



What's in this Issue?
Volume 6, Number 2

Peeking Under the Covers:
James P. Keenan

Yulia Protsyshyn's Work with Ex
Libris Art

"Breakfast at Tiffany's" Ex Libris by
Mauricio Schwarzman

Body Parts In Ex Libris - Presented by
Lew Jaffe

A Tribute to Gian Carlo Torre (1945-
2025) Klaus Rödel

The Bookplate Prints by Xara "Joy"
Demakakou

Margaret Sanger Bookplate—"Willow
Lake" John Vieira

Simon Brett (1943-2024)

William H. Wilke's bookplate
for William Randolph Hearst

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The Bookplate Buzz: Volume 6, Number 2

BUILDING WORLD FRIENDSHIPS THROUGH THE "EXCHANGE" OF ART

Peeking Under the Covers

Greetings, Friends of Ex Libris!

Bookplate collectors in the San Francisco Bay Area will be the first to see our in-person "Breakfast at Tiffany's" exhibition at the **Book Club of California** from **August 4th to November 7th, 2025**. Ex Libris artists from around the globe celebrated our **Tribute to Truman Capote** with this competition.

In more good news, we received a collection of ex libris prints, signed press proofs, original sketches, and production notes of the magnificent works by George Wharton Edwards (1859-1950) from Greenwich, Connecticut. This kind gift was given to us by Louis Levine of Bethesda, Maryland. A fine example to the left is for David Douglas Wierpert.



92 x 69 mm, C2, 1907

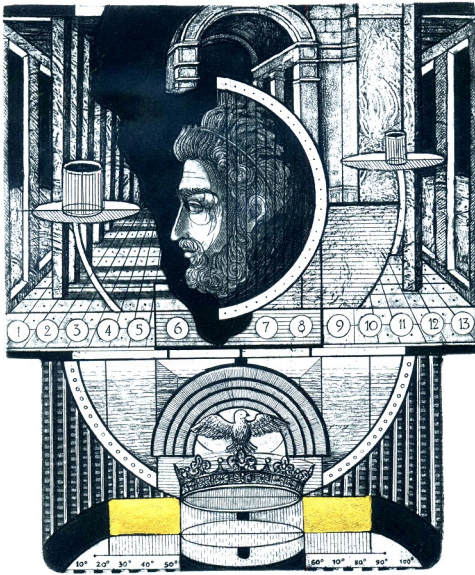
In 1907 George Wharton Edwards designed this ex libris for David Douglas Wierpert (1858-1938) from Brooklyn, New York. Wierpert was the President of the **White Star Line** from 1910-1935. The **White Star Line** was a British shipping line. It was founded in 1845 in Liverpool, England and it gradually grew to become one of the most prominent shipping companies in the world. It provided passenger and cargo services between England and the United States. In 1934, the White Star Line merged with the Cunard Line and became the **Cunard White Star Line**.

As the ASBC&D embarks on a 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.

Excelsior! James P. Keenan, Director: info@bookplate.org

At the XL FISAE Congress in Mallorca, Spain, I had the pleasure of meeting with Yulia Protsyshyn from Ukraine. I was familiar with her work from other congresses and through our competitions. Here, we present her exquisite ex libris prints. Remember, a bookplate used in a cherished edition should always be an example of fine printing. Yulia submitted the following text about her work with ex libris. JK

Yulia Protsyshyn's Work with Ex Libris Art



*Hugo Viaene, Belgium, 2021, C3+C5+C7+col,
120 x 155 mm, «Archimedes»*

Yulia's journey in the art world began in 2009, when she started working with commercial illustration and book design for several leading Ukrainian publishing houses and companies. This inspired her to delve into the world of small graphics and ex libris art for collectors. Over the next ten years, she focused on developing figurative designs and narrative compositions in intaglio, a journey that began in 2013. Since 2016, Yulia has been an active participant in the ex libris art community, regularly attending annual meetings and international bookplate conferences, demonstrating her commitment and passion for her craft.

