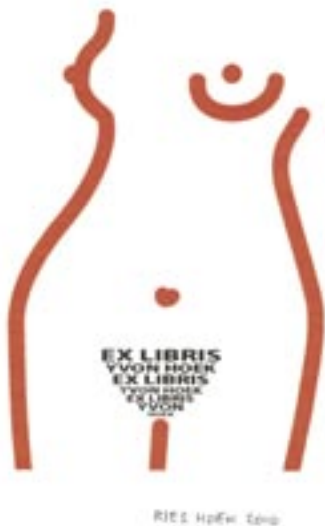


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FISAE Congress, Istanbul, 24-30 August 2010

www.fisae.org
www.aed.org.tr/English/Default.aspx

Mark J Ferson, Sydney

I recently attended the Thirty-third Congress of the International Federation of Ex Libris Societies, held at the Faculty of Fine Arts of Isik University in Maslak, a northern suburb of the huge metropolis of Istanbul. Almost three hundred delegates were present, not quite from every corner of the globe, but particularly representing the countries of eastern and central Europe, Scandinavia, China and Japan, and of course Turkey. The official conference language was English, although there were only small numbers from the anglophone countries – USA (6), Australia (2), UK (1) and Ireland (1).

The Congress was brilliantly organised by Prof Hasip Pektas, president of FISAE and of the Istanbul Ex Libris Society, and his dedicated staff and helpers. It incorporated a range of exhibitions, entertainments and tours, as well as a small number of official functions and the formal delegates' meeting, together with multiple sessions where collectors and

artists were able to meet, talk and swap, buy or commission bookplates as they saw fit. On-site exhibits were: International ex libris competition; the collections of Ichigoro Uchida (president, Nippon Ex Libris Assoc.), Heinrich Scheffer (president, Austrian Ex Libris Society), the Moscow Ex Libris Museum, the Chinese Ex Libris Artists Society, the Shanghai Ex Libris Society; photos from previous Congresses; an exhibit of the work of Turkish ex libris artists; and a display of calligraphic Turkish ex libris stamps. In addition, delegates were taken (across the Bosphorus to the Asian side of the city) to the Istanbul Museum of Graphic Arts for the opening of an exhibition of the ex libris and prints of Bogdan Krsic and of the Istanbul Ex Libris Museum. Almost all exhibits were accompanied by quality catalogues which were included in the delegates package.

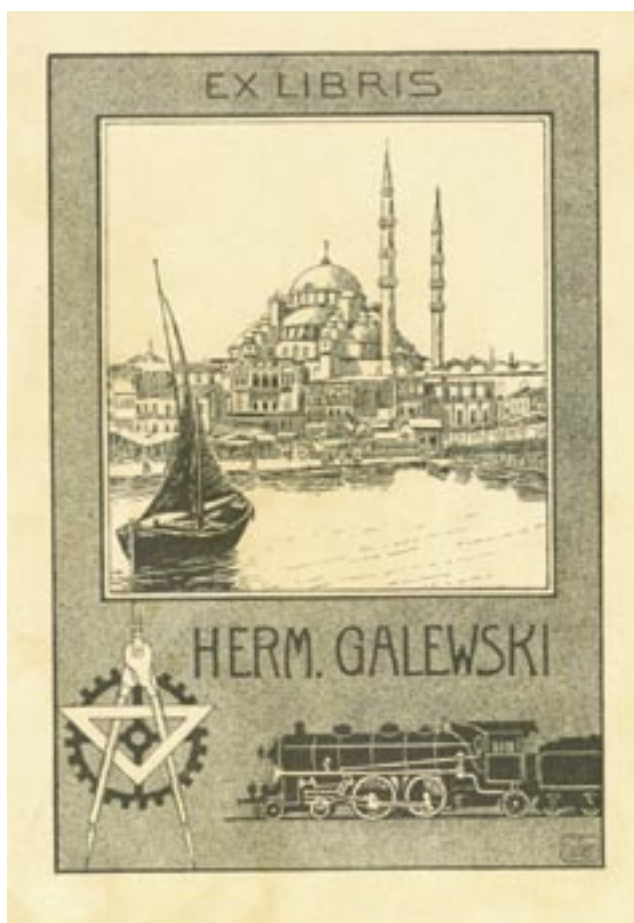
Many designers were keen to promote their wares to potential bookplate owners, leading

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FISAE 33rd Congress delegates (l-r): Andrew Peake (Adelaide), Mark Ferson (Sydney), James Keenan (USA)



