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**Pen-and-ink design by Margaret Horder, 1950**

**CONTENTS**

Acquiring and disposing of a bookplate collection	1
The Society's 16th Annual General Meeting	3
De Courcy Lewthwaite Dewar and the Glasgow Society of Lady Artists' Club	4
Obituary: Albert Jeffrey (Jeff) Bidgood (1927–2023)	5
Is this a bookplate? City of Sydney Council. Yours to keep!	7
Publications	8
Editorial	8

**Acquiring and disposing of a bookplate collection**

By Edwin Jewell, Melbourne

*Where did it all start?*

My first collecting love was Norman Lindsay and I have collected his work, mainly his books, all my collecting life. I was a bit of a late starter in more serious collecting beginning in the mid 1970s. Through collecting Norman Lindsay material I was exposed to his bookplates. Saw Lionel Lindsay's bookplates and found that both brothers had bookplates featured in P Neville Barnett's many bookplate books. You can see where this is going.

Then we have John and Zelma Gartner as family friends. John Gartner, who trained as a printer and later owned the Hawthorn Press, was already a bookplate collector in the 1930s. His first personal plate was one he designed himself from type in 1936 when he was training as a printer at the Melbourne Technical College (now RMIT University) and he ended with 150 personal plates mainly designed by European artists. They were generous in giving me copies of their personal plates and some duplicates they came across.

My family were also friends with Syd Hagley, a collector of many things including coins and bookplates. In Adelaide I met Harry Muir, an avid collector who owned the Wakefield Press and had published booklets on the bookplates of GD Perrottet and Norman Lindsay, and Keith Wingrove, a friend of Norman Lindsay. I visited Sydney and met Kaz Posney; I'm just mentioning a few collectors that are no longer with us.

Then I thought, why not have a personal bookplate? So I chased up the address of children's book illustrator and author Pixie O'Harris, whose earlier bookplates I enjoyed; whilst the Gartners encouraged me to commission European artists. Now I have 89 personal plates, which I do have on a list

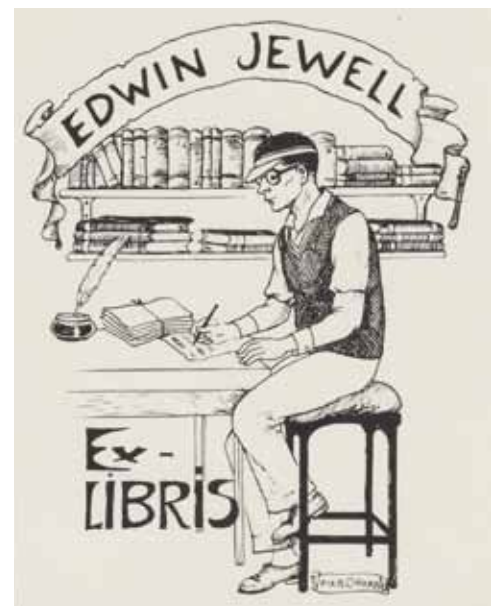
and I'm very happy to give away or exchange copies, please just send an email to me at edjewell@optusnet.com.au

