

Editor/President

Dr Mark Ferson
4 Sofala Ave
Riverview NSW 2066
0401 141 890
m.ferson@unsw.edu.au

Secretary

Bronwyn Vost
bronwynvost@bigpond.com

Designer

Mary Keep
mary.keep@gmail.com



The 37th FISAE Congress in Prague, 2018

By Andrew Peake, Adelaide

The International Ex Libris Congress was held in Prague, Czech Republic, between 28 August and 1 September, at the Pyramida Hotel, walking distance from the Prague Castle. By the end of April there were 215 registrants, but the final number grew to 544 participants, one of the largest congresses ever. However, my wife and I were the only participants from Australia, and there was one attendee from New Zealand and two from Argentina for the southern hemisphere. As to be expected, the bulk of the participants were from Europe, although a significant number came from China, Hong Kong and Turkey. A significant number attending were practising artists with over 150 ex libris artists exhibiting their art work and accepting commissions.

A very full social program had also been organised: a tram tour of the city, a tour of the Prague Castle and Strahov Monastery, smaller tours to parts of Prague, a trip to Karlstein Castle and a post-congress tour to Marienbad. In addition to the tourist-type opportunities, there were a number of exhibitions organised off-site, the main one being the exhibition of competition entries for which a book was published. The others were a retrospective of the ex libris of Vladimir Schanek (1951-2018) at Marienbad, and the 'History of Czech ex libris until 1945' at the National Memorial, where there was also a demonstration of lithographic printing of a bookplate.

If anything, there was too much organised, and the organisation to attend these functions



Lithographed bookplate by Vlastimil Sobota for the Czech Association of Collectors and Friends of Exlibris, 2018

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was rather chaotic. In theory you were required to pre-book and often pre-pay, but nobody collected the tickets, and this culminated at the Dinner, held at the Staropramen Brewery, where too many turned up for the seating available. On the positive side the Pyramida Hotel was a large modern hotel, with good facilities with a large exhibition hall. The Exhibition Hall is the 'heart and soul' of a congress, where all the action takes place. You can browse at the tables, review the different techniques and styles of individual artists, negotiate a personalised bookplate for yourself, exchange bookplates with other collectors and simply chat with other attendees. This congress was an excellent opportunity to commission a bookplate. Attending artists were at the peak of their art form, excelling in etching, engraving and wood cuts. I haven't seen this quality in these mediums in Australia for a long time, but it is still available in eastern Europe. A bookplate can be commissioned in these art forms for 250-500 Euros for an edition of 50.

The Congress is also the opportunity for FISAE delegates to meet and make decisions. A number of important decisions were made: the 2020 Congress will be held in Cambridge, England, and the 2022 Congress in San Francisco, California. A decision on subsequent congresses was deferred till next congress. Bulgaria put in a last minute bid for the Congress to be held in Varna on the Black Sea, but they failed to do the initial planning to make a viable bid. A decision was made to have a new FISAE website, as the previous website had been dormant for several years. The Executive-Secretary was given carriage to

have a new website created and a whip-around was made for the funds to do so. It was also decided that all ex libris societies would notify the Executive-Secretary by the end of December each year of office-bearers and their program for the following year, to enable timely publication on the FISAE website. New FISAE office bearers were elected for the forthcoming two years, with Anthony Pincott of the (British) Bookplate Society elected President.

Probably the most important decision to be made was the adoption of 'Guidelines for Commissioning and Exchanging Ex-Libris'. This document has been debated over a number of congresses but was finally adopted at this meeting. However, it is quite controversial, and debate upon it is likely to continue. This is because of the definition of a bookplate,

An ex-libris is a 'mark' or 'sign' of ownership intended or used to indicate the affiliation of a book or manuscript to a particular person(s) or institution. It is by definition not a work of art (and therefore the *droit de suite* does not apply to an ex-libris), but rather is intended to perform the utilitarian purpose of designating to whom a particular book belongs. Whether an ex-libris design has artistic merit or is undertaken by a famous designer is another matter, but this does not change the functional purpose of the ex-libris.

