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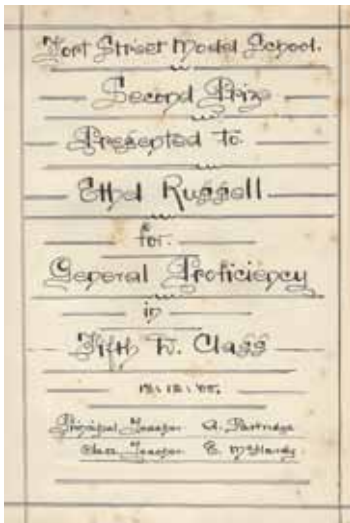
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**Donation of collection of John Noble Rogers to the Society**

Mark J Ferson, Sydney

In mid-October I received a phone call out of the blue from Ms Kim Cole, of Bathurst (NSW), who whilst going through family records had come across some bookplate materials. Kim did not think that there was a reason to hang on to this small collection and wished to offer them as a gift to the New Australian Bookplate Society, reference to which she had found on the internet. The collection comprised Australian Ex Libris Society annual reports for 1928, 1929 and 1930, and *Journal no. 1* (1930), in pristine condition, as well as an envelope of 19 loose bookplates including 10 signed in pencil by P N Barnett, and various designs by P M Litchfield, Garnet Agew, Pixie O'Harris, L Roy Davies, A Feint, also in excellent condition, all but two with the artist's name in Barnett's handwriting on the back. On looking through the lists of members at the end of each annual report, Kim had found in the list for 1928 the name of a relative, J N Rogers of 'Yewtrees', Church Street, Pymble (Sydney). Kim went on to say that John Noble Rogers (1898-1971) was her great uncle who married her grandfather's sister Clara Moore. He and his family resided at 'Yewtrees' from 1925-1935. He practised privately as a surveyor for fourteen years, mainly in Sydney. He was a member of the Ex Libris Society before moving to Canberra where he joined the Department of the Interior in 1935, rising to the position of Surveyor-General in 1949 and chairman

of the National Mapping Council. He was later appointed assistant secretary of the ACT Planning and Development Branch, and held senior roles with the National Capital Planning and Development Committee and the ACT Advisory Council. J N Rogers has an entry in vol. 16 of the *Australian Dictionary of Biography* (2002) which can be found online at <http://adb.anu.edu.au/biography/rogers-john-noble-jack-11556/text20621>

My suspicion was that John Rogers somehow came into the broad circle of P Neville Barnett, who in 1928 had moved to Gordon (the suburb adjacent to Pymble on Sydney's North Shore Railway line) and was the great 'proselytizer' of Australian bookplates throughout the first half of the twentieth century.

After some false starts, I met up with Kim at her Bathurst home in late November 2017 and

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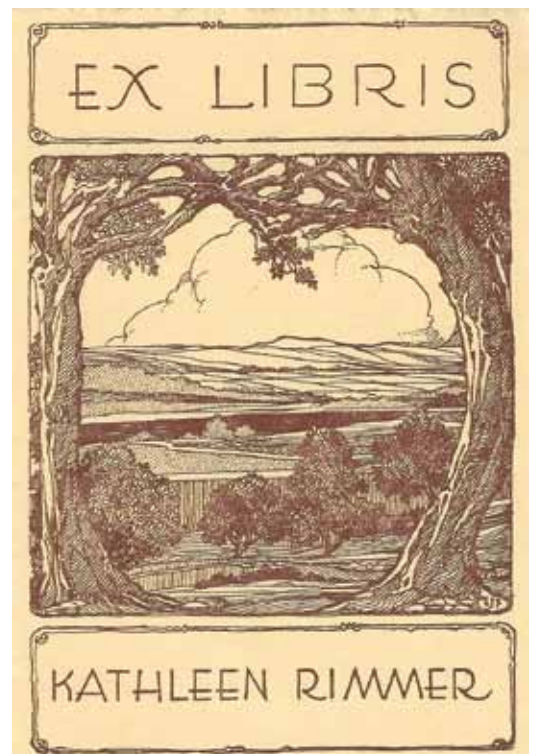
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**Pen and ink design by E J Frankham for Kathleen Rimmer, from the J N Rogers Collection, gift of Kim Cole. This bookplate did not have Barnett's writing on the back and I suspect it belonged to the wife of William Bolton Rimmer OBE, assistant director of the Mt Stromlo Observatory, Canberra.**



she passed on the Rogers collection to me, on behalf of the New Australian Bookplate Society. I promised to mention this gift in an upcoming issue of the *Newsletter*, and at the same time offered Kim, in return, a year's complimentary membership of the Society. Kim's reply: 'I appreciate the honorary membership you have offered me because of my contribution. My great uncle would have been pleased. I look forward to receiving your *Newsletter* with interest.'

