



What's in this Issue?
Volume 5, Number 4

Peeking Under the Covers:
James P. Keenan

ASBC&D Ten-Year Development Plan
James P. Keenan & Claudia Smukler

"Breakfast at Tiffany's" Ex Libris by
Galina Pavlova

FISAE Congress at Palma de Mallorca
2024: It is Alive! - Olli Ylönen

Printers Marks, Bookplates, and
August Heckscher - JoAnne Fuerst

The Euro Excursion: A Note of Thanks
James P. Keenan

BEWICK BOOKPLATES—A LATE
HARVEST Nigel Tattersfield

Silent Film Star Bookplates - Part Six
"B" Lew Jaffe

The ASBC&D was organized in 1922 -
James P. Keenan

Two New Collections—James Keenan

Meet Julieta Warman from Argentina!
James P. Keenan

Hooky at the Palma Aquarium
James P. Keenan

Book Store: Congress Materials 2022

<https://bookplate.org>

Copyright © 2024 by Cambridge
Bookplate

The *Bookplate Buzz* is published by
Cambridge Bookplate in cooperation
with the American Society of
Bookplate Collectors & Designers
(ASBC&D). All rights reserved. No
part of this publication may be
reproduced in any manner without
written permission from the
publisher. Please direct subscription
inquiries, publication requests to the
ASBC&D: info@bookplate.org

After 575 Years, Support the Future for Bookplate Art - <https://www.gofundme.com/f/support-the-renaissance-of-bookplate-art> ~ OR ~ Donate through our website - <https://bookplate.org/donate>.
Wire transfers? Please write. The ASBC&D gratefully accepts ALL methods of payment! Thank you!!

The Bookplate Buzz



Post Office Box 14964
Tucson, Arizona, USA 85732-4964
Email: info@bookplate.org
Website: <https://bookplate.org>

The Bookplate Buzz: Volume 5, Number 4

BUILDING WORLD FRIENDSHIPS THROUGH THE "EXCHANGE" OF ART

Peeking Under the Covers

Greetings, Friends of Ex Libris!

Bookplate collectors from all corners of the globe came together for another unforgettable bookplate congress in Palma de Mallorca, Spain. You can delve into the details of this global gathering in the Balearic Islands with Olli Ylönen's review. Olli is a longtime friend from Helsinki and the Executive Secretary of FISAE. Congress photos are by Dr Marziya Zhaksygarina from Kazakhstan.



Ex Libris for our TRIBUTE TO TRUMAN CAPOTE: *Breakfast at Tiffany's* -
Galina Pavlova, Bulgaria, CGD (page 4)

Everything starts in San Francisco! In case you missed it in our last newsletter, on pages 2 and 3, you will read our **Ten-Year Development Plan for the ASBC&D** that Claudia Smukler and I drafted. This plan, with your support, will build a nationwide 'movement' that will significantly enhance the global bookplate community. We cannot dilly-dally anymore, now is the time! We need your support today if you are interested in the art of the bookplate and the future of collecting. We are talking about nearly six centuries of this graphic art form – we still have enough energy to build a proper campaign to bring ex libris art into the 21st century and beyond. Whether pasted in books and/or used to build global friendships through exchange of art (what a novel idea!). **The contemporary art form guarantees a future for marks of pride in the ownership of books. It's up to members and friends to help us promote our beloved graphic art - we can build this campaign with you!!** How can you help? Please write today!

We have formed a distinguished San Francisco committee. This committee, comprising librarians, teachers, directors, curators, artists, and engravers, is not just a group of individuals, but a community ready to lead our future activities. The timing is critical today as the most significant book arts movement in our country is unfolding in the Bay Area. With your support, we can mount exhibitions and publish books to substantially impact the Bay Area and across the USA, including your hometown! Your advice and support are crucial in this endeavor; now more than ever.

As we embark on this new chapter, we want to take a moment to express our heartfelt gratitude for your unwavering support over the decades. Your contributions have been instrumental in our century old journey, and we look forward to continuing this partnership as we strive for new heights.

James P. Keenan, Director

Ten-Year Development Plan for The American Society of Bookplate Collectors & Designers

We will build the campaign with your support!

INTRODUCTION

The Director, James P. Keenan, of the American Society of Bookplate Collectors & Designers proposes the formation of a working group to help create a multi-year development plan for the nonprofit.

The participants would meet to discuss ways to secure the considerable bookplate collection into the next decade. They will review current programs and publications, provide ideas on some key questions, and develop an action plan to manage the priorities of the organization.

We invite the San Francisco Bay Area representatives, other members of ASBC&D, and people from strategic community organizations to convene in 2024 and for the period of time adequate to finalize a plan to address some key questions for the organization.

KEY QUESTIONS

The organization will need new sources of funds and/or institutional support in order to secure the collection long term.
What is current state of the collection? What options are there?

How can the organization better understand the needs of the current membership? Who are they and what do they want, how do they engage with the organization?

How can we support the broader artistic community to consider bookplates as an important cultural expression worthy of preservation and better promote contemporary bookplate commissions and designs?

What can be done to increase the appreciation of the benefits of bookplate collecting to a new generation of enthusiasts?
Why might they want to join the organization?

Is the San Francisco Bay Area with its concentration of Book Arts enthusiasts and activities, and affiliated organizations the most promising region for the ASBC&D to establish permanent roots?

What is the current management structure of the ASBC&D and what changes should be made to improve administration of the plan's future priorities.

DEVELOPMENT PLAN WORKING GROUP

These suggested participants are invited to meet (in-person and virtually).

James P. Keenan, Director
 Christopher Kent, Advisor, ASBC&D
 Grendl Löfkvist, Necropolis, American Printing History Association
 Norman McKnight, Philoxenia Press
 Keith Cranmer, Artist-Engraver
 Richard Wagener, Mixolydian Editions
 Claudia Smukler, NōBē Press
 Anita Engles, American Bookbinders Museum
 Kevin Kosik, Book Club of California
 Andrea Grimes, Special Collections, San Francisco Public Library

AFFILIATED ORGANIZATIONS

American Bookbinders Museum (ABM)
 American Library Association (ALA)
 Bancroft Library & Museum, University of California at Berkeley
 Book Club of California
 Fellowship of American Bibliophilic Societies (FABS)
 International Federation of Ex Libris Societies (FISAE)
 Keith Wingrove Memorial Trust, Melbourne, Australia, Australian Bookplate Society
 San Francisco Public Library, Special Collections
 Victoria University at Wellington, New Zealand

ORGANIZATION PRIORITIES FOR THE FUTURE

Review new and current priorities and then rank them for their ability to support the development plan.