[If I recall correctly from previous discussions of this topic, one reason for this definition is that if bookplates were to be identified as art works, in some

countries their export would be banned; also potentially if copies were sold the artist could expect a trailing copyright commission — Ed.]

The next Congress will be held at Churchill College, Cambridge, England, over 12-16 August 2020. However, the Bookplate Society has to secure the Congress venue and accommodation with a substantial down-payment due by the end of 2018. It is therefore imperative that if you have an inkling of attending you pre-register at: <http://www.bookplatesociety.org/2020registration.htm>

Failure to do so could well mean that the Congress is cancelled! The deposit is small and it is at a venue where the primary language is English! However, I would point out that I have now been to five congresses and, at all, English has been one of the two primary languages spoken and in print. If you are interested in bookplates, want to meet like-minded aficionados, and have any thought of having a bookplate created this will be the place to be in 2020.

The Society's Eleventh Annual General Meeting

On 18 July 2018, at the rooms of Sydney Rare Book Auctions, the Society held what must be deemed a successful Annual General Meeting with attendance of 15 members and friends, and lots of 'buzz' generated particularly by the two excellent talks after the conclusion of business.

President's Report for 2017

After the excitement of 2016 when we celebrated the Society's tenth anniversary with a successful Design Award, published an index to *Newsletter* numbers 21-40 and sundry other activities, 2017 was a quiet year for the Society in comparison.

Paid membership of the Society remained stable at 67, of which 56 covered the hard copy *Newsletter* and 11 the digital membership. We gained 7 by awarding gratis membership to the winners and runners up in the Design Award (and I have to tell you, although 'officially' it is news for the next AGM, that several of



The author with Czech artist, Heda Klobasova, in the Exhibition Hall, 37th FISAE Congress, Prague

them have stayed on as paying members in 2018).

In terms of the Society's finances, an excess of receipts over expenditure led to a surplus of approximately \$810, resulting in a bank balance as at 31 December 2017 of \$2880. I would like to take this opportunity to thank a number of members who made generous donations to the Society, increasing our largely subscription based income by a further 20%.

Our four issues of the *Newsletter* were well received and in addition to thanking Mary Keep once again for her devotion to its beautiful design, I would like to express my gratitude to contributors Christine Bell, Ronald Cardwell, Marie Larsen, Edith May, Neil Morse, Monica Oppen (who went above and beyond by hand printing sheets of bookplates to insert) Michael Taffe, Peter Thomas, Bronwyn Vost and Jürgen Wegner; also Rhyll Plant for printing off large numbers of her charming Christmas magpie bookplate to include with the December number. Speaking of bookplates, you will note the magpie theme of this year's AGM invitation card, and I would like to thank Rhyll for allowing us to use her bookplate and Edwin Jewell for permission to use the design for his wife Judi by Adelaide artist Lucy Timbrell.

Thank you to Bronwyn for organising the May 'show and tell' held at the previous Annandale address of Sydney Rare Book Auctions, for organising the AGM and for her other activities which have served to raise the profile of the Society and of which you will hear (and see) more later this evening. I wish to express my gratitude to the Society executive and committee, Ronald Cardwell and Nick Ingleton, both of whom have excellent ideas which we just need to find ways of turning into action.

Other Society business

Office bearers were returned for another year: President and Treasurer, Mark Ferson; Vice President, Ronald Cardwell; and Honorary Secretary, Bronwyn Vost. Committee members also continued in their positions: Mary Keep as Publications designer and Nick Ingleton as Committee member.