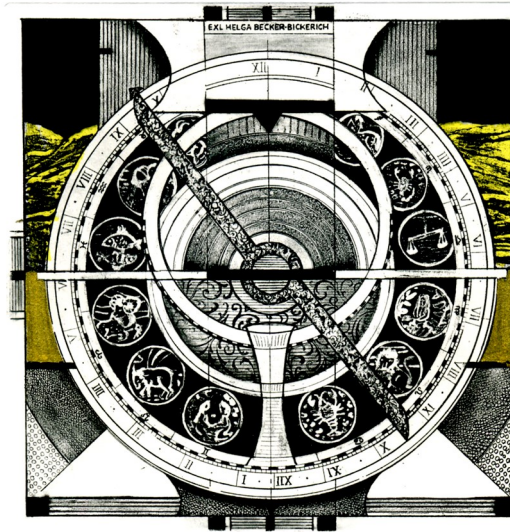


*Jan Bruggheeman, Belgium, 2022, C7+C3+col,
100 x 200 mm, «Memoirs of a Geisha»*

Her unique style, a blend of figurative and architectural approaches, is a testament to her artistic evolution. Her small graphics and ex-libris are influenced by their subject matter, resulting in highly detailed and plot-driven compositions. Often, these compositions revolve around literary themes or mythology. Each sketch for the ex libris is meticulously planned, with every detail thoughtfully arranged. There is a clear structural aspect to her work, leaving no room for chance. The creative catharsis of explicitness is revealed through the thin lines of the artist that appear on the plates, using signs, symbols, and allegories.



*N. Deurinck, Belgium, 2022, C3+C5+col,
115 x 115 mm, «Colibri»*



*Helga Becker-Bickerich Germany, 2021,
C3+C5+C7+col, 120 x 120 mm, «Zodiac circle»*

Yulia's mastery of various techniques is a testament to her versatility and skill. She has a good command of etching, aquatint, soft lacquer, mezzotint, stone lithography, linocut, silkscreen, and monotype. Her primary technique for ex libris is intaglio, often mixed with additional techniques. She applies vivid textures in some parts of the composition, and a color accentuation is viewed as a rhythmic stroke. On a copper plate, she creates a mystical, metaphorical world that defies verification and axiological confirmation.



*Stefan Wisniewski, Netherlands, 2024,
C3+C5+C7, 125 x 145 mm, «Carpathians»*



Yulia Protsyshyn's Statement About Her Work

I am committed to structural compositions with visual integrity and strategic vision. The basis of my artwork consists of figurative forms implemented into fictional space. I like a combination of dominant parts, which creates the contrast. Rhythmic strokes are viewed in material, constructive, and aesthetic sequences to provide order and an inner sense of harmony. Embodied symbols function as a metaphor for ethereal and spiritual understanding. Asymmetry, proportionality, and emphasis are auxiliary structural juxtapositions of visual integrity.

The subjects of my art projects are related to science and philosophy. Organic forms hint at micro- and macrocosms, including astronomy, geometry, and metaphysics. Such sciences as cosmography and chemical physics are involved, too.

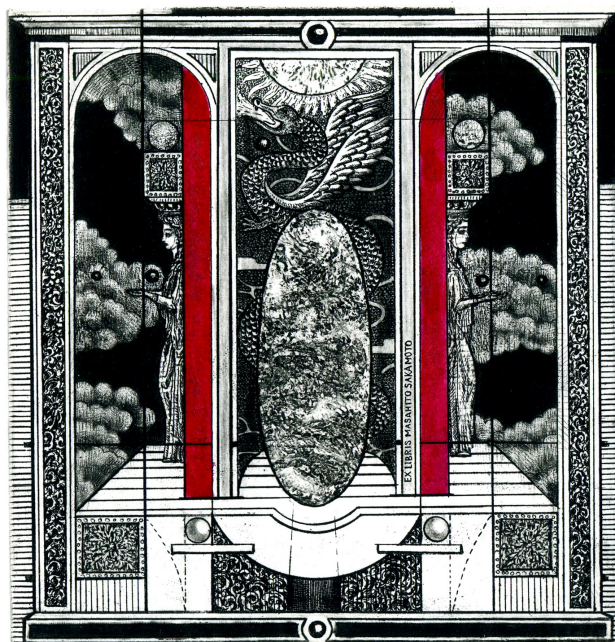


*Marc Ferny, Belgium,, 2024, C3+C5+C7+col,
117 x 200 mm, «Little Red Riding Hood»*



*Marco Franzetti, Italy, 2022,
C3+C5+C7+col, 82x155 mm, «Pinocchio»*

Symmetry is present in one form or another in many of my artworks, which shows integrity and absolute balance. My artworks are created by drawing, painting, and printmaking. Primarily, I work with tools such as a ruler, a compass, a ruling pen, etc. I use engraving methods such as aquatint, mezzotint, and soft lacquer in printmaking. I combine several general construction textures in drawing, with every layer having a particular story. Consequently, the result is a complex surface that immerses a viewer in associativity. The process of layering imitates spatiality; thus, I create the relation between external and internal, sensual and emotional, hidden, and frank.



