO messenger and had become well known in advertising circles; that he was the director of NSW Community Hospitals and had been associated with charitable works for the previous 30 years, and since retirement with Dalwood Home for Children.



Etched bookplate by G Gayfield Shaw for G FitzPatrick, 1932

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Preference. Employment of soldiers. Millions Club sued. *Sydney Morning Herald*, 11 March 1920, p. 5

John Alpen. *From Millions to Sydney*. Sydney: The Sydney Club Ltd, [1988]; p. 4

J S Macdonald. Finey, the caricaturist. *Art in Australia*, 15 June 1931, p. 35

Cult of the bookplate. Medical men indulge. *Good health* (St Margaret's Hospital, Sydney), vol. 7, 20 Nov. 1931, p. 6

Death of Mr George Fitzpatrick. *Canberra Times*, 2 Aug. 1948, p. 2

A T Nisbet bookplate album, Mitchell Library, Sydney, PXA 1017

#### Editorial

It is with a degree of excitement that we open the *Newsletter* with a brief record of the Society's first 'Show and tell' event, most ably organised by our secretary, Browyn Vost.

A dozen members and friends were able to attend and those who spoke reflected the enthusiasm and variety that this form of art evinces. I hope to provide reports of some of the individual presentations in future issues. The *Newsletter* continues to mark events of international interest, and I am grateful to Tauno Piironen, immediate past president of FISAE, for his overview of the 35th International Bookplate Congress, held in Naantali, Finland last August. The Congress was accompanied by several exhibitions, including the main competition, and it is a treat to have been allowed to reproduce some of the stunning, winning designs.

We are sad to report the death of one of our New Zealand members, Jim McCready, in an obituary provided by Andrew Peake. Although I did not meet him, Jim was a delight to correspond with, and was always generous with information and with copies of his bookplates, from which he clearly took great pleasure.



Wood engraved bookplate by Harry Julius Smith & Julius Studios for G FitzPatrick, 1927

The occasional series 'Not in Peake' is continued with an interesting bookplate unearthed at Paul Feain's Cornstalk Bookshop, whilst I have started a new series titled 'Characters of Australian bookplate history' with an article on George FitzPatrick — an advertising and fund raising genius in Sydney who also was a behind-the-scenes promoter of interest in bookplates.

Incidentally, completion of this issue marks seven years of publication of the *Newsletter*. I would not only like to thank those who contributed words or images to this issue — Tauno Piironen, Andrew Peake, Greg Ray, Roger Butler, Barry McKay — but all those who have over the years been involved in the content of the *Newsletter* and designer Mary Keep and printer Siung Tan of Sydney Print and Design for its continuing excellent production standards.

MF