As has occurred in previous years, there was extensive discussion about what to do to promote the Society and awareness of bookplates, and on this occasion many concrete actions were recommended, summarised below:

1. Nick to convene a Subcommittee to explore options to promote the Society, including use of social media;
2. Mary and Mark to develop flyers based in the magpie themed card;
3. Brigitta agreed to distribute the flyers at the National Art School, East Sydney;
4. Akky to pass contact details of a paper conservator to Bronwyn;
5. Bronwyn and Mark to determine arrangements for archival quality storage of Mort collection donated to the Society;
6. Akky and Ronald to advise regarding possible funding sources for conservation and publication;
7. Akky and Mark to discuss possible approaches to promoting bookplates/the Society at the Paper Contemporary Fair, Sept. 2018;
8. Mark to speak with the Society's web support person, Ian Dalkin, re setting up a website subscription portal;
9. Bronwyn to contact the archivist at St Catherine's School, Waverley, to sound out possibility of joint exhibition and bookplate design competition;
10. Mark to follow up with Adelaide College of Art regarding students bookplate competition associated with Adrian Feint exhibition at Carrick Hill, Adelaide;
11. Mark to explore with booksellers whether they are willing to promote the Society using links on their websites or other means;
12. Paul to explore potential for involvement of the Society in proposed Sydney Rare Book Week; and
13. Bronwyn to contact Mort executor to check whether Albums A-B can be located.

After formal Society business was completed, member and cricket book publisher Ronald Cardwell entertained those present with stories of cricketing bookplates, and was kind enough to distribute some items he had had printed

on the occasion of the AGM. This was followed by Bronwyn Vost's entrancing talk on how Eirene Mort's estate came to donate to the Society the nationally significant set of album's housing her almost 1000-strong bookplate collection as well as a group of eight zinc line blocks for printing of her plates (See *Newsletter* 50, pp. 4-5).

The meeting was closed by the President's thanking the speakers, members and friends for attending, and Paul Feain for again graciously providing a wonderful, and suitably atmospheric, venue for the AGM.



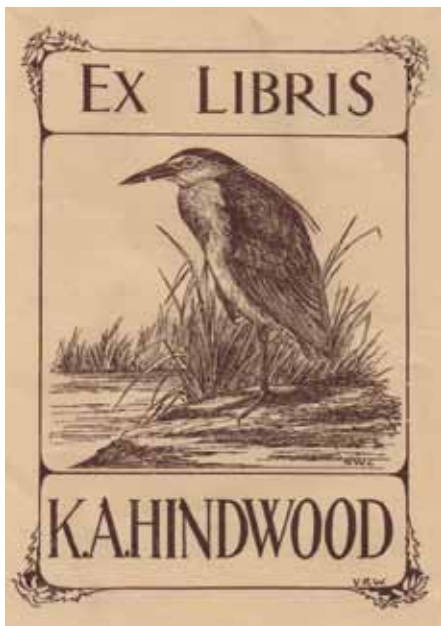
**Above: Ronald Cardwell speaking at the AGM, 18 July 2018, on cricketing bookplates (M Oppen, R Cardwell)
Below: Bronwyn Vost speaking at the AGM, 18 July 2018, on the donation of Eirene Mort's bookplate collection (B Heagney, B Vost)**



The bookplate of Keith Hindwood, 3 July 1904 to 14 February 1971

By Jan Taylor, Sydney

Keith Hindwood's trade or profession was stationery and printing. He started his own company, K A Wood Pty Ltd, Stationers and Printers, in 1928, and ran it until handing it over to his son, Ross, in 1970. The business, however, was not his main interest, which was always bird watching, or more accurately, ornithology. He was



Pen and ink design by Neville W Cayley and Victor R Watt for K A Hindwood

not just a 'twitcher' who liked to walk around in the bush and tick off sightings. He studied the birds of New South Wales in depth and wrote extensively about them. Over a period of forty-five years he either wrote, collaborated on, or revised at least 14 books, and penned over thirty articles, often illustrated with his own photographs. He regularly gave talks to the monthly meetings of the Royal Australian Ornithologists Union (RAOU) and other organisations. He kept a card index of recorded sightings of bird species, and other details of their habits, habitats and movements, which was continued after his death by his close friend and bird watching companion, Ernie Hoskins. This index is a valuable resource which is now kept at the Australian Museum, Sydney. As well as writing about and keeping records of birds, he corresponded throughout Australia and the world.