Membership Development

There are over 300 global recipients of our publications

- Art Collectors and Bibliophiles
- Artists and Designers
- Bookplate commissioners, enthusiasts
- Institutional support

The Bookplate Collection

Currently the collection numbers in the hundreds of thousands with new acquisitions and donations coming in regularly.

The collection is located in Tucson, Arizona

- New Acquisitions and Donations
- Maintenance

Fundraising Campaigns

- New revenue potential
- Grants and Legacy Donations
- Administrative Budget and Projections
- In-person and virtual Workshops and Speakers

Website Development

- Redesign and Functionality
- Management and Ongoing Operations

Print Publications

- Newsletter, quarterly
- Year Book, annual
- Artist Directories & Exhibition Catalogs

Bookplate Design Competitions

Tribute to George Steiner Design Competition, 2020

- Catalogue/Artist Directory Production; Online Exhibition
- Exhibition and Opening Celebration at the Book Club of California 2022

James Joyce Ulysses Design Competition 2022 (Entries received, 2024 exhibition)

- Catalog/Artist Directory Production; Online Exhibition
- Exhibition and Opening Celebration at the American Bookbinders Museum

Truman Capote Breakfast at Tiffany's Design Competition 2024 (Entries received, 2025 Exhibition)

- Catalog/Artist Directory Production; Online Exhibition
- Exhibition and Opening Celebration at the Book Club of California

- Future Competitions
- Traveling Exhibitions
- Sponsorship opportunities

Public Education and Communication

Request new ideas and collaborations, encourage participation, and look for support.

Communicate to members and the wider communities of interest about the organization's plan for the future of the ASBC&Ds collection, publications, competitions, education, and exhibitions.

Outreach through Virtual Presentations and Social Media

- Bookplate.org/*Zoom*
- Facebook
- Instagram
- Linked-In
- Twitter
- Pinterest
- Flickr

Trade shows

- American Library Association Expos
- CODEX Foundation Book Arts
- ABAA - Antiquarian Book Fairs
- Small Graphics Expos
- Ephemera Shows

Advertising campaigns

- American Libraries Magazine* (ALA monthly)
- Library Journal* (Media Source)
- American Artist Magazine*
- Graphis Magazine*
- Print Magazine*
- FABS Quarterly Journal*



A Tribute To Truman Capote: “Breakfast at Tiffany’s” Design Solutions Galina Pavlova, Bulgaria

The ex libris prints I made for the *Breakfast at Tiffany’s* Bookplate Competition 2024 are inspired by my feelings, which arose when I read the *Breakfast at Tiffany’s* novella. In my prints, I expressed the idea that the characters in the book come to life through our imagination. I have read the novella in Bulgarian, my native language, which is a rare language, especially its Cyrillic alphabet. To underline the importance of reading, I included pages from the book in the background.



CGD, 130 x 130 mm



CGD, 130 x 130 mm

I added images of the main characters flowing through the text. On the left side are portraits of Truman Capote. An interesting fact concerning this book is that most of my friends in Bulgaria have read the *Breakfast at Tiffany’s* novella or at least they have seen the movie.

And I share some words about my artistic credo:

I graduated with a Master of Fine Arts in Illustration and Book Design, at the Sofia Fine Arts Academy, Bulgaria (Europe). After finishing my education, I devoted myself to printmaking, one of the most time-consuming and extremely harmful processes, especially using inks and acid to achieve a visual art product. However, this problematic combination brought some of the best rewarding results in my efforts to express myself. To maintain the closest view of the process, I perform all the creative and technical aspects of my work without the use of any print assistant. For twenty-five years, I have produced all prints with the help of a hand press and a significant amount of enthusiasm and imagination.



CGD, 130 x 130 mm

One of the essential elements in my work is personal experience – as an emotional bridge between the central concept and its visual realization. I use distorted images that transform human figures into symbols.

Gradually, I broaden my art by exploring the fields of ex libris, graphic design, cartoons, and poster design, along with conventional drawing with pen, pencils, aquarelles, and left-handed drafts. I do not separate these areas of art because the boundaries are more or less artificial – they all perform with images.

Recently, I added to the traditional printmaking approach to computer-generated design, where my knowledge in printmaking has become a background for limitless "layers" of experiments and inventions. Computer programs that I use are an additional tool for expression from which unexpected beauty can arise.

The list of my preferred topics includes human nature in the deepest roots of its manifestation, dance and music striving for harmony, history as a crossroad between tradition and legacy, as well as many other core explorations of the human inner landscape. My work also contains concepts provided through ex libris competitions – such as books, wine, mythology, sports, celebration, cinema, etc.

Personal meaning and integrity are essential for me. That's why I feel it is my responsibility to put as much of myself into every print. I can't expect my work to mean anything to anybody else unless it means something to me. I focus on self-improvement, seeking universal harmony and perfection in my work.

Contact: galina.pavlova@abv.bg

Website: <https://pavlova77emu.wixsite.com/my-site-1>

FISAE Congress at Palma de Mallorca 2024: It is Alive! Olli Ylönen, Executive Secretary of FISAE

The international ex libris umbrella organization FISAE suffered during the COVID-19 pandemic. We could not have a Congress in 2020, which was scheduled for Cambridge, UK, and not even with a change of venue to London 2020.

The decision to hold the next FISAE Congress in 2022 in San Francisco was of paramount importance as it marks the resumption of our regular activities after the disruption caused by the pandemic. Equally significant was the confirmation of the Catalan association's invitation to host the 2024 Congress in Palma de Mallorca, Spain, which was a unique opportunity to showcase the rich ex libris culture of the region.

In early October 2024, we were delighted to welcome over 100 participants from more than 20 countries to the beach resort site of Ca'n Pastilla, located just 10 kilometers (6 miles) from the island capital of Palma. This diverse and global participation truly reflects the international nature of our community. It was a testament to our love for ex libris, and bookplates transcend geographical boundaries, and we are all part of a more extensive, interconnected network!

Participants feverishly made their bookplate exchanges with fellow artists and collectors for several days. Sometimes, it was without a mutual language understanding, but everyone managed quite well. English is the common language used at an ex libris congress.

Amidst the intellectual exchanges, the FISAE Congress also provided ample opportunities for cultural exploration. Participants enjoyed group trips around Palma, visiting the Joan Miro Museum, Bellver Castle, and the magnificent Cathedral. These experiences enriched our understanding of the local culture and inspired our artistic pursuits.