*Masahito Sakamoto, Japan, 2023, C3+C5+C7+col,
117 x 125 mm, «Dragon's Egg»*



*Yasuhiko Aoki, Japan, 2023, C3+C5+C7+col,
110 x 135 mm, «Musica»*

Contact: yulya.protsyshyn@gmail.com

Website: <https://yuliapr.wixsite.com/yuliaprotsyshyn>

A Tribute To Truman Capote: “Breakfast at Tiffany’s” Design Solutions Mauricio Schvarzman, Argentina

Mauricio Schvarzman (b. 1947)



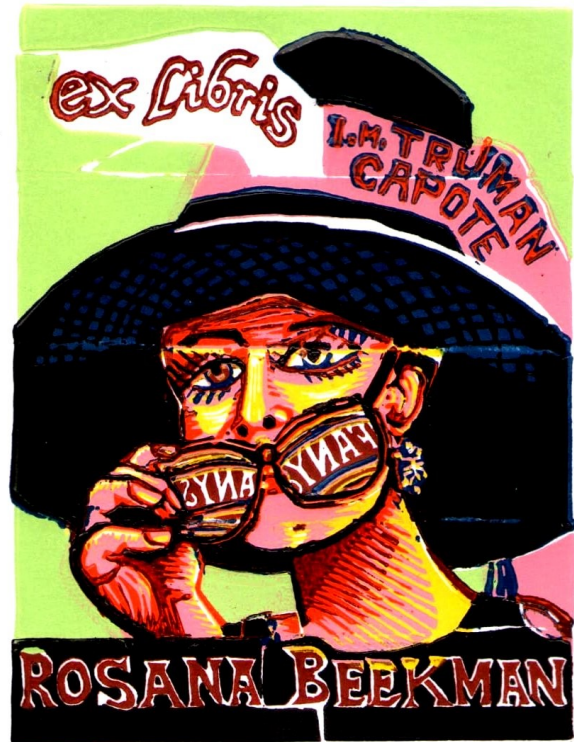
As a well-known printmaker and engraver in plastic, Mauricio's influence in the art world extends beyond his design work. He has been recognized with over 40 solo exhibitions and has participated in more than 150 group exhibitions. His work has been celebrated in national and international art venues across Europe, Asia, and the Americas, earning him numerous prizes, certificates, and mentions.

Mauricio Schvarzman was born in Lomas de Zamora, Buenos Aires, Argentina. He was educated at Escuelas Nacionales de Bellas Artes Manuel Belgrano and Prilidiano Pueyrredón, National Schools of Fine Arts in Buenos Aires. As a professor of art, he taught courses in drawing and engraving, always emphasizing the art of the bookplate.

Here are Mauricio's design solutions for our Tribute to Truman Capote with the “Breakfast at Tiffany's” Bookplate Competition.



ALEJANDRA: This work was chosen by the Competition Jury. I tried to show Truman's sarcasm and fine irony and his suspicious and critical view of the world of show business figures and artists that surrounded him. 120mm x 85mm



ROSANA: Bookplate for Rosana Beekman. The protagonist is here with dark glasses that reflect the opulent window of Tiffany's and its jewels, perhaps wishing to be part of that distant and alien world for her. 114 x 88mm



9 11. 1984

LUCIANA: This one is for Luciana del Mastro. Here Capote appears with his characteristic glasses and hat and I imagine him as being in his happiest and most successful time thanks to his rigor and literary talent. 128 x 117mm