## Australian bookplate bibliography, 2016 and 2017

Mark J Ferson, Sydney

### 2016

- 1 **WILLIAM E BUTLER.** Review of Charles Stitz (ed.) *Australian book collectors: some noted Australian book collectors & collections of the nineteenth and twentieth centuries*. Vol. 1, 2 and 3. *Biblioneus and Australian Notes & Queries*, no. 390, Jun 2016; pp. 78-9  
Reprinted from the *Bookplate Journal* (UK), Spring 2015; shows image of A Feint's bookplate for John Gartner
  - 2 **MARK FERSON.** Notes & Queries. [Manly Literary Institute]. *Biblioneus and Australian Notes & Queries*, no. 390, Jun 2016; p. 91  
Colour reproduction of the bookplate of the Manly Literary Institute, c. 1930s
  - 3 **LESLEY HARDING.** *Margaret Preston. Recipes for food and art*. Melbourne: Miegunyah Press, 2016; pp. vi and 73  
Shows the wood engraved bookplate by A Feint for W & M Preston
  - 4 **DONALD J KERR.** For the boys over there! The Churchill Auction of Books and Pictures in New Zealand, 1942. *Script & Print* vol. 40, no. 4, 2016; pp. 222-38, rear cover  
Shows bookplate by Hilda Wiseman (NZ) for the Churchill Auction marking each auctioned volume
  - 5 **[MECHANICS' INSTITUTES OF VICTORIA INC.]**. Ex-libris — from the shelves of a Mechanics' library. *Useful knowledge*, no. 40, Autumn 2016, p. 32  
Shows the bookplate for the Warracknabeal Mechanics Institute and Free Library
  - 6 **RICHARD OVERELL.** John Emmerson collection. *Biblioneus and Australian Notes & Queries*, no. 390, Jun 2016; pp. 51-63  
Shortened version of talks presented at the Book Collectors' Society of Australia (Victorian Branch) and State Library of Victoria, both April 2016, regarding the significant historical book collection donated to the SLV; image of John Emmerson's book label.
  - 7 **JÜRGEN WEGNER.** An Edwards & Shaw/Fred Williams bookplate (NGV). *The Shadowland Newsletter*, no. 59, Jan. 2016  
Gives evidence that Edwards and Shaw printed the Fred Williams bookplate; an artist's draft is shown at <https://www.ngv.vic.gov.au/explore/collection/work/79609/> catalogued as 'Sleeping woman: Design for NGV Library bookplate (1977)'
  - 8 **JÜRGEN WEGNER.** 62.8. Dr Claus Gerhardt, his bookplate. *Shadowland newsletter* #62, Apr 2016  
Perfectly valid musing on where to place a bookplate in the book prompted by the example of the subject's bookplate located — most unusually — at the centre of the right-hand edge of the front free endpaper.
  - 9 **LOUISE WILSON.** *Margaret Flockton. A fragrant memory*. Adelaide: Wakefield Press, 2016; pp. 155,157  
Reproduces Flockton's bookplate for Botanic Gardens director and NSW government botanist Joseph Henry Maiden (1859-1925), now 'found inside the covers of many books at the Botanic Garden'
  - 10 **EMILY WUBBEN,** 'John Shirlow: the pioneering traditionalist', *University of Melbourne Collections*, no. 19, Dec. 2016; pp. 30-37 [thanks to J Wegner for putting me onto this item]  
Short section on the artist's bookplates and images of etched designs for R H Croll and R M Chirnside
- ### 2017
- 1 **GEOFFREY BLAINEY.** The biblio files: Charles Stitz's heartwarming collection. *Australian*, 8 Jul 2017  
Review of volumes IV and V of Stitz's *Australian book collectors: some noted Australian book collectors & collections of the nineteenth and twentieth centuries*, which are often illustrated with the bookplate or bookplates of the collectors described therein; portrait of C Stitzl
  - 2 **JAMES COCKINGTON.** In the good books. *Highlife* vol. 21, no. 4, Apr.-May 2017; pp. 144-6  
Article on the Adrian Feint bookplate collection of Garry Barnsley, with images of 11 bookplates and a portrait of the artist [thanks to Ron and Joan Lawrence for this tip]
  - 3 **MARK FERSON,** 'Own your own', *Imprint* vol. 52, no. 1, Autumn 2017; pp. 30-1  
Short overview of bookplates in Australia with focus on the New Australian Bookplate Society and its Bookplate Design Award 2016, featuring black and white designs by Sydney Long, Cate Benardout, Catherine Nacion, Jamie Alexander and Marissa Watson
  - 4 **IAN JACK.** The context of Milton Whitmont's bookplate. *Biblioneus and Australian Notes & Queries* no. 395/6, Sep-Dec 2017; pp. 186  
Colour reproduction of this bookplate, first mentioned in the March 2017 issue of *Biblioneus*, in a note informing readers that the design is based on a watercolour by Capt James Wallis, 1814 (see also Nicholls, Chris)
  - 5 **SUZANNE KORTLUCKE.** From the library of P N Barnett. *Muse (University of Sydney)*, no. 17, June 2017; pp. 1, 26-7  
Mentions the University's collections of bookplates and of Barnett's books; images of A Feint designs for Thea Proctor, C Nigel-Smith, S R Phippard and Dorothea Mackellar [thanks to Lee Sanders for drawing my attention to this]
  - 6 **MARIE LARSEN.** Mapping an exhibition: tracking provenance in Rare Books and Special Collections. *Biblioneus and Australian Notes & Queries* no. 394, Jun 2017; pp. 57-63  
Bookplates among other marks of provenance in books from the Barr Smith Library, University of Adelaide; images of those for W H Lever of Thornton Manor, Cheshire, and for Sir Samuel James Way (Chief Justice of South Australia) by C E Tute
  - 7 **[MECHANICS' INSTITUTES OF VICTORIA INC.]**. Robert Bedford and the Kyancutta Institute. *Useful knowledge*, no. 44, Winter-Spring 2017, pp. 9-12  
Shows the bookplate for the Kyancutta Institute Lending Library
  - 8 **NIGEL SINNOTT.** Curious or interesting items on my bookshelves. *Biblioneus and Australian Notes & Queries* no. 394, Jun 2017; pp. 64-76  
The author describes his eclectic library; images shown of English bookplates for Francis Fortescue Urquhart of Balliol College, Philip Paneth, and the South Place Ethical Society
  - 9 **STEPHEN M SZABO.** Theodore Napier — an Australian Jacobite. *History Magazine* (RAHS) no. 132, Jun 2017; pp. 18-19  
Shows armorial bookplate for Napier [thanks again to Andrew Peake].
  - 10 **MICHAEL TAFFE.** Pleasuring the archive. *Biblioneus and Australian Notes & Queries* no. 395/6, Sep-Dec 2017; pp. 109-14  
Whilst cataloguing regional Victorian Catholic diocesan archives, the author comes across various marks of provenance; the example shown is the rococo armorial bookplate for Conte Dr Giuseppe de Cardenas