View of the Harbor in Palma



Alua Leo, A Hyatt Hotel



Dr. Marziya Zhaksygarina & Maria Casas Hierro, President of FISAE



Yasuhiko Aoki, Japan



Gianna Alexopoulou, Greece



Buffet breakfast at the Alua Leo Hotel



Exchange Room at the Alua Leo Hotel



Klaus Rödel, Denmark



Julieta Warman, Olli Ylönen, Marziya Zhaksygarina and James Keenan



Vasiliki Kolipetsa (Greece) & Andrew Peake (Australia)



Stroll into town



Claudia Smukler, Bill Flounders, & Heinrich Scheffer (Austria)



Katarina Vasickova (Greece) & Benoit Junod (Switzerland)



Julieta Warman & Claudis Smukler

Two major exhibitions were presented in Palma. The bookplates of local artists Alexandre de Riquer (1856-1920) and Xam (Pedro Quetglas Ferrer, 1915 - 2001) were shown in the Misericordia Cultural Center. The well-known and highly prized bookplates of Austrian artist Alfred Cossman (1870-1951) from the collection of Manuel Ripoll were exhibited in Palma Municipal Archive.

In the meeting area, we could also check how artists interpreted the competition theme, 'Exlibris for Peace,' which encouraged them to express their visions of peace through their art. This theme sparked interesting discussions and led to the creation of thought-provoking and inspiring bookplates.

Of course, the publications included a competition exhibition catalog (there is also a digital version). Publications were also of the ex libris of Balearic Isles from XIV to XXI (Joan Bauca i Barcelo), the ex libris collection of Peralada Palace library (Ines Padrosa Gorgot), and ex libris of Alexandre Riquer (Maria Casas Hierro, Teresa Costa-Gramunt).



*Alfred Cossman, Austria
(1870-1951)*



Joan Miro Museum



James P. Keenan and Marziya Zhaksygarina



Katarina Vasickova and Xara "Joy" Demakakou, Greece

FISAE congresses are not alive without a meeting of the Delegates. On October 5th, we gathered to decide on the future of FISAE. Before the Mallorca gathering, we had nowhere to go for the 2026 congress. Interesting discussions during the week led to the conclusion that we had two written invitations to hold the Congress 2026: Athens, Greece, was the Greek Theogony Association proposal, and Varna, Bulgaria, was the initiative from the Jordan Petkov Art Foundation. After careful consideration and a close democratic vote, the delegates chose Varna as the location for the 2026 Congress.

The delegates voted for Varna 13-10. After that decision, we chose Mrs. Nelly Valcheva as the next FISAE president. At the meeting, we did not receive invitations for the 2028 Congress.

Olli Ylönen did not agree to a new six-year term but decided to continue as Executive Secretary until the next Congress. Klaus Rödel volunteered to continue the FISAE newsletter, which has over 400 issues!

The European Congress 1958 in Barcelona agreed on a new list of technical symbols; this was initially revised in 2002 at the FISAE Congress in Fredrikshavn, Denmark, with the emergence of new Computer Aided and Computer bookplates. This time the delegates took note of artificial intelligence and added Artificial Intelligence Generated Design (AIGD) to the list.

The Congress was a good experience, with a pleasant beach and resort environment and action-packed exchanges of global historical and contemporary bookplate prints.

The future was also shown at the final dinner; we were introduced to a nightclub with 100dB of thundering music, a two-hour acrobatic show, and an excellent three-course meal. When I showed some photos of the dinner event, one friend who is not in our bookplate circles commented: "Now I understand your constant travels to exchange prints and etchings..."

The participant list and the competition catalog are available at this writing: <https://contratalla.art> (see Blogs y actualidad).

ALL of the FISAE 2024 photos accompanying this story at Mallorca, Spain, are seen through the eyes of Dr. Marziya Zhaksygarina from Kazakhstan!



Meeting of the Delegates



Closing Banquet at Tabana Restaurant



**“Sit the noon out, pale and lost in thought
beside a blazing garden wall,
hear, among the thorns and brambles,
snakes rustle, blackbirds catcall”**



Victoria University at Wellington, New Zealand and
American Society of Bookplate Collectors & Designers

Take pleasure in announcing the Bookplate Competition for 2025

“Ossi di seppia • Cuttlefish Bones” by Eugenio Montale (1896-1981)

The year 2025 marks 100 years since “Ossi di seppia • Cuttlefish Bones” was published by the Italian Nobel Laureate Eugenio Montale (1896-1981)

For Competition Rules, please visit us at – <https://bookplate.org>

Always Looking for Bookplate Collections!



Do you have a box of bookplates gathering dust in your attic? Unearthed a small collection built by a family member? These may be loose, mounted, or in a scrapbook. Perhaps you have a file drawer with a surplus of duplicates. Or simply a change in your collecting interests. It may come as a surprise, but we receive notes about discoveries like this regularly. The ASBC&D has a keen interest in building an important collection to share with future generations.

We recently received several hundred antique bookplates in an old shoe box!

Wherever you may find them, let us know. Need an appraisal? Enjoy the benefits of tax relief through donation. We purchase, exchange, and accept charitable donations of bookplates, books on the subject, and any related material.

Your donated collection will serve to advance the public’s awareness of the art form. Since the ASBC&D initiated this campaign, we have received more than 30 collections.

The Society is a 501(c)(3) non-profit organization. Our mission is to further the art and study of bookplates.

Inquiries invited. Please write to: info@bookplate.org ~~~~ Please visit us at: <https://bookplate.org>

Wood engraving by Valentin Le Campion (1903-1952) Russian-French



After 575 Years, Support the Future for Bookplate Art - <https://www.gofundme.com/f/support-the-renaissance-of-bookplate-art> ~ OR ~ Donate directly through our website - <https://bookplate.org/donate>.

Wire transfers? Please write. The ASBC&D gratefully accepts ALL methods of payment! Thank you!!

Printers Marks, Bookplates, and August Heckscher

JoAnne Fuerst

Over a lifetime people come in and out of one's sphere, most barely registering, some few having a real impact. For me, one of the latter was August Heckscher.

Mr. Heckscher, often "A.H." or "Augie" to his friends, was born in 1913 at Huntington, Long Island and died in New York in 1997. Very briefly, his illustrious career included journalist, author, city official, sailor, bibliophile, and private pressman. He served in North Africa in the Second World War, and was a Director of the Twentieth Century Fund. He was tapped by President Kennedy, drafting the legislation that would eventually become the National Endowment for the Arts. His selection by Mayor John Lindsay as Administrator of Cultural Affairs and New York City Parks Commissioner involved the Black Panthers, Barbra Streisand in Central Park, and the first New York City Marathon (all handled deftly). He had a large library that reflected his professions and avocations: design and graphic arts, the book arts – particularly typography –, urban planning, architecture, modern art, history, and literature. A many faceted gem of a gentleman... and, oh yes, the book world and bookplates do come into this essay.