11. 1984



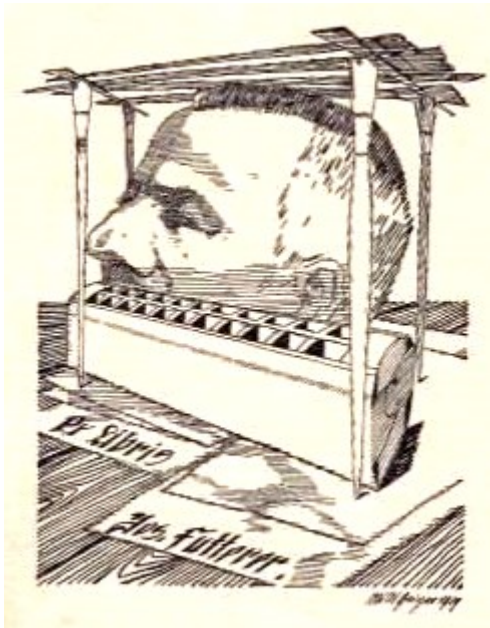
MAURICIO: Here, in the bookplate for my name, I have created a Holly displaying all her beauty and trying to look and imagine that she is a "diva" or Hollywood star with a great overacting even though she is in a bar or restaurant for poor workers. 130 x 117mm

You may contact Mauricio directly:

Mauricio Schvarzman

[<schvarzmanmauricio@gmail.com>](mailto:schvarzmanmauricio@gmail.com)

<https://www.instagram.com/mauricioschvarzman>



Body Parts In Ex Libris

Presented by Lew Jaffe

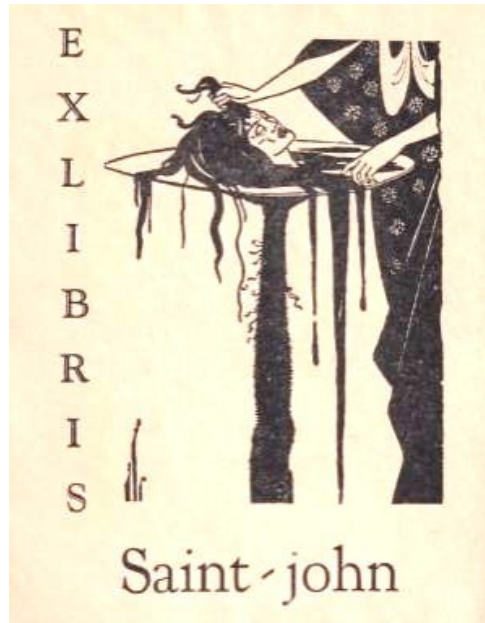
We all know Lew Jaffe, who has been collecting bookplates for many years. Through this passion, he has amassed an unusual collection of bookplates relating to detached body parts. Today, he shares some examples from his collection with us. **Does anyone have bookplates with similar themes?** Please send us your scans for a follow-up story.

Pacher, August [auch Augustin] (1863-1926):

Monast Schäftlarnsee (Kloster Schäftlarn in Oberbayern) Bild zweier Kleriker, Baum, Kirchturm und Wappen
1913, 152 x 94 mm, Buchdruck
schönes Blatt - Wite, Bibliographie 2, 264, Thieme-Becker 26, nicht bei Gutenberg - im Druck signiert - Ausgebildet an der Kunstgewerbeschule in München, wird Pacher als Glasmaler bekannt, nebenher gestaltet er Bücher und Exlibris



Etching by Matthew James Collins



Atlanta Journal 8/6/1985
Wylly St. John dies; children's book author, journalist

By Tom Bennett
 Wylly Folk St. John, who wrote with soul, wit and insight for The Atlanta Journal and The Atlanta Constitution Magazine and also was a nationally known author of children's mystery stories, died Wednesday at Family Life Enrichment Center, a nursing home in High Shoals, Ga. She was 76.
 Mrs. St. John, a Social Circle resident, was diagnosed a few weeks ago as having cancer, and suffered a brain slip in June, according to her daughter, Anne St. John Pratt of Social Circle.
 A memorial service will be at 11 a.m. Saturday at Social Circle United Methodist Church. The body will be cremated.
 Mrs. St. John graduated counties

