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Armorial bookplate for
Arthur Lumsden-Bedingfeld

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Bookplate collections in Australian institutions

Mark J Ferson, Sydney

A surprisingly large number of Australian libraries and galleries hold bookplate collections of varying size and scope. These collections have been given or acquired over more than a century, and reflect the several phases of interest in our favourite art form: the collectors of the late 19th century whose albums are heavy with armorial ex libris; the artist-collectors who arose in the period between the Wars when commissioning a pictorial design from a known artist was a mark of high culture; and finally those students of bookplates who have reignited interest in the past three decades by commissioning, exhibiting and otherwise promoting bookplates. Of the latter category, art patron Pat Corrigan has been outstanding, and over an extended period he has either seeded new collections or supplemented existing ones in galleries across the country.

Readers who are relatively new to bookplates may not be aware of the two important Australian works on the subject which provide excellent listings of institutional collections. The late John Fletcher, sometime president of the Book Collectors' Society of Australia and passionate bibliographer, in his *The Jane Windeyer bookplate collection in the University of Sydney library: a catalogue* (BCSA, Sydney, 1990) appended to his essay on Jane Windeyer a carefully collated 'Census of bookplate collections in Australian libraries'. This lists 15 libraries and their 36 separately identifiable albums, boxes and otherwise housed gatherings of bookplates. They range in size from 'four Japanese bookplates by E Hirose' in the State Library of New South Wales to the 51 albums of the Lane Mullins Collection in the Mitchell Library and the 19 filing cabinet drawers of the Perrottet collection in the Flinders University, Adelaide.

Interestingly, some previously recorded collections appear to have been lost or mislaid,

or perhaps moved. Germane to Fletcher's work on Jane Windeyer's collection was his sad discovery that a substantial collection of 815 plates that she had given to the Royal Australian Historical Society a few years before her death in 1950 could not be located. Not so long ago Louise Rosenberg said to me that the collection ostensibly of the Australian Jewish Historical Society actually belonged to her. Last year Adelaide member Andrew Peake wrote to say that on a visit to the State Library of South Australia 10-15 years earlier he had found a tantalising reference in the card catalogue to a large collection of Jewish bookplates – Library staff have since drawn a blank in response to his enquiries.

And speaking of Andrew Peake, in preparing for his very useful *Australian personal bookplates* (Tudor Australia Press, Adelaide, 2000), he contacted Australian institutions in order to update Fletcher's earlier survey. The listing then encompassed 18 libraries with 43 (or using Fletcher's breakdown of State Library of New South Wales collections, 45) identifiable collections. As alluded to above, a major reason for the growth in number were the various Corrigan donations to state and regional libraries and galleries. Probably the most important of these is the Corrigan collection in the Art Gallery of New South Wales research library, which is very much strengthened as a resource by the inclusion of associated manuscript material and the fact that designs often included artist's proofs, multiple preliminary states, and the actual printing blocks or plates.

Finally, your Editor has recently made small but valiant attempts to update these listings, primarily by use of on-line search engines and catalogues. It has been salutary to learn that finding bookplates in this way is very easy, but finding bookplate collections has proven

much more challenging. So although I had intended to provide in this issue a comprehensive listing as at 2009, all I will do is mention a small number of collections unrecorded in the two earlier key works. The State Library of Victoria has, in addition to a 1996 Corrigan donation, two much earlier ones – the Gregory collection of German bookplates and the Pulitzer collection of Austrian and German bookplates. Louis L Pulitzer organised an influential series of bookplate exhibitions in Melbourne and regional Victoria in the 1920s, and may well be the subject of a future *Newsletter* article. And at last, the most recent new collection of which I am aware – yes, indeed found via a Google search – is the Jeremy De Rozario Bookplate Collection, 1220 bookplates by Australian artists, donated in 2000 to the Lawrence Wilson Art Gallery at the University of Western Australia.

In coming issues of the *Newsletter*, as well as a proper listing of collections, we hope to feature short articles on some of these collections. The first of these has been kindly prepared by Gillian Dooley who is Special Collections Librarian at Flinders University, Adelaide.