By way of a slight digression... have you ever thought about the relationship between the printers' marks of private presses and the bookplates of private persons? A wonderful article in "Fine Print" states

As for the pressmarks reproduced [in that issue]: one needs no gloss to recognize in their array those same qualities of interwoven tradition and novelty that characterize the presses that they stand for: qualities expressed by the animated stroke of a pen or graver; by the strong and sinuous lineaments of beasts both natural and legendary; by the eternal rustle of ink-wrought foliage and bloom; by the stately symbolism of letterforms; and, albeit more and more rarely, by the terse *finesse* of a well-chosen motto. These are and have always been the field marks of the genus – the vocabulary of this peculiar and lovely little graphic sign language by which many a jewel of human expression has been fastened, as with a clasp, in print. 1

Dear Reader, isn't this a description of the best of our bookplates, past and present? Returning to our protagonist, it was a young A.H. who heard the siren call of presswork. In an interview in "American Book Collector" it was noted that

August Heckscher and his brother established a private press while still in their teens – becoming actively engaged in fine printing at a greener age than most advocates of this exacting craft. 2

Begun while they were still at Saint Paul's, their endeavor was called the Ashlar Press. The press ran from about 1929 to 1932 (some say a 1931 to 1937). Regarding the aforementioned issue of "Fine Print", The design for Ashlar was one of several marks featured on its front cover. The description, provided by A.H., notes the device was designed for the Ashlar Press around 1930 by T.M. Cleland. "Ashlar is a hewn building rock and is the subject of one of Kipling's finest poems on craftsmanship. The line 'one stone more swings into place' was taken as a kind of motto."

Thomas Maitland Cleland, of course, was a noted American bookplate designer, quite a coup for the young entrepreneurs. Butler says Cleland's book labels have never been fully recorded. (Figure 1)

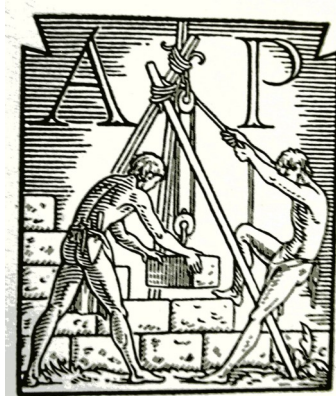


Figure 1 - Thomas Maitland Cleland's pressmark for August Heckscher's Ashlar Press c. 1930

One Yale Class History entry (1936) noted that "Heckscher has designed several books in the past few years", but after his brother's death in World War II, Augie gave Ashlar's equipment to Jonathan Edwards College at Yale establishing the first undergraduate press at the University.

"Life Happens". Heckscher took several post-graduate degrees, worked in numerous positions of responsibility, married a French artist, fathered three sons, and drifted away from presswork. Not too far away though, since his brother-in-law Philip Hofer founded Harvard's Department of Printing and Graphic Arts in 1938. It was the first such department in any American university. Augie called Philip "one of the greatest book collectors and connoisseurs of typography and printing."

Decades later, A.H. began his second printing enterprise, Uphill Press (1964 to 1973). Fellow New York printer Joseph Blumenthal ("J.B." of the noted Spiral Press) remembered Augie as

An amateur printer of substance. At his Uphill Press in the country, or in the front room of his home in New York, he and his sons turn out charming pieces of printing on hand-made papers. 3

Both A.H. and J.B. were members of the Grolier Club. Blumenthal's press printed "announcements, invitations, and bookplates". An un-numbered page in his Spiral Press history shows among others an ex libris from the Heckscher's country home. (Figure 2)

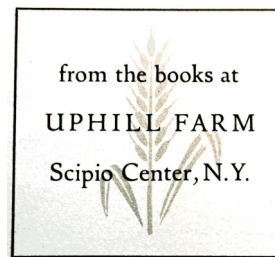


Figure 2 - Uphill Farm, the Heckschers' country house and part-time site of the Uphill Press. The bookplate is simplicity itself. There is a faint suggestion of rural life in the background (shadow of a blade of wheat?). Artist unknown.

Eventually the Heckscher family became rusticators (summer people) Down East. Under a column headed "New Presses", the journal "Fine Print" announced

In July 1977, the press and types formally of the Uphill Press, New York, were set up at Seal Harbor, Maine, to form the printing office at High Loft. A first keepsake, "A Brief Note on Book-Collecting", specially written by Philip Hofer, is available on request.

The new press merited a new device, this one cut by Wilson Wyatt. (Figure 3)

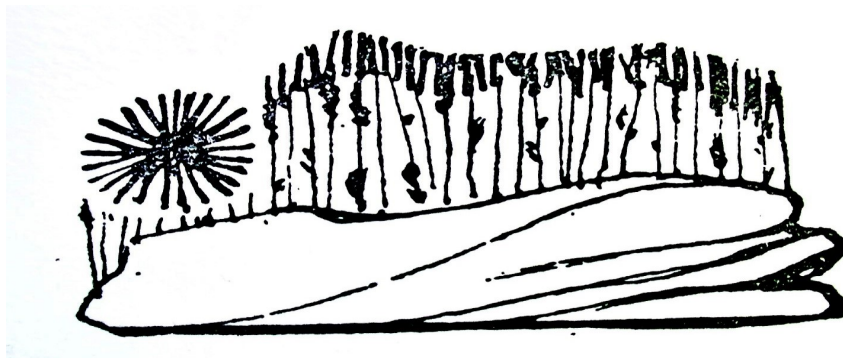


Figure 3 - The pressmark of the Printing Office at High Loft. It appears to show slabs of granite (endemic to the locale) in front of a stylized flower and tall grasses. Designed c. 1975 by Wilson Wyatt.

As mentioned previously A.H. was a Grolier Clubman. In 1987's Club "Gazette" there are brief remarks on "members creations". One of these is Augie's masterful printing of Brandt's *The Shyp of Fooles* at High Loft in 1982. Another is Philip Hofer's *Tantalus*, printed in 1937 at the Cygnet Press featuring a color woodcut by Rudolph Ruzicka. The Grolier noted that

Hofer used this woodcut also as a bookplate, which has the additional letters P.H. near the end of the scroll on the right side. And just under that, one can see the artist's initials at the very end of the scroll. 4

Ruzicka was one of the foremost typographers and twentieth century designers, whom, according to Butler, "did more than a dozen bookplates". *Bookplates in the News 1970 to 1985* cites the Newberry Library Bulletin (August 1978), stating Ruzicka "made an ex libris for Hofer which is described as 'a wood-engraved round bookplate printed in seven colors, after a watercolor drawing by Hans Holbein, the Younger'." 5

As for me, within a few years of High Loft's putting down roots in the rock (literally), I was hooked. Here on the granite hills of Mount Desert Island, Seal Harbor is on the opposite side of North East Harbor, where my antiquarian book shop sat for over four decades. The Press made a real contribution to my never-ending quest for knowledge and beauty in the Book Arts. Running into Augie at the paper store (yes, newspapers were still a thing back then) or a local gallery (the season held multitudes of arts events) never failed to lead to something invigorating. As Augie's son Philip recalled, his father's work "always drew from the deep reservoir of energy and creative production on the Island". My own contribution to A.H.'s work was strictly peripheral: I was an ardent admirer of his art and supported each eagerly awaited release with its purchase. A few "major" books eluded me (lament of the self-employed bibliophile!) but hope springs eternal.