His deep knowledge of birds was recognised in a number of ways. In 1930 he was appointed Honorary Ornithologist at the Australian Museum, 'in recognition of your past assistance and work in the Museum.' He continued in this position until his death. In 1938 he was elected a Corresponding Fellow of the American Ornithologists Union, giving him the right to 'attend meetings, present papers and

take part in the scientific proceedings of the Union.' The letter informing him of his election concluded with congratulations 'on this well deserved honour'. He was appointed Fellow of the Royal Zoological Society in 1940 and of the RAOU in 1951; was an Honorary Life Member of the Gould League of Bird Lovers and held from them a special gold badge for honorary services rendered 'during the past thirty years' (correspondence dated 1958); and was awarded the Natural History Medallion for 1959 by the Field Naturalists Club of Victoria, whose Council remarked that 'your lifelong work for Australian ornithology well merits this recognition.'

Keith Hindwood collaborated extensively with Neville W Cayley in the preparation of *What bird is that?* (Angus & Robertson, 1931). In his preface Cayley says: 'The author owes a debt of gratitude to Mr Keith A Hindwood ... for his untiring help throughout the production of this work.' He also worked with Alec Chisholm and Arnold McGill in the production of the revised and enlarged edition of 1958, and the third, fourth and fifth editions.

Three other of his books worth mentioning are *The birds of Lord Howe Island* (1940), *The waders of Sydney* (with E S Hoskin, 1955), and *The birds of Sydney* (with A R McGill, 1958). The Lord Howe Island volume was the result of his 1936 honeymoon spent there with his wife Marjorie, which I suspect was basically a bird-watching expedition. He was also involved in books for a more general audience. *Australian birds in colour* is a small handbook with details of fifty interesting and attractive birds. Each double page spread comprises a page of text and a colour photo of the bird in question. It was first published in 1966 by Reed Books and went through eight more editions. *A portfolio of Australian birds* is a showcase for the paintings of the bird and natural history painter William T Cooper. It is a coffee table book with 25 double-page spreads each consisting of a full page painting by Cooper and accompanying full-page text by Hindwood. It was published by Reed Books in 1968 and an American edition was issued in 1970 under the Charles E Tuttle imprint.

Keith's bookplate shows a Nankeen Night Heron, also known as the Rufous Night Heron (*Nycticorax caledonicus*), drawn by Neville W Cayley, indicated by the initials NWC at the bottom right of the image. The overall design into which the bird illustration is fitted is by a friend of Keith, the watercolour artist Victor R Watt, indicated by the initials VRW at the bottom of the entire plate.

A not so rough Diamond

By Michael Taffe, Ballarat

On Saturday 18 November I was to be the guest speaker for the Historical Society at Daylesford, Victoria, and chose to make it a pleasant day out for my wife and me. As I was not required to speak until 2.00pm, we ventured to that picturesque town where once I enjoyed browsing the secondhand book dealers, before those at nearby Clunes took our fancy for our weekend excursions.

We were not buying on this occasion you understand, as we are preparing to downsize in the not so distant future, but I noticed a cream covered slipcase within which was a lovely clean book to match, calling to be examined. What delight, here was a small gem titled on the spine, 'Eve Bookplates — Viner 1916'. My next mistake was to open this delightful little volume produced by the American Bookplate Society a hundred years ago. It didn't cost much, so into the hand it went and then another, *The Bulletin Story Book*, 1901, and then another and so on; the damage was done and we had to run to meet our destiny and fulfil our obligation to the local historical group.

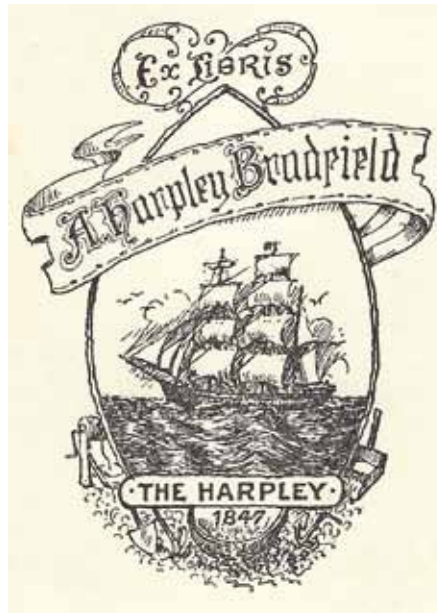
I cannot imagine, but hope that the members gathered to hear my talk received as much pleasure from my paper as I received from the day out, as I had then to hurriedly return to the bookshop to gather more treasures. Both books mentioned were purchased for their texts and reading pleasure, although I was looking forward to learning a little more about George Eve as I had none of his bookplates. This small volume, however, had a bookplate of someone not listed in Peake's *Australian personal bookplates (Ex Libris)*, the standard reference to which