*My bookplates*

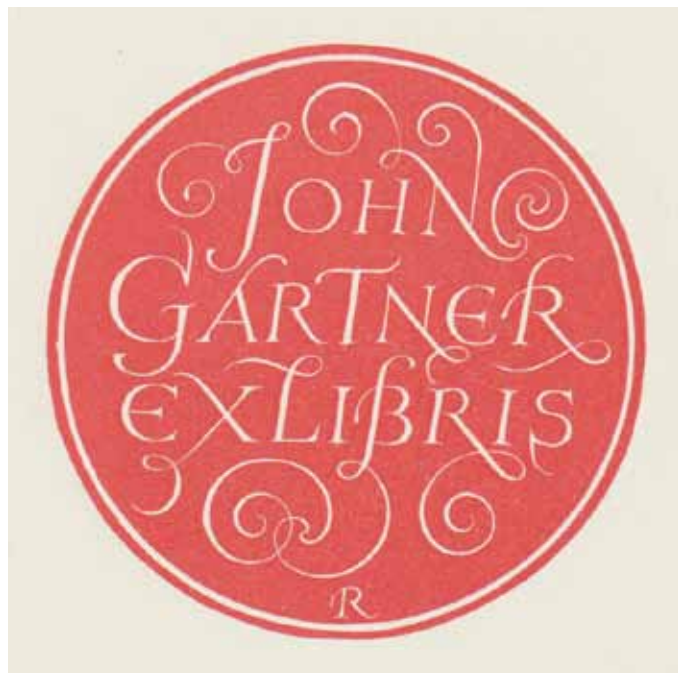
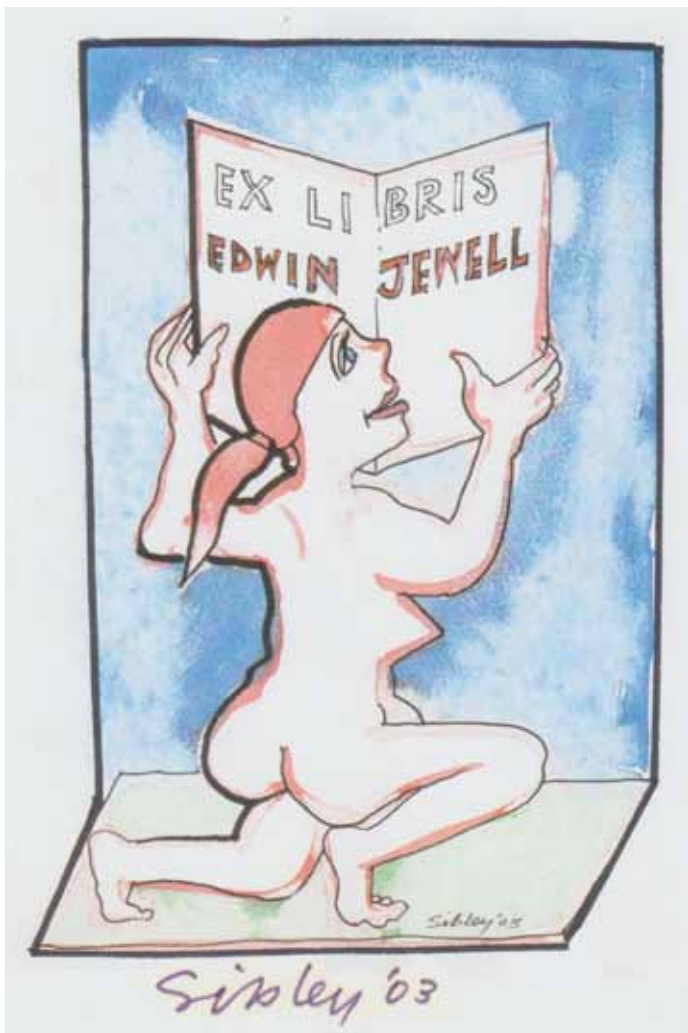
I have a mixture of artistic talent in my plates, from the lady up the road to professional artists. I have tried to have fun and to interact with the artists.

*Books and other publications*

At the same time, I tried to collect Australian bookplate books (and maybe, foolishly, Australian books with bookplates illustrated in them as well as periodicals and catalogues with bookplates illustrated. I am trying to give this up). But back to the books, this is an interesting pursuit given the various editions produced by Neville Barnett and others, including very rare and undocumented editions of 2 or 4 copies.



**Pen-and-ink design by Pixie O'Harris for Ed Jewell, 1983**



Clockwise from left:

Bookplate by Andrew Sibley for Ed Jewell, 2003

Wood engraved bookplate by Pam Rueter for John Gartner

A corner of Ed's study

Lithographic bookplate by Emil Kotrba for Sydney V Hagley, 1964



And the problem, of course, is that I need all editions and variations.

Then my collecting pursuits went off into designs, blocks and correspondence, in fact anything fun to do with bookplates. I know it indicates OCD; it is a sickness, but maybe other collectors do not see it as a problem at all!

#### *Back to bookplates*

Adelaide collector Andrew Peake has produced a great listing *Australian personal bookplates* (Adelaide, 2000) — an absolutely invaluable reference listing well over 5000 designs — maybe I have half of those. Of course, in the over 20 years since then many more have been discovered and commissioned. I have tried to send Andrew a photocopy of any plate I come across that is 'not in Peake'. And talking about *Australian personal bookplates*, of course I have to own all the editions.

I acquire bookplates by exchange or purchase from auctions, dealers or private collectors. At auctions I have found if you keep bidding you get to take home lots of goodies. Kamikaze bidding sometimes; like a truffle pig (with a good nose). I have tried to collect everything: all Australian artists no matter the artistic merit, and all variations including in image size, paper, colour and especially printing states. My OCD again! Then each is mounted on a sheet with artist and Peake number noted, and arranged in order of the artist's name. Where the artist cannot be identified, or it is an overseas artist, or an armorial bookplate, then I'll arrange them in alphabetical order by owner.