## The Australian Society of Miniature Art (NSW) Inc.

Pamela Horsnell, Editor, ASMA (NSW) Newsletter, Sydney

The art of the miniature is many hundreds of years old. In the Western world the earliest examples are found in the illuminated capital letters of church manuscripts. The letters were often decorated in pure gold leaf and around them were pictures of everyday life, or from the Bible. They have a long history in Russia, and in countries such as Iran and India, they are often combined with poetry or religious verse.

Through history the portrait miniature became important as a record of loved ones and this is still what many people think of when 'miniature' is mentioned. These tiny portraits, often oval in shape, could be of a face, or more peculiarly, an eye or mouth. They often contained a back panel which carried a lock of hair, and are very much part of the Romantic tradition.

Australia has a long history of the miniature from our earliest days and our State libraries and galleries have fine collections. There is a tremendous interest in the art form today throughout the world and it has blossomed to encompass many mediums and subjects.

The Australian Society of Miniature Art was conceived when Australian artist Janine Bravery and a member of the Cider Painters of America met in Paris in 1984. It was

decided to form an independent chapter of this society in New South Wales, and the first official meeting was held on 21 June 1985. There was also a desire for branches to be established in all other States, so in December 1987 the Queensland Society of Miniature Art Inc was formed and there is now a Society in Tasmania and in Victoria. The ASMA is also a Member of the World Federation of Miniaturists.