I refer when a new Australian bookplate challenges me. Clearly the work was that of Adrian Feint as his name was legible in the lower left corner. At this point I must add that, although I have a modest collection of a few hundred bookplates, I doubt that I could be classed as a collector in the league of some members of this society.

Imagine my delight to find the reference I needed in the *Newsletter* of the New Australian Bookplate Society, no. 42 back in 2016, in which I had a modest article. Maybe I do qualify as a bookplate collector after all. There were two other bookplates of Elizabeth Diamond, one by Adrian Feint, where Diamond's story was outlined for us by Christine Bell. What a delightful and informative little article, but how did this small volume collected all those years ago end up in a rural Victorian bookshop, with its slipcase no less? Thank you, New Australian Bookplate Society.

The Bulletin story book was also accompanied by a bookplate, but this time my trusty Andrew Peake *'Ex Libris'* supplied the answer. The book was signed by Arthur H Bradfield, and accompanied by Bradfield's bookplate featuring what one assumes is the ship the Bradfields came to Australia on in 1847 and after whom the gentleman was named. Perhaps the Bradfields became caught up in the gold rush as the implements surrounding the ship seem to indicate. Peake lists the creator of this bookplate as H P Dickins and lists four bookplates to this artist. Without a doubt this man was an artist and his delicate wildflower paintings feature in several of the books in my collection.

My book collection in the realm of horticulture grew many years ago with my desire to extend my grandfather's horticultural books and restore his garden, the 'Champion Garden for the City of Ballarat 1915-1918'. Whose works should be a feature of my horticultural collection but the illustrations of Herbert Peabody Dickins (1872-1963). Dickins illustrated his own work on orchids as well as E E Pescott's *Native flowers of Victoria*. An accomplished artist, he also entered work in the Archibald Prize. Thank you again, New Australian Bookplate Society!



Above: Pen-and-ink design by H P Dickins for A Harpley Bradfield
Below: Watercolour 'Epacris impressa' by H P Dickins (From E E Pescott, *Native flowers of Victoria*, 1914)



Paper Contemporary presents: The secrets of bookplates

By Mark J Ferson, Sydney

Among the activities discussed at the Society's 11th Annual General Meeting was a talk on bookplates at the Paper Contemporary component of the 2018 Sydney Contemporary art fair being held at Carriageworks in September. This possibility was suggested by Society member Akky van Ogtrop, who is also President of the Print Council of Australia and coordinator of Paper Contemporary.

As the day approached, Akky indicated that an appearance had indeed been arranged and she proposed that I share a bookplate workshop with printmaker Dianne Longley. Diane conducts the Agave Print Studio at Trentham, Victoria, and, amongst other skills, is a letterpress printer who has produced some relief bookplates using photopolymer plates. When I contacted Dianne she was very keen for us to work together to promote bookplates, and because she was already on duty at the fair, our collaboration was a relatively simple matter to organise as we both seemed quite happy to fly 'by the seat of our pants'.

On Sunday 16 September, my job was to bring along my cast iron book or copying press, and although a bit on the heavy side, Akky had arranged for me to be waved through the vehicle security checkpoint so I could get the press to the Print Studio with relative ease on the trolley which had been provided.