#### *Disposal*

There has been a bit of discussion at home as to where ALL the stuff is going, because in terms of bulk and value, my bookplates are a small part of my total collections. When I worked as an accountant I was involved in a lot of estate planning and became very familiar with the difficulties of families left to dispose of their loved ones' collections.

So Judi and I have formulated plans and made them known to the family and others who will be involved in disposal.

Others will have bigger and more valuable collections but it is about peace of mind.

#### *Keith Wingrove Memorial Trust*

The Keith Wingrove Memorial Trust commemorates the previously mentioned Adelaide collector Keith Wingrove, and was funded by his estate. Its purpose is to conduct and fund an irregular bookplate design competition in Australia and to sponsor competitions overseas.

As trustees we are getting to the end of our days, and the Trust was never meant to go on for ever. My co-trustee Robert Littlewood suggested that maybe the Trust could purchase my plates and donate them to the State Library of Victoria. The suggestion came as a bit of a surprise but Judi and I gave it serious thought and decided to do it. Do I regret it, yes, but ... sometimes things happen for a reason. We have organised an independent valuation of the collection, negotiated an agreement with the State Library of Victoria, including cataloguing and photographing the items. It would also mean the name of the Trust would be acknowledged in the donation and live on.

#### *Leftovers*

I am still adding to my fairly large Norman Lindsay collection so that is staying put. And I decided that my collection of Adrian Feint material would not go. I am still collecting that artist [*a very popular collecting field – MF*] and not only his bookplates, of which I think I have a good collection, but including variations, blocks etc.

I have many copies of the Gartner personal plates. It would be nice if I could get back to exchanging with overseas designers and collectors, and then the overseas plates acquired this way could join the 40,000 plate Gartner collection in the State Library of Victoria.

And of course, I have lots of duplicates. Sometimes I had to purchase in bulk and then sell off to help offset the cost or to exchange to increase the collection.

Where does that leave me? Still commissioning plates — I need to get to 100! And I'm still exchanging them. My aim is to get as many of my bookplates out

there into your collections and to acquire as many of your bookplates as possible. So remember that I am very happy to give away or exchange, just contact me at edjewell@optusnet.com.au



**Pen-and-ink design by Norman Lindsay for Keith Wingrove, 1946**

## **The Society's 16th Annual General Meeting**

By Bronwyn Vost and Mark Ferson, Sydney

After a COVID-19 enforced break from actual meetings, Paul Feain of Sydney Rare Book Auctions once again welcomed us to his auction rooms in Ultimo for the hybrid face-to-face and virtual Annual General Meeting, held on 16 May 2023. Present in person were Jürgen Wegner, Jessica Le, Paul Feain, Bronwyn Vost (minutes), Lea Simpson, Ronald Cardwell, Mark Ferson; and online were Jenny Rees, Simon Pockley, Bob Cameron, Juanita & Rick Hattersley, Ed Jewell, Akky van Ogtrop, Peter Tinslay, Alex Rosser, Brie Henri, Colin South, Rodney Scherer, Kathryn Lovejoy and Caren Florance. Apologies were received from Jeff Bidgood, Pat Corrigan, Brenda Heagney, Jean Anderson, Garry Barnsley, Monica Oppen, Michael Richards, Pam

Horsnell, Peter Sheridan, Sylvia Martin, Mary Keep and Catherine Burn.

In the President's Report for 2022 (already published in the March edition of the *Newsletter*), the key achievements noted for the year were the registration of the Society with Australian Charities and Non-profits Commission, which had required an Extraordinary General Meeting to make some changes to our Constitution; and acceptance by Pat Corrigan AM of the proposal to be the Society's patron. These important changes are now reflected in the Society's emails, letters and invoices.

The Financial report for 2022 showed that the year ended with a surplus of about \$1550. Part of this surplus was due to the printing of the 4th *Newsletter* for 2022 being invoiced in 2023. This small surplus will assist the Society to fund additional publications in 2023 as part of the celebration of the Centenary.

Social Media Secretary's report for 2022 was delivered by Jess Le, who informed members that the Society's Instagram page has 600 followers, and had 178 posts. There have been 59,000 views of Flickr (Mort Collection). Facebook, managed by Mark, has 338 followers.