The bookplate collection at Flinders University Library

Gillian Dooley, Adelaide

A large collection of bookplates was acquired from G D Perrottet, a collector and designer of bookplates, in 1966, and more have been acquired from various sources since. The collection includes bookplates by many different artists and from a range of countries, including Poland, Austria, Czech Republic, Slovakia, Denmark, France and Japan, as well as a large number of Australian plates. The collection occupies 19 filing cabinet drawers. The bookplates are divided into Australian and overseas categories, and within those categories they are sorted by artist and owner. An index of artists and owners of the Australian bookplates only is available on the library web page at <http://www.lib.flinders.edu.au/resources/collection/special/bookplate/>

We were lucky enough to receive Mr Perrottet's collection of tools and other paraphernalia relating to bookplate production from his grandson in 2007. Included are several chisels, wooden lino-cutting tools and cut lino squares. The Bookplate Collection also contains a range of publications including monographs and serials relating to bookplates. Most of these publications are catalogued in the library's Voyager catalogue and can be searched online at <http://catalogue.flinders.edu.au>

[The Flinders Library collection also includes the papers and bookplates once belonging to bookplate enthusiast and promoter Camden Morrisby, as well as

the minutes and business archives of the Australian Ex Libris Society (1923-1939), of which Perrottet was its long standing Honorary Secretary – *Ed.*]

For further information on the collection, please contact Special Collections Librarian Gillian Dooley at Gillian.dooley@flinders.edu.au or on 08 8201 5238.

Some photographic bookplates from Europe

Bryan Welch, London

James McCready's interesting article on photographic bookplates (*Newsletter*, September 2008) explained how to turn photographs into bookplates using laser printer technology. Reading it reminded me that I had a few bookplates which were actual photographic prints. One of the joys of collecting bookplates is that new information casts new light on things in one's collection, or new patterns suddenly emerge to link up bookplates that previously were unrelated. With Jim's article in mind I looked through my odd loose items and found two photographic plates and I recalled a third still in a book. The earliest of these is from the Netherlands for F Donkers of Utrecht. This is a photograph of a painting with the signature 'R Donkers' and the date 1918 below. When acquired it was attached to a sheet which gave the owner's name and initials as F Th R M Donkers. Given the date on the bookplate, the image of a lady by the shore waving to the rising sun is clearly symbolic of



Linocut bookplate by G D Perrottet for Diana Goldsmid, 1936



Perrottet's linocutting tools given to him by P Neville Barnett in March 1939

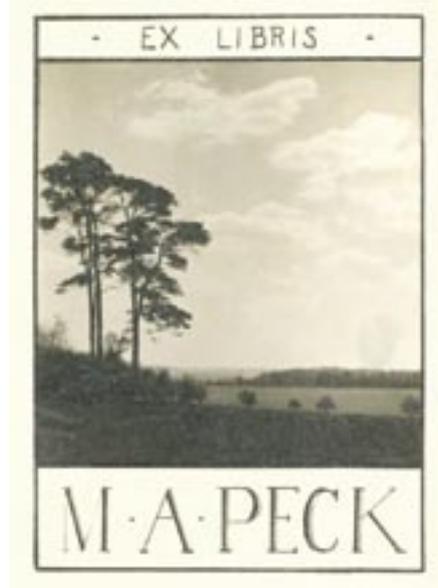


Photographic bookplate by F Donkers, 1918

the ending of the darkness of the First World War and the coming of peace. This interpretation is confirmed by the motto *Post tenebras lucem* – After darkness the light. The back of this photograph shows that it is printed on Velox photographic paper. This was developed by Leo Hendrik Baekeland, a Belgian chemist, in 1893. He sold the rights to George Eastman in 1899 for one million dollars. Baekeland went on to invent Bakelite.

The second bookplate is for Mabel Peck and is pasted in *The Diary of Thomas Turner of East Hoathly* (John Lane The Bodley Head, 1925). Thomas Turner lived in the village of East Hoathly in Sussex and his diary, covering the period 1754-1765, recorded family and village life. The volume is inscribed 'Mabel A Peck 4.8.31' so providing additional information that would have been lost if the plate had been removed from the book. The view is unidentifiable but could easily be Sussex. The lettering on the bookplate appears to have been hand-drawn. Presumably the original photograph was mounted and the frame and lettering added and this was then re-photographed and the prints made from the new negative.