Figure 4 - Book label affixed inside the front cover of A.H.'s copy of WAD. The Work of W.A. Dwiggins, an exhibit by the American Institute of Graphic Arts at the Gallery of the Architectural League in 1937. Dimensions: 3/4 x 1 1/8"; 20 x 30 mm

August Heckscher moved in a world of high social, civil, intellectual, and artistic circles. In his personal and professional relationships, especially in the sphere of books and related ephemera, he MUST have seen hundreds of significant bookplates. It is thoroughly frustrating that the writer cannot ascertain whether Augie actually ever printed an ex libris at High Loft or his earlier presses. Equally fruitless is the question of a personal (A.H.) bookplate. There *is* one small book label in a book on designer WAD that was in Augie's library. He was not the first A.H. in his family, and somehow it doesn't seem or "feel" like a design or printing by him, but could be a very early one. (Figure 4). Augie once said

There were great printers in those days -- I would go see Updike in Boston when I was a student at Saint Paul's. My brother and I attended the literary teas given by Elmer Adler at the Pynson Printers in New York, and I also had the opportunity to meet Bruce Rogers. But while I was at Yale the influential figures to me were Beilenson and Carl Rollins, a very close friend who at the time was running the Printing Office at the University. I derived my style from those days. My goal is to try to meet the standards and match the style of some of the historic achievements in printing -- I fall short, but that's what I would like to do. 6

In fact, August Heckscher succeeded in his goals. Within the confines of this brief appreciation, one hopes the reader sees that many aspects of the Book Arts work together, from designer, artist, printer, to collector. All impact the creation of a bookplate, and all deserve your consideration.

END NOTES

1- Mark Livingston "A Panoply of Printers' Marks 1975-1980"

Fine Print Vol V No 4 October 1979 p. 102

2 - Barbara Cash "August Heckscher and the Printing Office at High Loft"

American Book Collector Vol 4 No 4 July/August 1983 p. 22

3 - Joseph Blumenthal *The Spiral Press Through Four Decades*

New York The Pierpont Morgan Library 1966 p. 45

(an exhibition of books and ephemera)

4 - *The Grolier Gazette* No 39 1987 p. 45

5 - Audrey Spencer Arellanes, Editor

Bookplates in the News 1970-1985

Detroit : Gale Research Company 1986 p. 443

Newberry Library Bulletin 6 : 328-38

6 - Op. cit. Cash p. 23



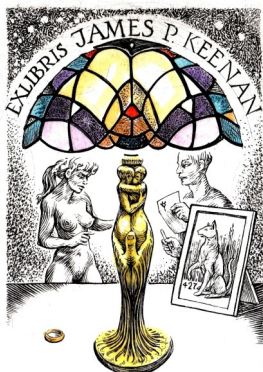
The Euro Excursion: A Note of Thanks

James P. Keenan

Thanks to the generous sponsorship from Peter Block and the **Ira Block Foundation**, I had the privilege to participate in the XL FISAE Congress in Mallorca, Spain, and serve as the Vice President of FISAE. To my delight, I discovered **French Bee Airlines** and embarked on a 10-hour non-stop flight from San Francisco to Paris for a mere \$300, with an additional \$50 for a checked bag. It was a steal! Surprisingly, I found myself among a handful of Americans on board, with the majority being Europeans. It felt like a well-kept secret! In their recent promotions, I spotted flights from San Francisco to Paris for \$250 and from New York to Paris for \$110. With such affordable fares, there's no reason not to participate in a world congress, especially if you're open to using Paris as a hub!

Within hours of my arrival in Paris, I hopped a FlixBus from the airport to Antwerp City Center in Belgium, where I visited with Joke Van Den Brandt and Frank Ivo Van Damme. Last month, Joke celebrated her 87th birthday and Frank his 92nd!! Both are still active and creating with their interests in the arts. I awarded Frank the first prize for his copperplate engraved bookplate for our Tribute to Truman Capote and *Breakfast at Tiffany's*. This prize-winning ex libris appears below (105 x 77 mm).

One afternoon, we enjoyed a garden party at Joke and Frank's lovely home in Ekeren~Antwerp; Koen Palinckx, the city mayor, showed up and presented me with the bronze medallion for the city! This unexpected recognition from the city's mayor was a true honor, and it made me feel deeply respected. A reporter was there too to develop a story about this unique news event. Stay tuned!



1st PRIZE—*Breakfast at Tiffany's*



Joke Van Den Brandt, Frank Ivo Van Damme, JPK, Koen Palinckx

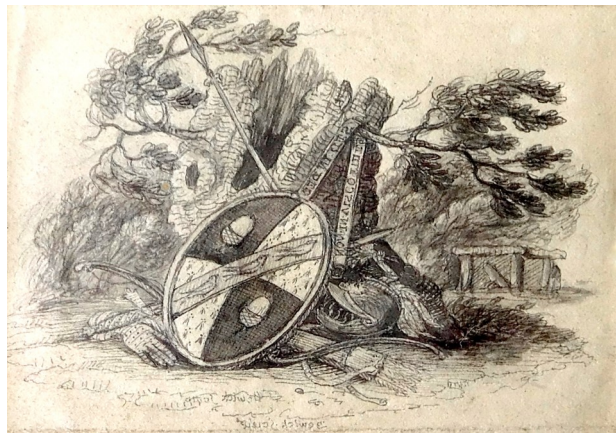


Joke & Frank



BEWICK BOOKPLATES—A LATE HARVEST

Nigel Tattersfield



Pen, ink, pencil and wash sketch by Thomas Bewick for Richard Lacy's bookplate

Almost exactly a quarter of a century ago, *Bookplates by Beilby & Bewick* was published. It broke new ground in the literature relating to bookplates (and indeed to Bewick) by relying almost exclusively upon archival sources and by placing the featured bookplates in a detailed cultural and historical context. In its review, *The Times* of London called it 'a compendium of scholarship ranging from the history of crime and house fires to watch-making and philanthropy.

Much has changed over the last 25 years, not least in information technology. Consequently, given the flow of additional information and clarification, a slender supplement to the original work was deemed appropriate. This was proceeding at an orderly pace – and indeed was almost complete – when the astonishing news arrived of the acquisition of part of the Blavatnik Honres field Library by the Natural History Society of Northumbria in Newcastle upon Tyne.