The incumbents were returned to the offices of President (Mark Ferson), Treasurer (Mark) and Vice President (Ronald Cardwell). However, Bronwyn Vost decided to step down as Honorary Secretary, having served in the role since July 2012, and was sincerely thanked for her efforts in organising general and Committee meetings and some most enjoyable Show & Tells. Jess Le offered to fill the vacancy and was welcomed to the position. Mary Keep remains on the Committee as Publications Designer, Jess offered to remain as Social Media Secretary and holding the office of Secretary whilst we are grateful to Bronwyn for remaining involved by joining the Committee. In addition we welcomed new Committee members Brie Henri (Qld) and Rodney Scherer (Vic.).

Various aspects of planning for 'The centenary of bookplate collecting in Australia 1923–2023' engendered fruitful discussion and input from many of those

present. Jess, with assistance from Bronwyn and Mary, has successfully scanned all 1019 plates in the Eirene Mort Collection and uploaded the images with their descriptions to Flickr, see <https://flickr.com/photos/newaustralianbookplates/>

The official launch is set for the evening of 23 August at the Art Gallery of NSW Library, with the enthusiastic approval of Library head, Steven Miller. Jess will call for assistance from interested members.

Ronald has been in consultation with the Stanton Library about holding an exhibition of bookplate artists and collectors with connections to the North Sydney municipality. At present it seems that this is likely to be in October. It is proposed that some talks will be included and Ronald will call for volunteers.

Mark has quite an ambitious publication plan for 2023, which has already started with *Bookplates of Ola Cohn*; Juanita and Mark will work on a booklet on the Mullins family contribution to bookplates, comprising some material already published augmented by an essay by Alice Tonkinson from the Mitchell Library on the Lane Mullins Bookplate Collection; a *Directory of members 2023*; and possibly a reprint of the 1923 Australian Ex Libris Society pamphlet *Constitution and List of Foundation Members*, enhanced by bookplates of the 45 original members.

Those present made some other valuable suggestions: Akky Van Ogtrop, who is President of the Print Council of Australia (PCA), suggested that the Society could be involved in Paper Contemporary which Akky is convening as part of September's Sydney Contemporary Art Fair at Carriageworks, that we could contribute to the PCA's *Imprint Blog*, and perhaps even have a presence of some sort at the PCA's new gallery space in Melbourne. Bob Cameron, a member of the State Library of NSW Council, agreed to approach the State Library about mounting an exhibition in 2025 (as we have previously been advised that there is a 2 year lead time for exhibition space at the Library.)

Members were thanked for their attendance and active input into various discussions, the formal business closed, and

Edwin Jewell introduced as speaker on 'Acquiring and disposing of a bookplate collection' a precis of which has been reproduced in this issue of the *Newsletter*.

## **De Courcy Lewthwaite Dewar and the Glasgow Society of Lady Artists' Club**

By Bryan Welch, London

*Glasgow girls: Women in art and design 1880–1920* (Edinburgh: Canongate, 1990) documents a ground-breaking study and exhibition curated by art historian and feminist Jude Burkhauer of women artists associated with the Glasgow School of Art, either as teachers or students. The best known of these artists is Jessie M King, whose designs for books and bookplates are highly sought after, but there are many others in this book who have not received the renown in posterity that they deserve.

Amongst these is De Courcy Lewthwaite Dewar (1878–1959) who made this bookplate for the Glasgow Society of Lady Artists' Club, which I found in a copy of *Rex Whistler: His life and drawings* (Lawrence Whistler, Art and Technics, 1948). Dewar was born in Kandy (then Ceylon) in 1878 and studied part time at Glasgow School of Art from 1891 till 1909 where she was for many years an instructor in enamel work. The ornamental metal and enamel work which she designed and made was exhibited internationally, and she was also a prolific graphic designer. *Glasgow girls* sums up Dewar's achievements 'as a member of the vanguard of women in the arts in Glasgow as teacher, historian, activist, Glasgow Style metalworker and designer of fine enamels'.

The Glasgow Society of Women Artists was founded in 1882 and acquired its clubhouse in 1895 becoming the first such club run by women for women. The clubhouse provided a place for women to hold life classes, to meet other artists and to hold exhibitions of their work. The Club continued until 1971, by which time women were able to enjoy many of the opportunities denied to them when it was

founded almost one hundred years earlier: although the Glasgow Arts Club did not admit women as members until 1987.