The third bookplate (see page 1) is an armorial for Arthur Lumsden-Bedingfeld



Photographic bookplate for M A Peck

(1903-1970). He was born in Durban, but when his father died soon after his birth the family returned to Aberdeen from where his mother's family, the Lumsdens, came. He was a keen photographer and an antiquarian with a strong interest in genealogy, tracing his Bedingfeld and Lumsden forbears – in the case of the former back to the Norman Conquest. The first quartering shown on the arms is for Bedingfeld but the others have not as yet been identified. I am very grateful to his son, Roger, for telling me about his father and how the bookplate was made. His father drew the design himself in a large size; it is signed 'ALB 1942' in a small shield to the left of the motto. Then he photographed it with the glass plate camera he used at that time and printed the much reduced bookplates himself aided by his son. This bookplate is also printed on Velox paper. The original drawing and the glass negative are still in his son's possession. There is also a later printed state of the bookplate with 'FSA' added below the name. This can be dated to after 6 January 1966 when Arthur Lumsden-Bedingfeld was elected as a Fellow of the Society of Antiquaries of London.

Original photographic reproduction was a very time consuming way to make bookplates, compared to James McCready's master

sheet of 4-12 copies to a sheet. No doubt if the makers of these photographic bookplates had the technology that we have today they would have used a laser printer too.

Auckland report

Auckland Ex Libris Society activities
Rie Fletcher, Auckland

'The Art of the New Zealand Book Plate' was the successful exhibition held by the Society at Huia Lodge, Cornwall Park Information Centre, One Tree Hill, from 2 to 20 August 2008. This exhibition reached a wide audience as Cornwall Park with its attractive grounds is a mecca for tourists, those walking their dogs, runners, school groups and nature lovers. Here at historic Huia Lodge our display dealt with several facets of the bookplate. Ian Thwaites wrote the text and selected the bookplates for the ten laminated display panels. These were prepared by artist Juliet Hawkins who has also designed bookplates. The panels were: Brief introductory notes on bookplates; Auckland Ex Libris Society; Hilda Wiseman – born for bookplates; Ernest Mervyn Taylor – New Zealand wood engraver; Celebrating New Zealand; Epsom bookplates; Auckland in bookplates; Why study bookplates?; Punning plates and Bookplates designed by Jim McCready of Dunedin. So that the visiting public could read the text from the panels with ease, folders were provided for perusal.

The 32 A4-sized bookplates displayed at eye level were another major attraction. These were a solution to the problem Ian Thwaites faced when he found recently that there were no facilities for showing slides at venues where he was giving lectures. Because of the fine quality of the linocuts, woodcuts and wood engravings, these bookplate images reproduced very well. Many people recognized either the artist or the owner of the bookplate and added to our knowledge of these people. Jim McCready's name was noted with delight by men whom he had taught at King's High School, in Dunedin. Adjacent to this display was the



Bob Langholm preparing one of the display boards, Huia Lodge, Auckland, August 2008

panel created by Bob Langholm and Simon Misdale showing the 10 winning and merit entries from the Society's Auckland-wide linocut bookplate competition in 2002. Copies of the 8-page illustrated booklet from the competition 'Ex libris for all' were given to interested visitors.

The exhibition was set up by Robert Langholm, QSM, Ian Thwaites and Juliet Hawkins. Auckland Ex Libris Society committee members had considerable input as well as volunteering over the exhibition period to be on duty to discuss bookplates with members of the visiting public. Ian Thwaites gave two lectures on 10 and 17 August in the Huia Lodge theatre with President Jennifer Lamm assisting on the technical side by co-ordinating over 80 slides. The latter date was also the 200th meeting of the Auckland Ex Libris Society since the name change in 1954. Bob Langholm, our Honorary Life Member and longest serving member, baked and proudly cut the birthday cake.

Members of the public were welcome at both meetings and because of the exhibition we now have three new members. Two groups who visited the exhibition were treated not only to an impromptu

conducted tour of the display and lecture by Ian Thwaites but also enjoyed scones with strawberry jam and cream that had been baked in Huia Lodge's old wood-fired stove by Philippa Price and Nadia Vanderplancke, managers of the Cornwall Park Information Centre. The groups were the Art Gallery Visiting Group from U3A Remuera and Lesley Taylor's St Heliers Bay walking group. Philippa and Nadia gave much appreciated assistance over the entire exhibition period, especially with publicity. Philippa contacted *City Scene* and the local *East and Bays Courier* which printed a comprehensive report of the exhibition.