My only preparations were to gather some albums of both older and contemporary bookplates, as well as some of my old lino blocks, dating from the period 20-30 years ago when I was actually cutting and printing linocut bookplates, so Dianne could actually demonstrate printing from them. At the allotted time, I started talking about bookplates, in their historical context and in modern art practice. After

Dianne Longley and Mark Ferson with one of Dianne's bookplates relief-printed from a photopolymer bookplate, Paper Contemporary, Carriageworks, 16 September 2018



Left: Dianne Longley showing how to relief-print a bookplate, Paper Contemporary, Carriageworks, 16 September 2018
 Below: Andrew Peake (r) receiving the Udo Ivask certificate of honour from Olli Ylönen, President, Exlibris Aboensis (Finland), 37th FISAE Congress, Prague, 29 August 2018.



this Dianne went on to demonstrate the inking of the lino block, running it and a leaf of paper through the copying press and the unbelievable magic of lifting the finished print from the block to see how the bookplate had turned out. A small audience of maybe 15-20 people of all ages sat spellbound as the process was explained and carried out.

Paper Contemporary was great fun to be involved in, and a pleasure to induct an interested group into some of the secrets of bookplates. I would like to thank Akky Van Ogtrop and Dianne Longley for their key roles in making this workshop happen. More information on Dianne's work can be found at www.agaveprintstudio.com.au and www.diannelongley.com.au

Notes and happenings

Publications

UNESCO six. Sydney: State Library of NSW, 2018; p. 10

Shows bookplate for Dorothea Mackellar [Thanks to J Wegner for finding this]

Competitions

10th International Competition, Bodio Lomnago, Italy

The Bodio Lomnago Town Council in association with the Italian Ex Libris Association/Associazione Italiana Ex Libris is calling for entries in its 10th International Bookplate Competition. This year's theme is 'Travelling with Marco Polo along the Silk Roads' and the competition is open to artists from around the world, who will compete for two prizes in the category of the best work of a non-Italian artist. Participation is

free of charge, but only prints made using traditional techniques of intaglio, relief and lithography will be accepted. The closing date is 15 January 2019. Further information can be obtained from Marco Franzetti at mfranzetti@comune.bodiolomnago.va.it

Editorial

Thank you to readers who congratulated us on the achievement of 50 issues of the *Newsletter* and on the content which many found of unusual interest. This issue opens with what is now our regular biennial contribution from Andrew Peake, a faithful attendee at the FISAE Congresses, representative of this Society and reporter of happenings there. And apart from my thanks, I would very much like to repeat my congratulations to Andrew for his award by the International Federation of Ex Libris Societies (FISAE) of the 'Udo Ivask Certificate of Honour for outstanding contributions to bookplate scholarship.' Andrew has published a number of books of great value to the collector of Australian bookplates and he has intimated that he is hoping to update his *Australian personal bookplates*, originally published in 2000 and listing well over 5000 bookplates, by producing an addendum to cover the over 1000 bookplates that have come to light in the intervening period.

Speaking of *Australian personal bookplates*, Michael Taffe tells us of some recent discoveries including a bookplate identified

from Andrew's book as having been designed by artist and wildflower painter H P Dickins. Continuing the natural history theme, I am grateful for the contribution by Jan Taylor, a friend of Bronwyn Vost, on the rarely seen bookplate for her father Keith Hindwood, a Sydney printer, whose first love was really ornithology. The design is a pen-and-ink drawing by his friend and collaborator Neville W Cayley, famed author of *What bird is that?*

The other feature in this issue is a summary of the Society's 11th Annual General Meeting, held last July. Apart from the usual business of membership, finances and office bearers, this meeting was distinguished by some great discussion on ways to raise the profile of the Society — some of which are already in hand — and fascinating talks by Ronald Cardwell and Bronwyn Vost. And thanks to Ronald who has kindly provided copies of a unique bookmark marking his talk on cricketer bookplates to the Society's Annual Meeting for insertion with this *Newsletter*.

I close by thanking all members and other readers for their continuing interest; as I finalise copy for this number of the *Newsletter* in early December my hope is to actually post and email it on time before the end of the month, but if those plans do not all fall into place, please show your usual patience with late running issues. Please also accept my best of wishes for Christmas or other traditional festivities as applicable, a happy New Year, and to continuing our beautiful friendship in 2019. MF