The iconography of the bookplate puzzled me, until I discovered that the tree, the fish with a ring in its mouth, and bells each relates to one of the miracles of St Mungo, the patron saint of Glasgow, and which feature prominently in the coat of arms of the City. When Mungo dozed off his enemies extinguished a fire he was guarding, but he made a frozen branch burst into flames. The bird, a robin, was restored to life by him. The bell is said to be a consecrated one brought from Rome by St Mungo. And as for the significance of the salmon with a ring in its mouth: when a lady had dallied with a knight, her

husband threw her wedding ring into the sea. Mungo, finding that she was penitent, sent a novice to catch a fish in the river; when landed the fish was found to have her ring in its mouth; Mungo blessed the ring and she returned to her husband.

*Glasgow girls* refers to Dewar producing bookplates (including ones for women's suffrage movements): at least two were reproduced in the pages of *Studio* magazine for 1908. These are in Art Nouveau style: for her sister Katherine Cochran Dewar and for Elma Archibald. The contrast with the style of the Club's plate suggests that this was designed much later in her career (as does its presence in a book dated 1948). Let us hope that more of Dewar's bookplates come to light.

## Obituary: Albert Jeffrey (Jeff) Bidgood (1927–2023)

By Mark J Ferson, Sydney. With thanks also to Linda Conn, Jill Schiffmann and Bryan Welch

Jeff's death in May at Maitland at the age of 96 has taken from us a 'vintage' bookplate collector who made great efforts to promote bookplates and who was amazingly generous to those younger collectors (like me) who followed.

Linda Conn, Jeff's elder daughter, spoke at his funeral of the gifts he gave his family, of which one was the 'Love of collecting':

*Dad collected many things over the years. Watching we saw not only how much there was to be learnt from even the smallest objects, but the pleasure they brought a collector and the thrill of the hunt as one checked the mail for a stamp you needed or rummaged through the Op Shop in hope of encountering a treasure at a bargain price.*

Similarly, his younger daughter Jill Schiffmann emphasised Jeff's passion for collecting:

*Dad believed everyone should have a hobby and he had many! He won prizes at the Sydney Royal Show for his wood veneer pictures and also did beautiful tapestry, cross stitch and lapidary work. He played golf every week until he was 80 and was a life member of the Strathfield Golf Club.*

*Dad also loved collecting — from fine and rare bookplates to second hand souvenir china! At 96, dad was still an active member of the Book Collectors' Society of Australia which he had joined in the 1950s.*

Brought up in Sydney, at the age of eighteen Jeff enlisted in 1945 in the Royal Australian Air Force, working as a pay clerk and photographer, and was discharged in 1948, marrying Jeannie Fraser that year. He was introduced to bookplates because his father-in-law, Jack Fraser, last Superintendent of the Triggs Pastoral Estates, was aware of the use of an armorial bookplate by A B Triggs, and was keen to



Pen-and-ink design by De Courcy Lewthwaite Dewar for the Glasgow Society of Lady Artists' Club

obtain one for his own use. Exploring the possibilities of commissioning a bookplate was a task given to Jeff and his wife Jeannie. They approached a number of booksellers and finally at 'Old' Mr Fred Jones's bookshop in Hunter Street, the proprietor directed him to a customer browsing the shelves, Colin Berckelman. Colin was one of the founding members and a driving force behind the Book Collectors' Society of Australia, and had also built up a substantial bookplate collection, acquired in 1969 by the Fisher Library at the University of Sydney.

Although the plan for Jeff's father-in-law to have a bookplate lapsed, the Bidgoods decided they wanted a bookplate for themselves, and Berckelman introduced them to P Neville Barnett, who offered to arrange a commission. However, his prices were not affordable, but through Jeannie's connections as a kindergarten teacher and her interest in children's books, they were able to ask children's book illustrator Margaret Horder, who had just returned to Sydney after 15 years in London, to design their first bookplate for them. Their next foray into commissions was, through Colin Berckelman's good offices, to have Sydney cartoonist Cecil John 'Unk' White design two fairy bookplates for the Bidgood's young daughters Linda and Jillian.