A small display case loaned by Bob Langholm contained tools for creating linocuts, woodcuts and wood engravings. Also shown was a round of fruit wood from which Simon Misdale had cut a bookplate design for Treasurer Merle Williams. The autographed programme and menu from the Society's 21st celebration dinner on 14 October 1975 was exhibited. Ian Thwaites's monograph *In another dimension: Auckland bookplates 1920-1960* (2001) and Ian Thwaites and Rie Fletcher's *75 years of bookplates: Auckland Ex Libris Society 1930-2001*

(2005), printed at Puriri Press, were also on view.

We were delighted that so many people came to inspect this informative display. Another by-product of 'The Art of the New Zealand Book Plate' is that the ten laminated display panels will form a travelling exhibition and this will be available to go on tour to smaller art centres and libraries upon request.

On 17 May Ian Thwaites's eagerly-awaited new book, *Biographical journeys: 100 favourite bookplates*, will be launched at the 55th Annual General Meeting of the Auckland Ex Libris Society.

Provenance of some books from the Mitchell collection

Paul Brunton, Senior Curator,
Mitchell Library, Sydney

Those of you who missed Paul's lively and fascinating description of David Scott Mitchell's book collecting habits and subterfuges at the Society's last Annual General meeting may draw a modicum of comfort by examining the list of books, below, which he used so ably and colourfully to illustrate his story.

1. *The Australasian printers' keepsake*. Melbourne: Edward Fitzgerald, 1885. Bookplate of DS Mitchell; signature and bookplate of Bertram Stevens. (DSM/A828/A)
2. Australian School Society, *A Concise statement of the principle of the British and Foreign School Society ...* Sydney: printed by James Tegg, 1839. Signature of DS Mitchell; bookplate of George Allen; binder's ticket of W Moffitt, Pitt Street, Sydney. (DSM/370.62/A)
3. James Bonwick, *Reader for Australian youth. Part 1*. Adelaide: Printed for the author by T Strode, 1852. Signature of DS Mitchell; author's presentation copy to Edward John Eyre, 24 Feb. 1852; bookplate of Sydney Mechanics' School of Arts. (DSM/428.6/B)
4. J Ross Browne, *Etchings of a whaling cruise ...* London: John Murray, 1846. Signature and bookplate of DS Mitchell; bookplate of Redmond Barry. (DSM/639/B)
5. James Busby, *Authentic information relative to New South Wales and New Zealand*.

London: Joseph Cross, 1832. Bookplate of Alfred Lee; bookplate of William Harrison. (DSM/980/B)

6. Theodore de Bry, *Historia Americae sive novi orbis* ... Frankfurt: Matth. Meriani, 1634; bookplate of William Beckford. (DSM/Q910.8/B SET T.1)

7. Kenelm Digby, *Private memoirs of Sir Kenelm Digby* ... London: Saunders and Otley, 1827. Signature and bookplate of DS Mitchell; signature of WA Duncan, 1879; bookplate of WA Duncan. (DSM/923.242/D)

8. John Forster, *The life and times of Oliver Goldsmith*. 2nd edn. London: Bradbury and Evans, 1854. Signature of DS Mitchell; author's presentation copy to Charles Dickens; [posthumous] bookplate of Charles Dickens; bookplate of George Bennett. (DSM/928.23/G SET v.1)

9. Isocrates, *Isokratis=Isocratis: Orationes et epistolae/recognovit JG Baiter*. Parisii: Editore Ambrosio Firmin Didot, 1846-47. Bookplate of Sir Charles Nicholson; inscription from Nicholson: 'Davidi Scott Mitchell/Baccalaurei in Artibus gradum/consecuto/fausta et felicia omnia/precatus/ Carolus Nicholson/Universitatis Sidneiensi/Praepositus/Comitiis Maximus' (DSM/520/H)

10. James Jackson Jarves, *History of the Hawaiian islands* ... 3rd edn. Honolulu: Charles Edwin Hitchcock, 1847. Signature of DS Mitchell; bookplate of WA Duncan. (DSM/999.6/J)