Amongst the treasures contained within this exciting acquisition are numerous original watercolours and drawings for bookplates and other graphic devices, some mere sketches, others highly finished studies. All derive from the workshop of Thomas Bewick. All have been lost to sight for the past 150 years.

For both bookplate and Bewick enthusiasts there is much to savour here. Such was the significance of this fortuitous acquisition that it has enabled the envisaged supplement to *Bookplates by Beilby & Bewick* to grow from a modest appendix to a fully-fledged companion volume with sixty-two illustrations, many of which have never been previously reproduced. Published by Graham Williams at his Florin Press, *Bewick Bookplates—A Late Harvest* has been selected by the Bookplate Society as its membership volume for 2023-2024, a singular accolade.

<https://florinpress.com>

Silent Film Star Bookplates - Part Six "B"

Originally appeared in Lew Jaffe's legendary "Confessions of a Bookplate Junkie" blog on Monday, August 8th, 2011

Lois Moran (1909-1990)

Lois Moran appeared in a couple of silent movies in the early 1920s. She is best known for her role as Laurel Dallas, daughter of the title role in the 1925 film *Stella Dallas*. She appeared in early sound movies such as *Behind That Curtain* (1929) and some musical films such as *A Song of Kentucky* (1929), *Words and Music* (1929), and *Mammy* (1930). Like many actors and actresses from the Silent Film Era, she did not successfully transition to the talkies.

Moran had a brief affair with F. Scott Fitzgerald while married to Zelda Fitzgerald. He once remarked that Lois Moran was "The most beautiful girl in Hollywood". She was also an inspiration for the character of Rosemary Hoyt in Fitzgerald's novel *Tender is the Night* (1934). In 1935, she married Clarence M. Young, Secretary of Commerce, and retired from Hollywood. Moran also had a co-starring role in the short-lived TV show *The Waterfront* (1954–1955). The show starred Preston Foster as Capt. John Herrick, and Moran as his wife, May Herrick.



Wallace Reid (1891-1923)

Wallace Reid was born into a theatrical family on April 15, 1891. His mother was a leading lady, and his father was an actor, playwright, and later director and actor in films. He attended pre-med school and served as a reporter and a surveyor but decided he would be happier acting. He began on the stage with the help of his father, but by 1910, he started his film career with Selig and made over 100 shorts for Selig, Vitagraph, Reliance, Universal, and others.

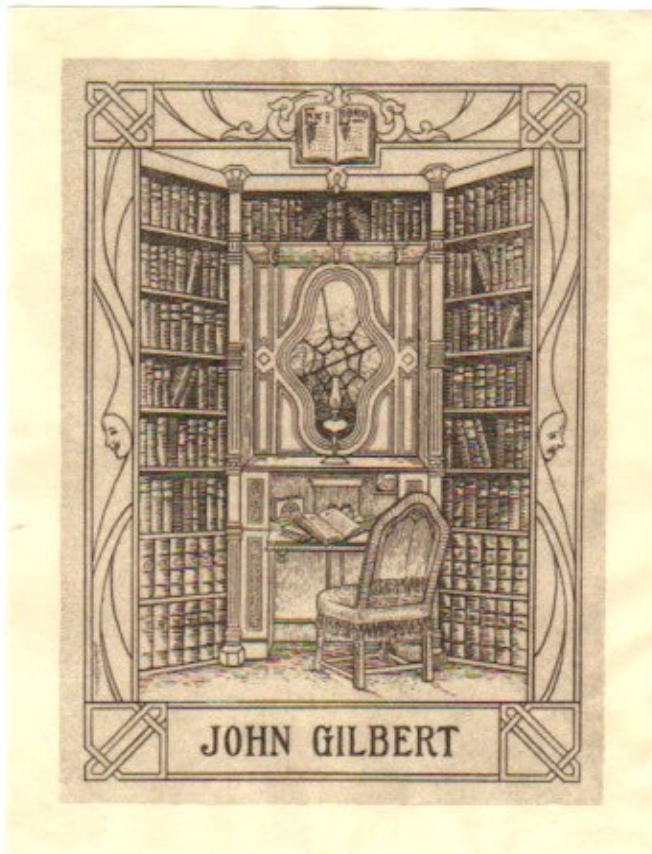


In addition to acting, he worked as a cameraman and writer. While making the 1912 short *His Only Son* for Reliance, he met Dorothy Davenport and married the following year. Although he made other films of note, his appearance as the muscular blacksmith in D.W. Griffith's *The Birth of a Nation* (1915) also brought him recognition. In mid-1915, he signed a contract with Paramount and stayed with this company for the rest of his career. He achieved fame when he co-starred with Geraldine Farrar in *Carmen* (1915) and *Joan the Woman* (1917). Reid made the first of his racing films in 1919, entitled *The Roaring Road*. After that, he was most readily identified with this type of entertainment, making several others such as *Double Speed*, *Excuse My Dust*, and *What's Your Hurry?* He made other types of films, too, with some of the major female stars of the period, including Ann Little, Anna Q. Nilsson, Bebe Daniels, and Agnes Ayres. He starred in two of Cecil B. DeMille's *Bedroom* pictures opposite Gloria Swanson, *The Affairs of Anatol* (1921) and *Don't Tell Everything* (1921).

Reid had made 32 features for Paramount when he was selected to star in a lumber camp story, *The Valley of the Giants*, in 1919. The film was made in the High Sierras, and the train carrying the company on location was involved in a wreck which badly injured Reid. Reportedly, Reid was supplied morphine for his pain, to which he eventually became addicted. He made 23 more films without fans realizing there was a problem. However, those who worked with him on his last film, *Thirty Days* (1922), claim his condition was very poor. As soon as the picture was finished, he checked into a sanitarium, but died

Wallace Reid continued...

on January 28, 1923. His death shocked fans because Reid was the epitome of the happy family man: very athletic, able to play several musical instruments, and very well-read. His wife made the anti-drug film *Human Wreckage* in 1923 and a few other socially conscious films, continuing as a producer, writer, and director for many years. She died in 1977, having never remarried. +++

**John Gilbert (1897-1936)**

John Gilbert was an American actor, screenwriter, and director. He rose to fame during the silent era and became a famous leading man known as "The Great Lover". His breakthrough came in 1925 with his starring roles in *The Merry Widow* and *The Big Parade*. Gilbert rivaled Rudolph Valentino as a box office draw at the height of his career. However, Gilbert's career declined when silent pictures gave way to talkies.

A Cryptic Bookplate

Mark Warner

I've been referred to you by Dr Mark Ferson – a fellow committee member of the Book Collectors Society of Australia. I am trying to identify the provenance of a Victorian era novel which has a cryptic bookplate. It has a simple coat of arms but no text – see image below. My only clue is that I think the owner was American.