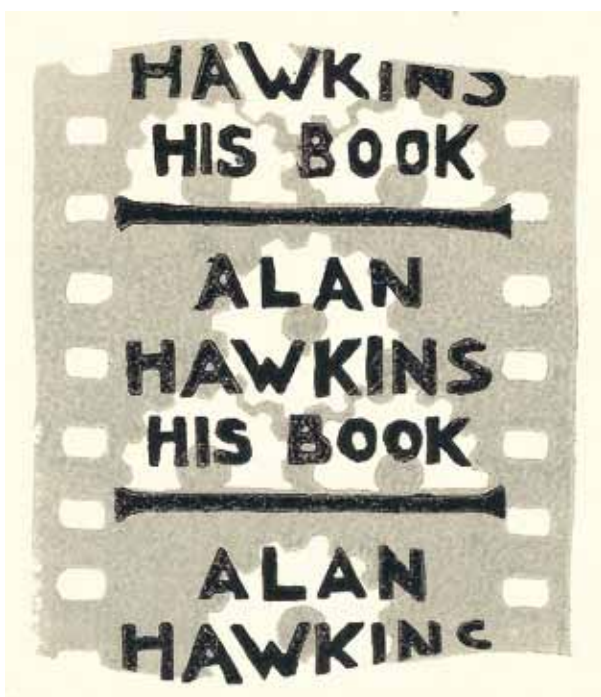
Around this time, Jeff made his own excursion into bookplates, completing three linocuts for himself, wife Jeannie and a friend Alan Hawkins, the latter a two-colour design obviously inspired by the multicolour linocuts of George D Perrottet. He continued to build up his bookplate collection, frequently discovering them in old books found in secondhand bookshops and opp shops at a time when bookplate collecting had fallen out of fashion, but Jeff also noted the encouraging role of the older collectors such as Berckelman, Barnett, Fred Lane, George Boreham and James Tyrrell who generously gave Jeff copies of their own bookplates and spares they had gained by swapping with others.

Many years later, when secondhand book dealer Dorothy Quin noticed my novice interest in bookplates and wrote to Jeff and I to ask if we wished to make contact with each other, this pattern was repeated with Jeff immediately inviting me to his Croydon home and giving me many duplicate bookplates and suggesting I join the Book Collectors' Society of Australia.

Whilst Jeff's bookplate collection quietly grew, the next phase of his contributions to bookplate lore began with his involvement in the Book Collectors' Society. After Jeannie's death in 1986, Jeff threw his energies into the Society, joining the

Committee the following year. In 1988 he married Betty Mason — their bookplate by Vane Lindesay celebrates the fact that they met after placing notices in the newspaper personal columns!

In 1992, Jeff stepped into the role of Honorary Secretary after the sudden death of incumbent Jean Stone. He had always wanted to put together a publication on the bookplates of members, and the upcoming golden jubilee celebrations to mark the Society's fiftieth anniversary provided the perfect opportunity. This project became *Australian bookplates: an illustrated collection from members of the Book Collectors' Society of Australia* (ed. Jeff Bidgood and Mark Ferson). *Australian bookplates* was launched at the Book Collectors' Society golden jubilee celebrations at the Observatory Hotel, Sydney, on 26 March 1994, and was the first number in a new series titled 'Studies in Australian Bibliophily'. Two more of the A5 booklets followed from Jeff's pen based on his research in various libraries: J Bidgood (ed.), *Special purpose bookplates of Australian libraries (I): Dixson Library of the University of New England* (1995, Studies ... no. 2) — this library was chosen as Jeff had personal contacts in the New England district and was visiting on a regular basis; and J Bidgood (ed.), *Special purpose bookplates of Australian libraries (II):*



**Linocut by Jeff Bidgood for Alan Hawkins, c. 1950s  
Jeff and Mark, 2009 (photo: Betty Bidgood)**



*State Library of Queensland* (1997, Studies ... no. 4).

It is worth noting that Jeff took on the entire responsibility for the production of the new series including desktop design, dealing with the printer, taking of orders and despatch of copies. Although number 5, B Taylor (ed.), *Fellows of the book: a volume of essays commemorating the 50th anniversary of Biblionews*, 2000, was not a bookplate work, Jeff 'compiled and designed' it as well as contributing an essay 'Lending library bookplates'. Number 6, my *P Neville Barnett: Australian genius with books* was a multi-author work published in 2003 to celebrate the fiftieth anniversary of Barnett's death. It was, again, 'compiled and designed' by Jeff who, again, contributed a chapter, in this case the 'Introduction' which put before the reader his invaluable recollections of Barnett. The last publication in this series was number 7, *Mark Ferson, bookplate artist* (2009) and was entirely Jeff's initiative, although it did require some input from its subject.

In addition to the 'major works' described above, Jeff over the years wrote a number of bookplate-related articles, which appeared in *Australiana* and *Biblionews and Australian Notes & Queries*.