Pen and ink design (view of Constantinople, now Istanbul)
by EM Lilien for Hermann Galewski, 1909

to the common 'greeting' of the Congress: 'Are you an artist or a collector?' Personally, as this was my first Congress, I found this process a little confronting, as I did not plan to commission any bookplates at the Congress, yet the appeal of the, in particular, younger, artists to make a significant sale, valued at perhaps 300-600 Euros, was palpable. And, as I had been warned by fellow delegate Andrew Peake, there was a tremendous passion for ex libris exchanges, in which existed a 'two class' system, whereby it was expected that handmade prints such as wood engravings, linocuts and etchings would be exchanged with similar prints, and commercially or computer printed designs would also be exchanged for like.

Apart from the various speeches and presentations of awards, the Congress included two formal meetings. The first was a 'round table' chaired by Benoit Junod

which aimed to develop guidelines for the commissioning of a bookplate. This seems an area needing some clarity, particularly in relation to rights to ownership and use of the images, and of the actual prints. For example, how many copies should the artist keep, and is it the owner's right to determine whether the image can be reproduced in a book, or must the artist also agree? There was also an attempt to discuss whether prints including the words 'ex libris' but only ever intended for exchange (rather than for sticking in books) could really be called bookplates. As this practice is already well entrenched, and a key activity of the Congress, it is doubtful whether an agreement on this particular topic can ever be achieved.

The plenary meeting of delegates took place on the morning of Saturday 28 August; the main items were: confirmation of Finland as the location of the next

Congress in 2012, to be organised by Exlibris Aboensis, and of its president Tauno Piironen as next FISAE president; Invitation from the Catalan Ex Libris Association to Barcelona for the 35th Congress in 2014; acceptance of the Russian National Society of Ex Libris and Graphic Lovers and the Shanghai Fu Xian Zhai Ex Libris Society as members of FISAE; election of Prof WE Butler as FISAE executive secretary for a further 6-year term; and appointment of Benoit Junod as FISAE executive coordinator for two years to continue to manage the website and assist in the administration of the Federation. It was also mooted that the 2016 Congress may be held in Shanghai.

Overall, I found the Congress and associated events to be an exciting and eye-opening experience, from the point of view of bookplate collecting and of an appreciation of Turkey's culture and history. I met many interesting people, with some of whom I had corresponded for years but had never met. Bookplate enthusiasts should think seriously about attending a future Congress, even if it means travelling to the other side of the world. But that is the inevitable consequence of living in the Antipodes!

Some thoughts on mounting bookplates

Bryan Welch, London, UK

Bookplates that are not attached to books are a form of ephemera; and ephemera can easily get lost or dog eared. So if you start collecting loose bookplates you will need some way to organise and mount them. First, a couple of principles to keep in mind – flexibility and conservation. Can you move the bookplates around and will the mounting damage them in the long term?

As a collection develops, your tastes and themes will develop. Some kind of focus in a collection is usually more rewarding than a hotchpotch; but most of us start collecting bookplates first and later on decide to specialise: for example by country, by artist,

by technique or by subject matter. At that point when you survey your collection you will want to re-organise it to reflect the specialism. Putting plates in an album with fixed pages won't do, as the collection cannot be re-arranged and new acquisitions cannot be inserted in sequence; nor can plates be removed without damage to the album. One alternative is to mount bookplates individually on cards (A5 sized or smaller) and store these in boxes. Notes can be written on the back of the card. This method makes it easy to re-arrange the collection and any number can be taken out and placed side by side for comparison. The disadvantages are that the card will have to be cut specially and suitable boxes found or made (which can be expensive) and you need self discipline in always returning bookplates to their proper place if they are not to be lost amongst their fellows.

I prefer to use loose-leaf stamp albums ('Devon', Stanley Gibbons). The pages are ruled with a grid pattern that makes it easy to mount plates straight and provides lines to write notes on. Between four and six plates can be mounted on a page and the pages can be taken out and re-arranged. But because the album has to be unlocked to move the pages the bookplates do not get lost in normal use!

The next question is how to attach bookplates to the cards or pages. Items from old collections were usually glued down or attached with hinges. On cards, stronger attachment is needed than on a page that opens flat. Paste made from flour (as used by bookbinders) can be safely used on some bookplates, but should be avoided if the paper is very thin as it will cause the paper to cockle. Stamp hinges are an alternative but they tend to come off as they are not designed for attaching such large items to sheets. Also thin papers can cockle and with some hinges the glue can stain the paper.