Can you assist in identifying it?

Many Thanks,

Mark Warner
Tasmania, Australia





James P. Keenan

The American Society of Bookplate Collectors and Designers (ASBC&D) was organized in 1922 to further this department of the book arts. The ASBC&D is a 501(c)(3) non-profit organization. The purposes of the ASBC&D, as stated in the first *Year Book*, are "To cultivate the spirit of friendship and mutual helpfulness among collectors and designers of bookplates, and to assist in the further development of the bookplate." This is accomplished with our newsletter, publications, design competitions, traveling exhibitions, regional meetings, talks, and building an important library and print collection for research and exhibition. It is essential for the Society to regularly present at library expos, book fairs, small graphics exhibits, and ephemera shows where we can tell the bookplate story and attract new members.

Our Bookplate Center is not just a place; it's a meeting ground where bibliophiles and art collectors can connect with the artists through their works. Countries like Denmark, Belgium, Poland, Italy, Germany, Turkey, China, and Russia, among others, have established ex libris centers. A research center in our country brings the art form to the public eye through our publications and exhibitions. As in the past, we do so by featuring the world's top ex libris artists in our publications, with a primary focus on contemporary artists. When you commission a bookplate artist today, you are helping to keep the graphic art of the bookplate alive into the future! It's up to you – members and collectors. This is our Society's mission and has been for over a century. Our collection is rapidly growing, and now is the time for American bookplate lovers to get involved.

We are grateful to our members who regularly submit stories to share with everyone. Your contributions are vital to the success of our newsletter. We understand that Americans are much busier than bookplate collectors in other countries, and finding stories for every issue can be a challenge. We welcome your articles whenever you can.

It has come to my attention that we have a few members who are not interested so much in building friendships through the "exchange" of art, but rather their priority is to put a monetary value on the bookplate prints in their collections. I know that we have members who have been enthusiastically working on this project for many years! The Society is appreciative of their efforts, and if interested, we encourage those members to continue.



After 575 Years, Support the Future for Bookplate Art - <https://www.gofundme.com/f/support-the-renaissance-of-bookplate-art> ~ OR ~ **Donate directly through our website - <https://bookplate.org/donate>.**

Wire transfers? Please write. The ASBC&D gratefully accepts ALL methods of payment! Thank you!!

Two New Collections

James P. Keenan

We are fortunate to receive two new bookplate collections. One is a fine collection of American bookplates that is presented here. The second donation is a significant collection of Russian bookplates, including thousands of original prints, hundreds of books, and exhibition catalogs. I will feature this second bookplate collection early in 2025 when I have more space in the newsletter. The ASBC&D continues to move forward in building an essential international bookplate research center in the USA.

The Phair Collection was built by Mary Ida Knight Phair (1920-2012). This collection is donated by her granddaughter, Eden Phair. Mary Ida Phair was the librarian at South Pasadena High School (SPHS) for 20 years. Throughout her career, she received many awards and accolades. When she retired, SPHS named the library and media center the Mary Ida Phair Media Center.

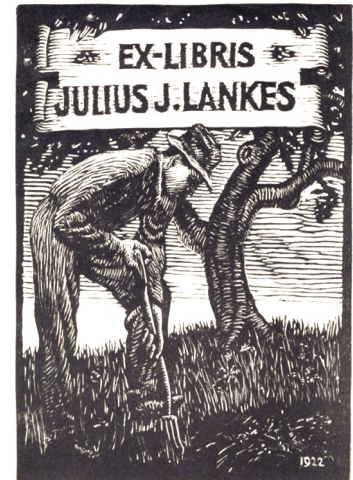
The Phair Collection includes bookplates from her friend and colleague, Eleanor Homer of Cleveland Heights, Ohio, and South Pasadena, California. While reviewing the material, I discovered several letters from ASBC&D members, including names familiar to all of us and bookplates from society members Elizabeth Watson Diamond, Dan Burne Jones, Margaret Ely Webb, and Carlyle Baer. I found membership lists from the ASBC&D, California Bookplate Society, and the Bookplate Collectors' Club at Antioch College—an excellent acquisition for our growing collection.



Hans Frank, C2, 110 x 43



E. D. French, C2, 92 x 65 mm



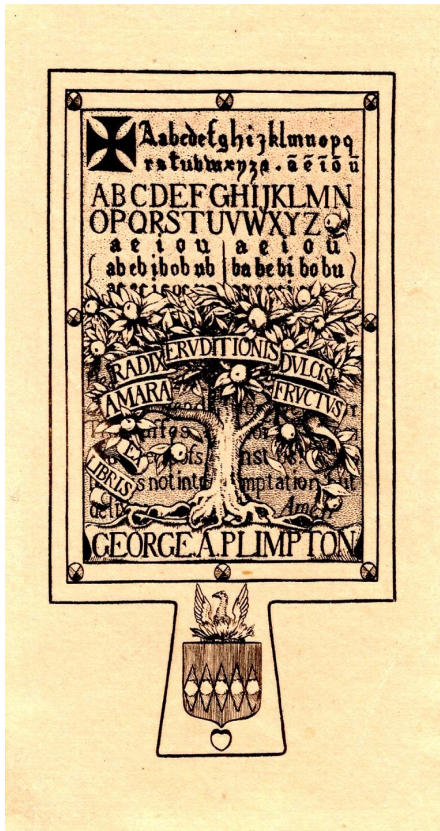
J. J. Lankes, X2, 95 x 77 mm



Vojtech Preissig, X2, 67 x 67 mm



Kalman Kubinyi, X2, 95 x 61 mm



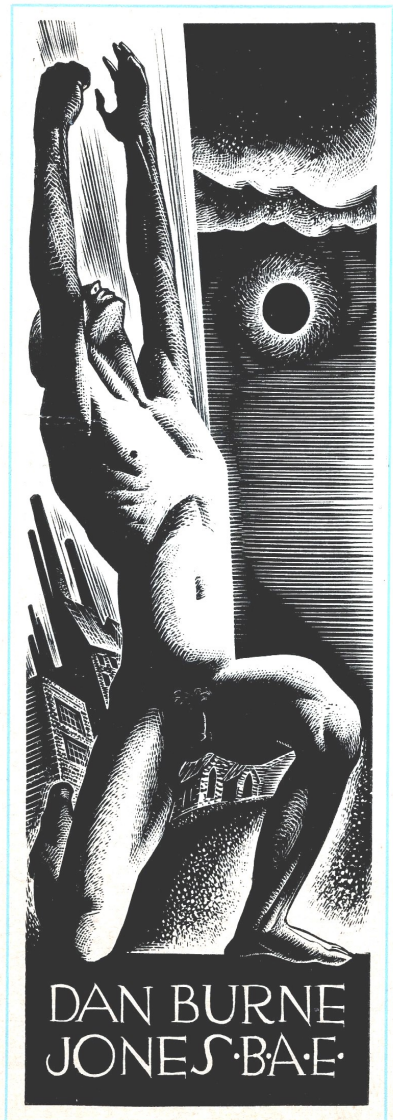
George A. Plimpton, C2, 67 x 39 mm



E. D. French, C2, 45 x 39 mm



W. F. Hopson, C2, 89 x 65 mm



Lynd Ward, X2, 128 x 48 mm

Meet Julieta Warman from Argentina!