11. AW Kinglake, *Eothen*. London: John Murray, 1859. Signature of DS Mitchell; [posthumous] bookplate of Charles Dickens; bookplate of George Bennett. (DSM/915.69/K)

12. John Dunmore Lang, *Queensland, Australia; a highly eligible field for emigration*

... London: Edward Stanford, 1861. Signature of DS Mitchell; bookplate of Arthur Grote. (DSM/984/15A1 copy 2)

13. *One hundred and four views of Switzerland and Italy ... vol 1. Prout*. London: Jennings and Chaplin, 1833. Signature and bookplate of DS Mitchell; bookplate of Richard Windeyer. (DSM/F769 SET v.1)

14. *The Queen v. Beaney ... with medical notes and observations, by CE Reeves* ... Melbourne: WB Stephens, 1866. Signature of DS Mitchell; bookplate of William Bland. (DSM/340.6/R copy 2)

15. William Tennant, *The Thane of Fife* ... Edinburgh: Printed for Archibald Constable & Co ... 1822. Signature of DS Mitchell; bookplate of HC Sempill scored through with manuscript annotation 'Margaretta Stenhouse Sydney to Mrs DH Deniehy'; signature of DH Deniehy; binder's ticket for W Moffitt, Pitt Street. (DSM/821.79/T)

Notes and happenings

Bookplate exhibition, Debrecen, Hungary, June-July 2009

Ferenc Keresi, editor of www.exlibris.lap.hu has informed us of an ex libris exhibition of works of arts by international artists in Debrecen, Hungary in spring or early summer 2009 with the intention to increase ex libris's publicity. He designs and collects ex libris (www.keresi.blog.hu). 'Our aim is to gather today's contemporary artists and to introduce Hungary to them. All submitted works will get into the exhibition and will become part of the County Library's collection after the exhibition.'

He invites you to take part in this exhibition. You can exhibit 2-5 pieces of any topic or techniques. Any reproduction will be accepted, *except photocopies*. The works exhibited are going to be published on the exhibition's website and the best exhibits will be published in a catalogue which is going to be sent to the exhibitors. An award for the best works may be offered from sponsorship money.

The exhibition will be held at the Méliusz Juhász Péter County Library and Cultural Centre (www.hbmk.hu/) in the City of Debrecen, from 20 June to 20 July 2009.

The deadline for submission of works is 30 April.

Please post your ex libris to: **Keresi Ferenc, Debrecen, Boszormenyi u. 200, Hungary 4032**

A word a day nets a member?

The Society recently received an email from a booklover who, whilst seeking information on how to obtain bookplates, found out about our Society through the A.Word-A-Day website. Not having heard of this website which was apparently promoting our Society I looked at it and found the following (I trust we won't be castigated for reprinting this humorous and relevant item in shortened form):

http://wordsmith.org/words/ex_libris.html

A.Word.A.Day with Anu Garg, 26 January 2009

The magic of technology is spreading. What we couldn't even imagine only a few years ago is now possible. With just a few clicks of a mouse, someone in one corner of the world can make contact with a fellow human being thousands of miles away ... In the beginning, most of the spam was in English, but now they are branching out. Can you imagine the suits in their boardrooms at Spam, Inc. plotting the strategy, "We have to diversify our offerings in local languages to broaden our reach." ... There's a positive side to it though. Comparing these pieces of junk mail with the English version can improve one's knowledge of foreign languages ... So far I haven't received any spam in Latin, but the day can't be far off. Until spammers catch up on Latin, let us this week peruse a few words from that ancient language.

ex libris

1. From the library of (a phrase inscribed in a book followed by the name of the book owner).
2. A bookplate.

notes

Novelist and Nobelist Anatole France once said, "Never lend books – nobody ever returns them; the only books I have in my library are those which people have lent me." An ex libris inscription identifies the owner of a book, and supposedly prevents others from building their own libraries by borrowing. I've also seen bookplates that say "Stolen from the library of ..." Like everything else, there are bookplate enthusiasts and collectors with their own societies, conferences, journals, blogs, and more.