An alternative I once used was an archival document repair tape. This is a very thin translucent adhesive tape with a backing strip designed to repair paper products. At first it seemed to be the perfect answer. A strip of the tape is folded lengthwise to

make a hinge and used to attach bookplate to card or paper. It was perfect for oddly shaped bookplates and a strip at top and bottom could be used with heavy items. However years later I find that the tape cannot be removed from some papers and on items printed on thin Japanese papers the glue has penetrated right through so that a stain shows at the front. So I no longer use this tape.

The experience of strong glues that old collectors used that made it difficult or impossible to demount bookplates, and damage from stamp hinges and archival tape, brought home the importance of conservation principles. Bookplates may be an amusement or a passion – our collections may be very small or grow very large – but if something is worth collecting it is worth looking after and we need to take a long-term view. So we should maintain the condition of our collections, keeping them flat and avoiding their becoming scuffed or dog eared; we should mount them on acid-free paper and we should attach them to the paper without glue coming into contact with them. The solution I have found is to use archival quality photo corners, of which there are various varieties on the market. The glue on the back of the corners attaches them to the album page and the bookplate only comes into contact with the plastic part of the corners and not the glue. The only question now is whether the glue on the back of the corners will penetrate through the album page and affect the page below!

Auckland report: Highlights from some recent meetings

With thanks to Ian Thwaites and Rie Fletcher, Auckland

Since the last report on the activities of the Auckland Ex Libris Society was published in issue 14 of the *Newsletter*, which drew attention to the launch of the latest book by Ian Thwaites, *Biographical journeys: 100 favourite bookplates*, a number of interesting

events have taken place. The invited speaker at the August 2009 meeting was Lt Cdr KA McGrath, the President and Librarian of the Heraldry Society of New Zealand, whose topic was 'Heraldic bookplates'. Cdr McGrath gave an overview of the various popular styles of heraldic bookplates and then focussed on the designs of three modern practitioners: Canadian, Gordon Macpherson (1926-); Dutch artist, Daniel de Bruin (1950-); and Finn, Gustaf von Numers (1912-78).

The final meeting for 2009 was held on 15 November at the Brigham Restaurant in Hobsonville. Simon Misdale handed out a little parcel to members and guests accompanied by exclamations of delight and surprise. On ceramic tiles, mounted in the centre, was the member's bookplate. The tiles had several layers of protective coats added before the bookplate was firmly fixed, and a clear coat preserved the image and rendered them heat proof. Four rubber feet cared for the table top. Many hours had been used to create these useful gifts. Coffee would taste better than ever! We all love bookplates as miniature works of art so it is an added pleasure to be able to view them, coffee mug in hand.



What is this?

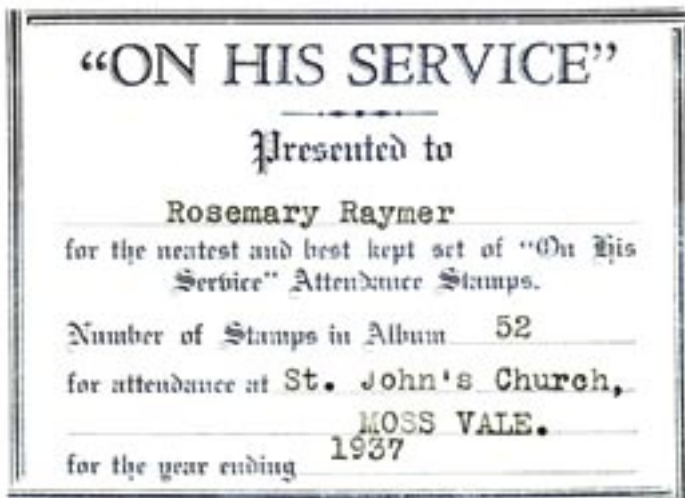
The pictorial prompt to this new occasional column is not a bookplate but in fact a design for a book end which appeals to my obvious interest in art deco. It is taken from a little treasure found on a visit to Berkelouw's Berrima shop earlier in the year – RB Newhauser, *Modern book ends*, Milwaukee, Bruce Publ. Co., 1950. If any reader is interested in art deco as well as bookplates and wishes to know more about



this book of primarily art deco designs for book ends, please do not hesitate to contact me.