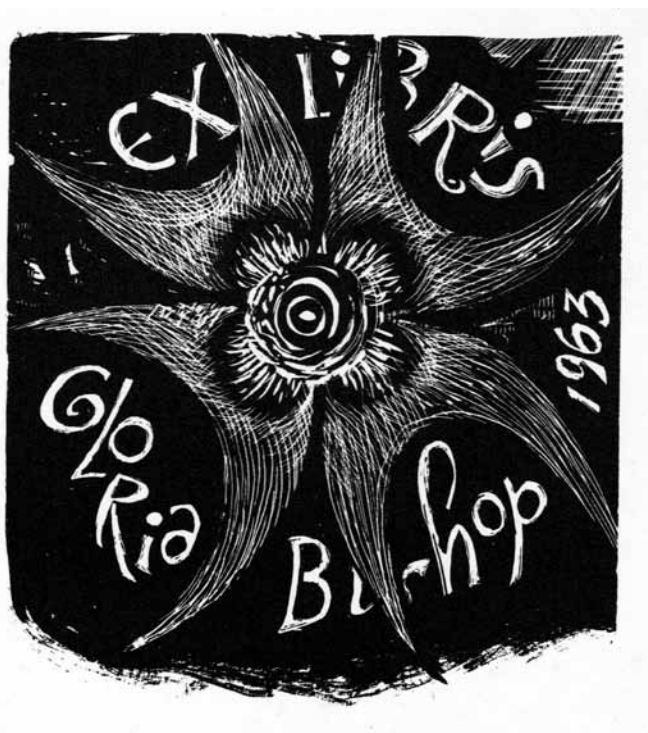
So what is a miniature? The definition we use is that the art work must not exceed 100 square centimetres in area, and that the 'spirit of miniaturisation' must always be maintained.

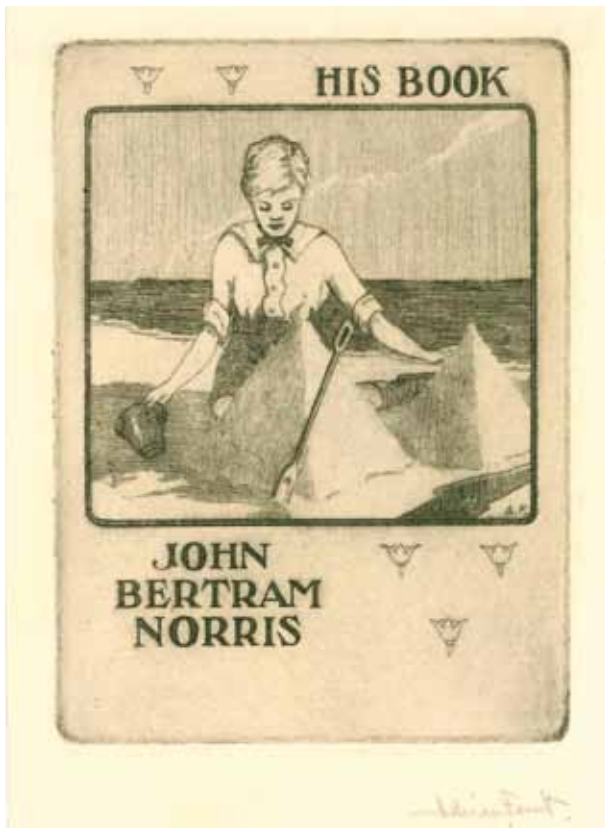
A miniature can convey all the beauty and power of a larger work of art but has the added appeal of being a particularly personal object. The viewer must look at the work at close range to obtain a full appreciation of both the image and the technique. The miniature has always had a feeling of preciousness associated with it, due in part to the fact it can usually be held in the palm of your hand.