When gallerist Elisabeth Bastian and I founded the New Australian Bookplate Society in 2006, Jeff and I continued our warm book- and bookplate-related friendship. Jeff contributed articles to our *Newsletter* and attended meetings when he was able. After Betty's death in November 2019 and Jeff's relocation to Maitland to be close to family, we kept in touch and Jeff continued to attend meetings of both societies virtually. I spoke with Jeff on 16 May to remind him that the Annual General Meeting of the New Australian Bookplate Society was to take place that evening, but he sounded unwell, and we later heard that he had passed away just two days later.

Part of Jeff's collection, comprising approximately 3000 Australian booksellers' labels; also prize, award or presentation bookplates; and approximately 1500 library bookplates, was gifted to the State Library of New South Wales in 2015 and now resides in the manuscripts collection.

Jeff was honoured by the Book Collectors' Society in June 2009 with a Life Membership, which acknowledged his extensive work for the Society over a long period. In August 2018 I interviewed Jeff for an article 'Jeff Bidgood and his contribution to bookplates' in the *New Australian Bookplate Society Newsletter* to mark its 50th number, and much of the above is taken from that article.

Most importantly, Jeff has left a legacy of warmth and generosity to those who met him through shared interests, and one can only hope those traits will be carried on by other bookplate collectors.

\* \* \*

Bryan Welch, our London member, Bookplate Society (UK) member and Jeff's friend of many years adds the following reminiscence:

*I first met Jeff with his wife Betty on 16 September 1989. I can be precise because it is recorded in my visitors' book which Jeff has on his lap in the picture. They were over in London on a trip and Jeff called me, as I was Secretary of the Bookplate Society (UK). I invited them to dinner and as the picture shows we had a very convivial evening. What I did not reckon with was this being the start of a long-distance friendship that would endure until his end. Jeff would*

*send me bookplates that he had found that he thought might interest me. I did my best to reciprocate and was delighted to be able to send him the book with the hand-coloured manuscript donation plate for Prince William's visit to Captain Cook's Landing Place at Kurnell NSW in 1946 (and reproduced in Newsletter no. 16, March 2010). Even 10,000 miles away I could feel Jeff's warmth and generosity to me and subsequently to my children with the gift of electronic Advent Calendars. His greatest kindness was to subscribe for me to the New Australian Bookplate Society. I always enjoy reading the Newsletter and try to contribute to it as a way of singing for my supper.*

### **Is this a bookplate? City of Sydney Council. Yours to keep!**

By Mark J Ferson, Sydney

I picked up pre-COVID-19 at a book fair or garage sale a copy of a children's book, only because it had a type of label stuck to the front pictorial cover. It is *Max & George* (Melbourne: Penguin/Viking, 2013) by Cori Brooke & Sue deGennaro, a story about a child's imaginary friend who is eventually superseded by a flesh-and-blood friend (but not forgotten).

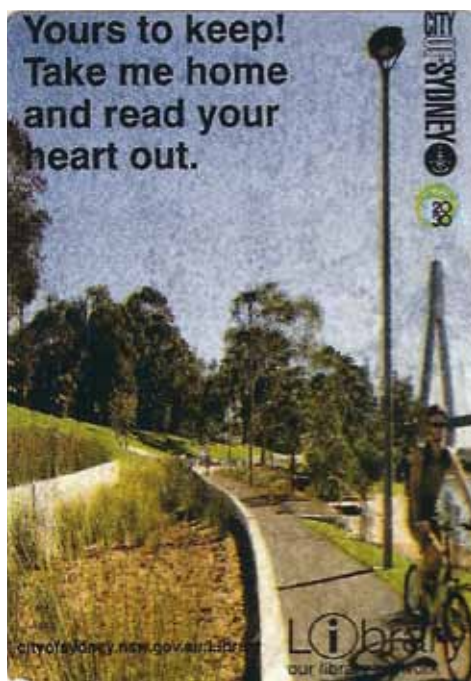


**Jeff and Betty, 1989 (Photo: Bryan Welch)**

Inside are accession details from 2013 and on the title page a rubber stamp for the City of Sydney Library. At the top left hand corner of the front hard cover, in fact covering the bar code label, is a credit card-sized pictorial paper label depicting a bicycle track beside one of Sydney's waterways. There are various textual marks, including the City logo, library URL and slogan of 'Library our local network'. The main text, in a much larger font, is

**Yours to keep!  
Take me home  
and read your  
heart out.**

So, this is a label applied to a book, indicating *former* ownership and inviting, but not recording *future* ownership. Is this a bookplate?