And so, back to the topic at hand. This column will continue the previous theme which asks: 'Is everything stuck into a book a bookplate?' with two examples of labels the purpose of which are unknown to me. The first is headed "ON HIS SERVICE" and is placed in E Everett-Green, *Shadow-land*, London: Shaw, awarded in 1937 'for the neatest and best kept set of "On His Service" attendance stamps.' The second labelled "Jack and Jill" given by the *Manly Daily Pictorial* is in Lucy C Lillie, *The household of Glen Holly*, New York: Harpers, and the owner has recorded her name, Winnie Watson, Feb. 32.

If any reader can cast light on the purpose of either of these 'bookplates' I would be grateful if they could let me know.



Bookplate stories: Marguerite Moloney

Mark J Ferson, Sydney

The obituary of Sydney artist and art teacher Marguerite Moloney appeared on 6 September 2010 in the pages of the *Sydney Morning Herald* after her death on 19 June. Although best known for the various pottery studios she established in the 1930s selling hand-made ceramics to the Farmer & Co. department store and then again in the 1950s commissioned by Qantas Airways, there was also a bookplate connection.

I first became aware of Marguerite when I picked up her just-published autobiography, *Marguerite remembers: through an artist's eyes* (Limelight Press, 2003) at the National Trust (NSW) bookshop on Observatory Hill. In it Marguerite mentions designing and cutting linocut bookplates during classes with Roy Davies at art school at the then East Sydney Technical College. As she lived a few minutes from my home, I naturally had to visit to speak with her about her art school and particularly bookplate experiences. We spoke about Marguerite's time at art school in the early 1930s, taught by Davies as well as other leading teachers/artists of the time: Fred Leist, HR Gallop, Douglas Dundas, Phyllis Shillito, Lyndon Dadswell and Rayner Hoff. She then mentioned that as a school art teacher she had encouraged her students to design bookplates as a class exercise. Although unfortunately Marguerite had thrown out copies of her bookplate 'in the last clean up after keeping it for all those years' (p. 42), she was able to locate a manuscript bookplate that she had drawn for her husband as a birthday present. I left carrying her book, now signed, and with a promise that Marguerite would draw a bookplate for me.

Over a year later a letter arrived from Marguerite with a striking and original bookplate in my name. She apologised thus for the delay:

Had trouble thinking of a design suitable for you but when I was on duty at the [SH Ervin Gallery] we had an exhibition of John Coburn's work and I was inspired and had it nearly finished before I left the gallery. So here it is at long last.



Hand drawn design by Marguerite Maloney for Charles Moloney, 1946

'Not in Peake': EG Theodore

Many of you will know that a major source of reference for British bookplates is the Sir Augustus Wollaston Franks collection of over 35,000 British and American bookplates bequeathed by Franks to the British Library following his death in 1897, and since added to greatly. Bookplates are given an 'F' or Franks number, and if not recorded there, are said to be 'Not in Franks' or 'NIF'. 'By extension' – a phrase frequently used by my school mathematics teachers – Andrew Peake has given the almost 6,000 bookplates he found by examining Australian bookplate collections a number in his *Australian personal bookplates* (Tudor Australia Press, Adelaide, 2000). But when a bookplate not listed therein is found, we may refer to it as 'Not in Peake' or 'NIP'.

Not surprisingly, Andrew is always adding to his listing, and I believe is planning to issue a supplement in the future. Equally predictably, it should be said that compiling a complete listing, even up to a certain date, would be an impossibility. Of the many Australian bookplates produced during the 'golden



Colour process bookplate for E G Theodore



Pen and ink design by Marguerite Moloney, 2004

era' lasting from the 1890s to the 1950s and which found their way into collections, many were gathered by swapping between collectors who came to know each other as a result of organised networks such as the art and bookplate societies. Owners of single bookplates commissioned with the 'ordinary' purpose of marking their books may not have been part of these networks and hence their bookplates have not found their way into our large institutional collections.

I am kicking off this irregular column with a design sent to me by Ian Stubbin, formerly librarian with the NSW Department of Health and more recently head of the Prince of Wales Hospital Medical Library. Edward Granville Theodore (1884-1950), union leader, Queensland state premier, treasurer in the Federal government and finally director of mines and newspaper companies including Australian Consolidated Press Ltd, was characterised by the author of his long entry in the *Australian Dictionary of Biography* as 'revealing a preference for the company of books to that of his political colleagues'. If anyone can decipher the artist's name, please let me know.