The aims of the Society are (a) to create miniature works of excellence, (b) to foster traditional and modern techniques, and (c) to encourage public awareness and enjoyment of miniature works of art. Works



Above: Pen and ink bookplate by Pam Horsnell for herself, 2008  
Below left: Scraper-board design by Marina Bishop for Gloria Bishop, 1963  
Below: Silkscreen print by Marina Bishop for herself, 1968

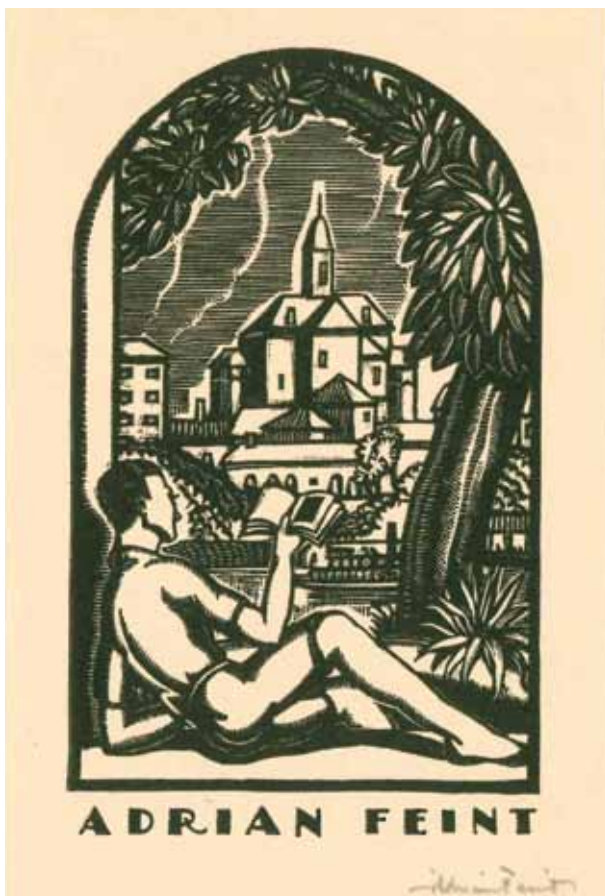




Above: Etching by Adrian Feint for John Bertram Norris, 1922

Below: Wood engraving by Adrian Feint for himself, 1930

Collection: Carrick Hill Trust, Gift of Richard King through the Cultural Gifts Program, 2018



may include a range of media such as watercolour, oil or acrylic as well as drawing, printmaking, mixed media and 3D.

For more information, contact the Society at [miniatureartaustralia@gmail.com](mailto:miniatureartaustralia@gmail.com) or by mail at PO Box 237, Willoughby, NSW 2068.

To see examples of miniature work, go to [www.asmansw.com](http://www.asmansw.com)

### Inside the cover: patron and artist. The bookplates of Adrian Feint

*An exhibition at Carrick Hill, Adelaide,*

*7 March to 30 June 2018*

Kate Davies, Associate Curator,

Carrick Hill, Adelaide

Adrian Feint (1894-1971) was a man who understood the value of connections. He surrounded himself with interesting and talented people who shared his passion for the arts. An extraordinary artist, printmaker, designer and illustrator, he embraced all media, though is perhaps best known for his floral still life paintings and his bookplates. Feint's affinity for bookplates is understandable. As a young man he studied at the Sydney Art School (now the Julian Ashton School of Art), both before and after World War I, an institution known for its tutelage in the graphic arts. Feint studied etching and wood engraving, practices he used to great effect in his bookplates, as well as design with Thea Procter, for whom he later produced three bookplates. He had an uncanny ability to create mirrors that reflected his client's personalities and interests, sometimes bold, sometimes insightful, always with a dynamic energy that spoke of the person behind the commission.

The intimate nature of the artistic circles that formed in the Australian capitals during the early twentieth century may at first appear insular, but there was an exciting cross-pollination of ideas and media that fed artists' creativity and patrons' collections. The relationships Feint formed during this time were both fluid and resilient. Teachers became colleagues, colleagues became friends. Friendships were maintained over the course of his life, and Feint worked alongside some of the greats of Australian art and design. These included Elioth Gruner, Sydney Ure Smith, and Hera Roberts (all for whom Feint produced bookplates), as well as Douglas Annand, Margaret Preston, Max Dupain and William Dobell.