James P. Keenan

My first meeting with Julieta Warman, an artist from Argentina, was during the opening of the XL FISAE Congress at the Alua Leo Hotel. Over the years, we have corresponded and she has participated in our past competitions with her superb engravings. She surprised me with a beautifully engraved bookplate that perfectly captures my love for Jazz music. Currently, we are working on a feature about Julieta and her exquisite engravings, set to be published in 2025. If you have any ideas for a personal commission, feel free to share them with her. We are also eagerly looking forward to a future collaboration, so stay tuned for more updates.

Julieta Warman: jvwarman@yahoo.com.ar



What a lovely smile!



X6, 120 X 72 mm, 2024

Playing Hooky at the Palma Aquarium

James P. Keenan

Feeling the need to break free from the intensity of the Exchange Room, a few of us decided to take a spontaneous trip to the Palma Aquarium, just a quick 5-minute walk from the Congress hotel. The experience was a blast, and I even managed to capture some fantastic photos! I was accompanied by Konstantin Kalynovych (Ukraine), Xara "Joy" Demakakou (Greece), and Katarina Vasickova (Slovakia-Greece), all absolute top printmakers in the field who will soon be featured in our newsletters in 2025.

Here, we are caught in the act of playing hooky at the Palma Aquarium!



Konstantin Kalynovych (Ukraine), JPK, Xara "Joy" Demakakou (Greece), and Katarina Vasickova (Slovakia-Greece)

American Society of Bookplate Collectors & Designers

Director
James P. Keenan

Treasurer
Mark A. Metzger

Advisors
Nurgül Arıkan
Christopher W. Kent

Art Director
James P. Keenan

North American Representatives

Northeast
Adrienne Pruitt
Yale University
New Haven, Connecticut

Midwest
Jesse Newman Harding
Omaha, Nebraska

Southwest
Roberta Gollhier
Tucson, Arizona

William Larimer Richards
Austin, Texas

West Coast – NorCal
Grendl Löfkvist
American Printing
History Association
San Francisco, California

Christopher W. Kent
San Francisco, California

Claudia Smukler
Berkeley, California

Northwest
JoAnn Pari-Mueller
Portland, Oregon

Mexico
Carolina Viñamata
Asociación de Ex Libris
México

Ciudad de México (Mexico
City)

Canada
Deborah L. Chapman
Montreal, Canada

Printed in Tucson, Arizona



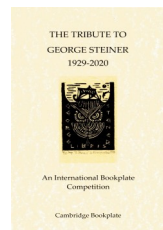
After 575 Years, Support the Future for Bookplate Art - <https://www.gofundme.com/support-the-renaissance-of-bookplate-art> ~ OR ~ Donate directly through our website - <https://bookplate.org/donate>.

Wire transfers? Please write. The ASBC&D gratefully accepts ALL methods of payment! Thank you!!

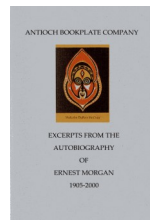
Available now in bookplate.org's "Book Store" - Congress Publications: 4 New Books - 2022
Limited supplies. Don't miss out on this unique opportunity!



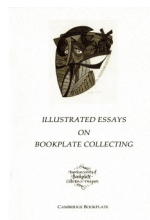
- *Ex Libris: The Art of Contemporary World Bookplates*. Cambridge Bookplate, 2022 (979-8-9860741-3-9). Description: This exhibition opened at the **American Bookbinders Museum**, San Francisco in 2022. 59 ppgs, 146 artists representing 33 countries in this juried exhibition catalogue. Includes contact information for all of the artists. For a limited time the exhibition opening invitation is also included. Archival quality papers, full color, saddle-stitched, 5.5" x 8.5". \$16.00 + \$5.00 USD for First Class postage & handling within the USA.



- *Tribute to George Steiner. An International Bookplate Competition*. Cambridge Bookplate, 2022 (979-8-9860741-1-15). Description: This exhibition opened at the **Book Club of California**, San Francisco in 2022. 58 ppgs. The top 30 artists representing 27 nations in this juried exhibition catalogue. Includes contact information for all of the artists. For a limited time the exhibition opening invitation is also included. Archival quality papers, full color, saddle-stitched, 5.5" x 8.5". \$16.00 + \$5.00 USD for First Class postage & handling within the USA.



- *Antioch Bookplate Company. Excerpts from the Autobiography of Ernest Morgan 1905-2000*. Cambridge Bookplate, 2022 (979-8-9860741-2-2). Description: This is the autobiography of the dynamic man who built the **Antioch Bookplate Company**. Many illustrations including bookplate designs by Rockwell Kent, Raymond DaBoll, and Lynd Ward. 70 ppgs. Archival quality papers, full color, saddle-stitched, 5.5" x 8.5" \$16.00 + \$5.00 USD for First Class postage & handling within the USA.



- *Illustrated Essays on Bookplate Collecting*. Revised edition. Cambridge Bookplate, 2022 (979-8-9860741-0-8). Description: This revised illustrated edition includes seven excellent essays on bookplate collecting including Armorial Ex Libris, The Press Motif, Wine Motifs, and Don Quixote. 76 ppgs. Archival quality papers, saddle-stitched. 5.5" x 8.5". \$16.00 + \$5.00 USD for First Class postage & handling within the USA.



- **Black Cap with Embroidered ASBC&D Logo**. Logo by well-known Belgian calligrapher, Joanna "Joke" van den Brandt. 100% Cotton, Adjustable - \$18.00 + \$5.00 USD for First Class postage & handling within the USA.

SPECIAL PRICE! While supplies last, order ALL 4 NEW books and we will include the Embroidered ASBC&D Logo Cap and FISAE congress screen-printed cotton canvas tote bag. ALL for \$65.00 + \$10.00 USD for First Class postage & handling within the USA.

FOREIGN orders for the Embroidered ASBC&D Logo Cap + 4 NEW Congress 2022 Books, and screen-printed canvas tote bag for \$65.00 + \$35.00 USD for AIR MAIL postage & handling.

Credit cards may be used on our website. Otherwise checks or money orders in USD can be mailed to: ASBC&D, PO Box 14964, Tucson, AZ, USA 85732-4964