## Publications

**DEBORAH BECK** and others, *Captive: stories from the National Art School and Darlinghurst Gaol*. Sydney: National Art School, 2022; p. 88–9

Shows pen-and-ink design in Art Deco style by Marjorie Matthew for the School's Head of Design, Phyllis Shillito, dated 1934; includes some bibliographical information on Shillito

**CHRISTINE BELL**. Victor Singer Bookplate Collection. *La Trobe Journal* 2017, no. 100, pp. 78–9

Describes the detective work carried out by the author and Edwin Jewell to locate this major collection which was then donated to the State Library of Victoria; reproduces bookplates by European artists Emil Orlik, Fritz Erler, Michael Fingesten and Frank Brangwyn

**MARK J FERSON**. Bookplates making a comeback. *The Village Observer* (Lane Cove, NSW), no. 325, Jun. 2023; pp. 12–4

Overview of bookplates in Australia in lead up to celebration of 100 years of organised collecting in Australia. Images of designs spanning 5 centuries by A Dürer, GW Eve, PFS Spence, E Mort, A Feint, M Ferson, T Watson, J Le, M Keep and R Plant

**STEPHEN M SZABO**. The Heraldry of the Macleays and their kin: Scottish heraldry and its Australian context. *Journal of the Sydney Society for Scottish Heraldry*, vol. 16, Sep. 2016; pp. 125–33

Shows armorial design by Raphael Clint for Robert & Helenus Scott

**MICHAEL TAFFE**, 'Apart from the text', *BibliNews and Australian Notes & Queries*, no. 415, Sept. 2022; pp. 87–93

Books from the author's library with the bookplates of Dr Frank Hobill Cole and Launcelot Hayter, illustrated

## Editorial

This number of the *Newsletter* — and I may as well apologise now for its lateness — records some events both happy and sad. The Society's 16th annual general meeting was held in May and apart from routine business, there was extensive and fruitful discussion of ways that we can all celebrate what I have called 'The centenary of bookplate collecting in Australia', ie, in August it will be one hundred years since the first Australian bookplate organisation, the Australian Ex Libris Society, was formed in Sydney in August 1923. Some big things are planned, and you can read the details in the report on the AGM. The meeting was capped off by a fascinating talk from long time collector Edwin Jewell, and I am glad to say we have been able to give an outline of Ed's talk with some of the many images he showed as the feature in this issue.

Sadness stems from the recent death at the age of 96 of bookplate stalwart and friend Jeff Bidgood, who began collecting bookplates in the late 1940s and who met the major collectors and promoters of the time including P Neville Barnett and Colin Berckelman. I have been able to compile an obituary based around my interview with Jeff back in 2018 when preparing *Newsletter* no. 50 together with input from Jeff's daughters Linda Conn and Jill Schiffman, and with a lovely reminiscence from our London member Bryan Welch, who knew Jeff for well over 30 years. And I must also thank Bryan for his contribution concerning a bookplate by 'Glasgow girl' De Courcy Lewthwaite Dewar — seeing bookplates from a British (or other) perspective adds an important dimension to the mostly Australian content of the *Newsletter*.

We lost member Alan Rossiter of Perth in 2022 although I only became aware of his death recently. Alan had joined the Society in 2018 on Kay Craddock's suggestion, with a note saying:

*I am a 71 years old Vietnam veteran. In 1982 I was invited to attend an 'art as therapy' course at the [then] Repatriation General Hospital Hollywood sponsored by the Department of Veterans' Affairs. At the completion of the course, I decided that pen and ink was the most suitable for me. From that time on I've been collecting P&I works of art as a reference for 'self study'.*

I sent Alan spare bookplates based on the pen-and-ink technique whenever we exchanged letters — Alan refused to use email — and he said that this made him aware of Australian pen-and-ink illustrators.

Amidst this sadness, it is pleasing to record several new members since the last *Newsletter*: Michael M, (ACT), National Gallery of Australia Research Library, Michael M (ACT), David Mort, David Wansbrough (NSW), Jacob Kino (Vic), Shoshana Latter (WA).

Finally I would like to thank John and Linda Conn for allowing me to copy and insert in this number of the *Newsletter* one of Jeff Bidgood's bookplates as a memento of Jeff's huge contribution to bookplates over more than 60 years.

MF