Feint's relationship with his patrons also deepened over time, as he grew to know not just them, but their whole families. John Lane Mullins, one of the greatest supporters of the bookplate in Australia, commissioned no fewer than four bookplates from Feint for his own use. Feint went on to produce bookplates for Lane Mullins' immediate and extended family, including designs for Lane Mullins' daughters, Hilda, Barbara, Bessie (Jane Elizabeth) Norris, and Mary Tansey, grandsons John Bertram Norris and Peter Tansey, and brother-in-law Sir Thomas Hughes. Feint was also commissioned to create several bookplates for the Clune family, including two each for the author Francis (Frank) and his artist wife Thelma Cecily, and son Anthony Patrick, in addition

to illustrating the dust jackets of several of Clune's books. Other families who supported Feint by commissioning bookplates include the Rixsons (Ewing and Barbara née Toy) and the Barr Smiths (Mary Isobel, Molly Legoe and Lady Ursula Hayward).

Adrian Feint's bookplates form the heart of a new exhibition at Carrick Hill, the historic house and garden owned by Sir Edward (Bill) and Ursula Hayward, located in the leafy suburb of Springfield, Adelaide. His participation in one of the most stimulating periods of Australian art that saw creativity stretch boundaries and produce exciting works, enabled Feint to produce over two hundred bookplates, many of which are on display in the exhibition, together with portraits of the people for whom Feint created these miniature pieces of art and ownership. Feint's bookplates demonstrate these personal and professional connections not only linked the Australian states artistically, but also embraced art in all its forms.

Carrick Hill expresses its gratitude to the private and public lenders who made this exhibition possible, and in particular to Mr Richard King, who in 2018 generously donated his collection of Adrian Feint bookplates through the Australian Government's Cultural Gifts Program.

### And what of Canadian bookplates?

Mark J Ferson, Sydney

As my excuse – a more than reasonable one I think – for the tardiness of the December number of the *Newsletter* is that my wife and I travelled to Canada for three weeks of the northern winter, I have felt compelled to comply with the suggestion of one of our regular contributors and write something of Canadian bookplates.

Of course such a task would in normal circumstances be made easier by my usual practice of bookplate hunting during our holiday and then describing the happy result of such a search. Although I did find quite a nice secondhand bookshop within walking distance of our Vancouver hotel on a cold and dark winter's evening, and found a book with a desirable bookplate with a nautical theme, on close examination I would have to conclude there is absolutely nothing Canadian about it except that it came to rest in a Canadian bookshop.

A little research on the FISAE web site tells me there is no current bookplate organisation in Canada, although no doubt the American Society of Bookplate Collectors and Designers has some members from north of the border (but I can't lay my hands on their directory of members at present!), and the (UK) Bookplate Society's directory for 2016 shows seven Canadian members, including three institutional ones.

Published literature suggests that interest in this topic has fluctuated over the years. In 1919 the Boston-based Society of Bookplate Bibliophiles published *A list of Canadian bookplates* in which editor Winward Prescott referred to the main use of bookplates occurring from about 1800 onwards coinciding with the fashion for the die-sinker armorial variety but noting a surge in



Robert Stacey, *Canadian bookplates*, Toronto, 1997

pictorial designs from the 1890s paralleling fashions in both Britain and Australia.

Most recently, but now twenty years ago, Toronto art historian Robert Stacey published *Canadian bookplates* (Toronto: Subway Books, 1997) which presents an overview of the subject by themes such as Sporting, Nautical, Medical, Musical bookplates and so on with 132 illustrations. Again there are similarities to the Australian situation in which the passion for bookplates which began at the end of the nineteenth century finally faded after World War 2 and a resurgence took place from the 1970s, which at the time of writing was still gathering momentum due to increasing interest in book arts and printmaking. Stacey gives a bibliography of 20 books, articles and a PhD thesis on aspects of Canadian bookplates spanning the years 1895 to 1996. A 64-page softcover, copies of *Canadian bookplates* are available inexpensively on the internet and are worth a look if only to compare with our similar history and contrast Canada's lack of entrepreneurs with Australia's century-long pedigree of bookplate promoters.

## Notes and happenings

A further note on Dr George Ernest Morrison's bookplate (see *Newsletter* no. 47)

Whilst leafing through the Australian Ex Libris Society's *Journal* no. 1, which forms part of the recently donated Rogers Collection (see page 1), I came across a detailed reference to the Morrison bookplate made by P Neville Barnett in his article entitled "An old album": ruminations'. I am certain Barnett would have been more than happy for me to reproduce his words, regarding Morrison's library and the origins of his bookplate, over 87 years later.