See Neville Cain, 'Theodore, Edward Granville (1884-1950)', *ADB*, vol. 12, pp. 197-202, or at www.adb.online.anu.edu.au/biogs/A120217b.htm

Notes and happenings

International ex libris competition,
2011, Deutsche Exlibris-Gesellschaft

We have received notice of this bookplate competition, entitled 'The book-adequate exlibris'. This uncomfortable English expression no doubt works better in German. However, the intention of the competition is very clear: it 'aims at fostering or strengthening the interest of artists and owners in the small format bookplate ... to counter the continuing trend towards large format exlibris serving only the purpose of collecting and exchanging and deviating from the original bookplate as a mark of ownership in books.' Submission deadline is 1 November 2010; copies of the application form and rules are available from the Editor, or direct from the German ExLibris Society by contacting birgit.goebel@t-online.de

Bookplates in the Leonard Joel 'Art & books' auction, 25 July 2010, Sydney

This auction was largely the property of one art collector and included paintings, prints bookplates and some books, generally of Australian origin. It is fascinating to record the prices realised for bookplates, as we well know that the circle of collectors is relatively small. However, there are undoubtedly some who are not known to us, and there may also be dealers who buy and sell bookplates for their value as prints.

Of the 309 lots listed in the catalogue, there were nine lots of bookplates; some were single, eg Lionel Lindsay's wood-engraved designs for The Lionel Lindsay Art Gallery Toowoomba (hammer price \$150) and for John Preece (\$75). Two lots were passed in: Feint's etching for F Mary White (est. \$50-75) and a framed pair comprising Rex Wood's pen and ink design for Edward & Dorothy Morgan and an unsigned wood engraving, probably American, for Californian collector Clare Ryan Talbot (est. \$50-100).

The remaining five lots included over 40 bookplates and together achieved a hammer

price of \$1450; when the buyers' premium of 20% plus GST is added, the total price would have been \$1769, or perhaps \$40 each. Designs were by a number of artists and in a range of mediums, with many by Lionel Lindsay. I did not view all of the bookplates, but some were etchings, which are readily identifiable as original prints. I would observe that buyers need to be aware that it was the practice for some owners of bookplates by Lionel Lindsay (and other artists) to have a zinc block made so that they could have printed commercially many more copies than Lindsay provided from the actual wood block. In these cases, unless the bookplate margin is signed (generally in pencil) by the artist, it is usually impossible to distinguish a copy taken from the original wood block from one printed with care from a good quality zinc block.

Of note, number 66 of the Special De Luxe edition of 85 of P Neville Barnett's *Australian book-plates and book-plates of interest to Australia* (Privately printed at the Beacon Press, 1950) sold for \$650 against an estimate of \$300-500. This is probably a good price as the book is an amazing compendium of information on world bookplates and contains 87 tipped in designs, 31 more than the Standard De Luxe edition (of 210 copies).

Recently published articles

ELSPETH PITT, 'Ex libris: the printed image and the art of the book', *Imprint*, vol. 45, no. 1, autumn 2010, p. 14

Provides an introduction to the exhibition of the same name held at the Art Gallery of South Australia from February to May 2010

Bookplates produced photographically

As a follow up to our earlier article on this topic, Canberra member Neil Wynes Morse has sent a photocopy of Ernest W Jackson, 'Photographic book-plates', *Penrose Annual* 1912-13, pp. 37-9, in which the author recommends arranging a central panel appropriate to the subject (for example a

portrait or a book pile) and photographing it pasted carefully within a border drawn in ink. Another approach!

Editorial

We are attempting to get this September issue of the *Newsletter* out more or less on time and I thank Mary as always for her efforts in designing the issues to such a superlative standard. We are also trying different printers in order to get a good price, whilst retaining the high reproduction quality, so you will notice some variations in paper.

Having recently returned from the international bookplate congress in Istanbul, I have provided a brief report of this extraordinary experience; this was greatly augmented by the associated tours of Istanbul and Cappadocia, which are unfortunately beyond the scope of the *Newsletter*. I met and befriended many interesting people, both collectors and artists – the design on the front cover was made by Ries Hoek, a Dutch artist who now calls Dublin home. I also 'volunteered' to write articles for the publications of some of the overseas societies and will try to fit this in coming months.

Incidentally, the Lilien bookplate on page 2 which shows a view of Constantinople a century ago has a family connection: it marks books belonging to railway engineer Hermann Galewski who oversaw the construction of the Constantinople to Baghdad railway. He was the father of a relative of mine by marriage, commercial artist George Galewski, who also somewhat awakened my early interest in bookplates.

In closing, I would like to thank contributors Bryan Welch, Ian Thwaites and Rie Fletcher, and Ian Stubbin for the gift of the Theodore bookplate.

MF