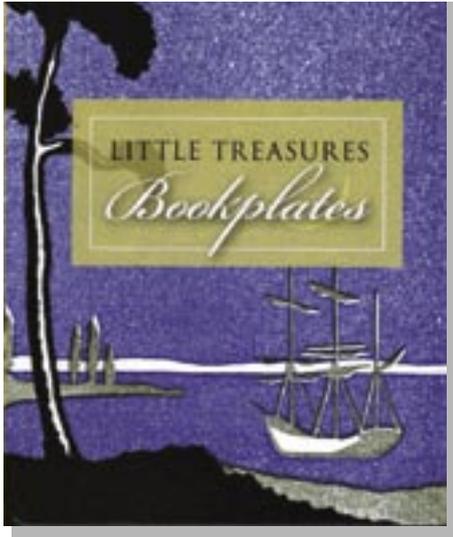
The 'societies' link is to the FISAE home page (www.fisae.org), with a list of bookplate societies around the world, including ours.



Armorial bookplate for Redmond Barry

Book review

By Mark J Ferson



Little treasures: Bookplates,
National Library of Australia, 2008.
ISBN 978 0 642 27678 0. Available from
www.nla.gov.au/onlineshop for \$7.95

We first reported to readers in the December 2007 number of the *Newsletter* on the National Library of Australia plan to issue a small book on bookplates. My review copy did arrive a little while ago, well before the previous Newsletter, and I neglected to include my promised review but now I am correcting this deficiency. The series is called *Little treasures*, and they are intended to generate interest in the National Library's strong collecting areas (the other five are Australian animals; Birds; Flowers; Book of hours; and Maps). Certainly if this small volume (8.0 by 9.5cm) is any example, they are a jewel-like production, this one being suitable for committed bookplate lovers and equally as an inducement for a bookish or artistic friend to get stuck into bookplates.

The volume comprises, inside decorated rigid boards, a single fold-out glossy cardboard 'concertina' with high quality reproductions of 15 Australian bookplate designs from the Library's collection. Artists include those from the golden period between the Wars, such as Adrian Feint, GD Perrottet, Allan Jordan, Lionel and Norman Lindsay; also late 20th century

designs, particularly those commissioned by Pat Corrigan from Pixie O'Harris, John Coburn and Brett Whiteley. The images are accompanied by an equally tiny but enlightening essay. Well worth getting.

Editorial

This issue completes three full years of the *Newsletter* and I am glad to say that its designer, Mary Keep, and I have received much positive feedback during this time. Nevertheless, we are always on the lookout for ideas for improvements and suggestions about content, not to mention contributions of any relevant material.

With excellent contributions of text from across the Tasman and across the globe – for which I must thank regular contributor Rie Fletcher and increasingly frequent contributor Bryan Welch, respectively – I have attempted to provide some extra images by way of balance. The one below is a really lovely, and lovingly penned, manuscript bookplate that I found recently among the treasures often lurking in Paul Feain's Cornstalk Bookshop (Glebe, Sydney). It has particular resonance for me because it adorned a book given to a small boy to commemorate both his birthday and his recovery from measles, which in 1881 was no certain thing.

I must also thank other and potential contributors; firstly Gillian Dooley of Flinders University Library, Adelaide for answering my call for articles about bookplate collections held in Australian libraries, galleries and learned societies. I hope this series will continue for some time in the *Newsletter*, subject to my being able to extract material from people associated with those institutions. Paul Brunton kindly supplied a listing of the books he used to mouth-wateringly illuminate his talk on DS Mitchell which he gave to those members able to attend

the Society's Annual General Meeting last November.

Andrew Peake very graciously sent me some materials produced for the Beijing Congress, including the beautifully reproduced catalogue showing all 831 exhibited designs; a colour A4 booklet entitled *Hideko Matsubara exlibris (1984-2007)*; a set of three purpose-designed Congress stamp covers each showing one of the winning entries; and some leaflets promoting the 33rd Congress, to be held in Istanbul in August 2010. If you would like a copy of the latter, please let me know and I will send one to you with your next copy of the *Newsletter*.

Just so you look forward to the June issue and as an incentive to renew your membership for 2009 if you have not already done so, I can give you a foretaste of the coming issue: an article on Victorian printmaker Jennifer Rogers, who recently found out about and joined the Society, and who is that rare 'beast', a wood engraver of bookplates; advice from Bryan Welch on how to, and whether to, safely remove bookplates from books; and news on some upcoming books on bookplates emanating from both sides of the Tasman.

MF