*The library which he assiduously formed during his life was purchased by a Japanese statesman and now reposes in Tokio.*

*This bookplate of his, marking his collection of books, is quite a good pictorial and of a nice Australian flavour, and one of the early ones of that kind. The name of the artist was not known to him — why, here is his letter to me, dated the last day of December, 1910, from London. He says: "My bookplate is not quite original. It was drawn by an artist whose name I do not know, but who, I was assured, held the rank of RA, in the employment of the Army and Navy Stores. The design I had suggested to him from drawings made for the Picturesque Atlas of Australasia. We had some difficulty in getting the emu correctly drawn, for the original in the Picturesque Atlas is quite incorrect. How long it will be before I have the plate ready (reprinted) I do not know". (pp. 35-7)*

## Publications

**CAREN FLORANCE.** Out of the book: artists and bookplates. *Imprint*, vol. 53, no. 1, Autumn 2018, pp. 36-9

Valuable survey of contemporary interest in bookplate design and promotion from the perspective of a printmaker and book artist; images of bookplates by Laura Castell, Ian (Spike) Farrowell, Dianne Fogwell,

David Frazer, Nicci Haynes, Emily Hill, Sheree Kinlyside, Jo Lankester, Edith May, Rhyll Plant and 'Shags'.

**PAMELA HORSNELL.** The art form of bookplates. *Newsletter* (Australian Society of Miniature Art (NSW), Inc.), Jan.-Feb. 2018, p. 4

A small note heralding an article in the following issue on the New Australian Bookplate Society, and calling on members to send examples of their bookplates to the Editor [MECHANICS' INSTITUTES OF VICTORIA, INC.]. Ex-libris — from the shelves of a Mechanics' library. *Useful knowledge*, no. 45, Summer 2018, p. 28

Shows the bookplate for the Wonthaggi Workmen's Club Library

Upcoming bookplate competitions  
International Bookplate Competition,  
Trakai History Museum, Lithuania

This competition celebrates the 300th anniversary of the coronation of the painting of Our Lady of Trakai — the guardian of Lithuania, and follows the announcement in 2017 of the Trakai Church of the Visitation of the Blessed Virgin Mary as a Basilica.

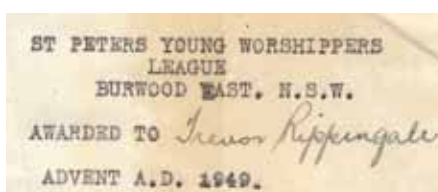
Information (in English) is on the Museum web site at <http://www.trakaimuziejus.lt> and enquiries should be directed to Vidas Alvikas at [v.alvikas@trakaimuziejus.lt](mailto:v.alvikas@trakaimuziejus.lt)

Closing date: 1 May 2018

International ex-libris competition,  
Saint-Mihiel, France

The Saint-Mihiel Town Council, Society of the Friends of the Benedictine Library and the French Society of Ex-libris Experts (AFCEL) invites entries for bookplates on the theme of 'armistice'. Information can be found at <https://concourseexlibrisarmistice.blogspot.fr/>

Closing date: 30 April 2018



4<sup>th</sup> International Ex-libris Competition,  
Istanbul, Turkey

Istanbul Ex-libris Society and Selcuk Ecza Deposu (a pharmaceutical business) are organising an international ex-libris competition on the subject of 'pharmacy, drugs and human health'. Further information is available from Prof Hasip Pektas, President of the Istanbul Ex-libris Society at [hasipp@ttmail.com](mailto:hasipp@ttmail.com)

Closing date: 1 June 2018

## Editorial

Acknowledging the lateness of the December 2017 issue, I have gone all out (and certainly pressured our contributors), so as to have this March 2018 issue out on time, and members who receive hard copies will receive both numbers in the one envelope.

Whilst some of the *Newsletter* is taken up with our regular bibliography of material published in Australia on bookplates during the past two years, the remainder of the issue records happenings and relationships. A small but significant landmark for the Society is the donation of a modest collection of bookplates and associated material formerly belonging to a person who joined the Australian Ex Libris Society almost exactly 90 years ago. Another item notes the comprehensive exhibition of Adrian Feint's bookplates which opened this month at Adelaide's Carrick Hill complex; whilst a further contribution brings attention, for those members who were not aware, to the existence of the Australian Society for Miniature Art (NSW), which will in turn publish in their own bulletin an illustrated article I have penned for that purpose. In the words of the President of that society, Graeme Rudd 'I hope our interaction will result in a boost in membership. We are both in the same situation and it is encouraging to give and receive support.' A toast to that!

MF