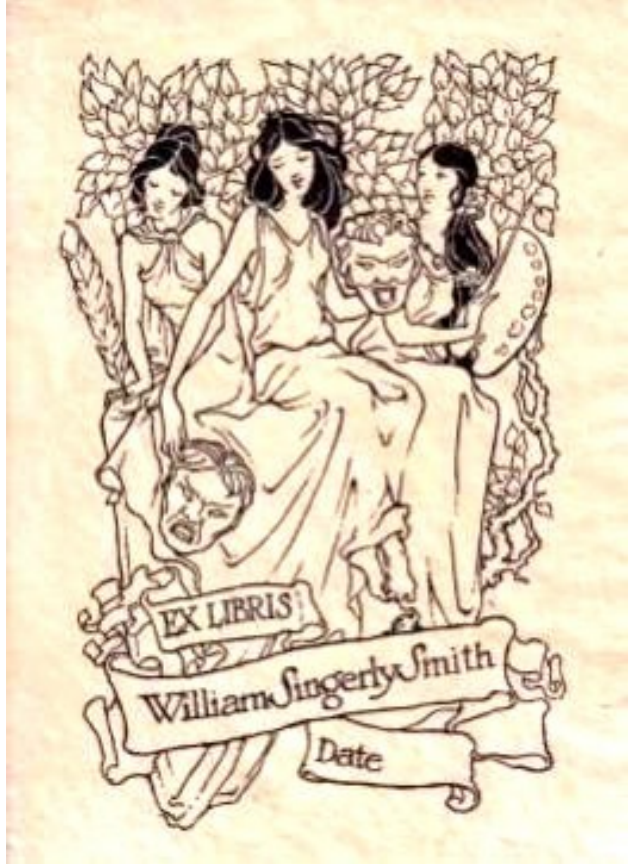
magazine articles, short stories, book-length novels for Hedbook, and eight children's books for Viking Junior Books and Harper & Row.
 She had a delightful sense of humor and an easy conversational style as if she and the reader were occupying two comfortable rockers before a warm fire.
 "I think you can write anything that interests you, just as I think you can cook anything if you have a recipe book and can read," Mrs. St. John said.
 Her magazine articles led her books and vice versa. The former ranged over a wide variety of subjects from cooking to Georgia landmarks to dogs to brain surgery. Along the way, Mrs. St. John thought of plots for her books. Later, after publication, she regaled her magazine readers with her ad-

ventures in completing her latest book.
 For example, in 1973, her "Uncle Robert's Secret" was nominated for an "Edgar," the highest award of the Mystery Writers of America. She attended a dinner for the occasion in New York. Afterward, she told magazine readers about the group's post-dinner.
 "The list of drinks offered choices such as a James Mart, a Marie Roger, a Veltate Heart, an Anabelle Lee, a Guiltine, a Turn of the Screwdriver and a Mark the Knife," Mrs. St. John wrote.
 Her close friend, columnist Celestine Sibley of The Constitution, observed, "The thing that all her writing friends say about her — second to her success — is that she genuinely enjoys writing. Wylly will give up gardening and cooking, both

if which she enjoys and does with skill and imagination, in order to the typewriter."
 The columnist recalled an unusual aspect of Mrs. St. John's craft: fearing a fire, she kept her manuscripts in her refrigerator. A guest progress report on a novel went this way: "It's in the fridge."
 Mrs. St. John's work "The Christmas Tree Mystery" was a Junior Liberty Guild selection, and "Secrets of the Pirate Inn" was adapted for the television series, "Walt Disney's Wonderful World of Color."
 She did not write a juvenile novel until about two decades ago, when Ms. Sibley introduced her to Fayetteville's Robert Herr, a successful writer of children's stories.
 See ST. JOHN, Page 10-A



Wylly Folk St. John, children's novelist Versaille journalist once said, 'I think you can write anything that interests you.'





**“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.

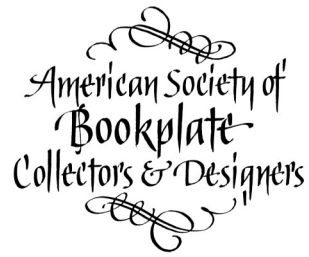
Inquiries invited. Please write to: info@bookplate.org ~~~~ Please visit us at: <https://bookplate.org>

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

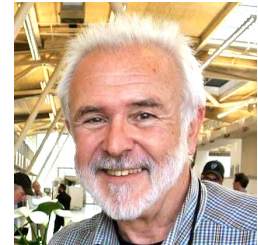


After 575 Years, Support the Future for Bookplate Art - <https://www.gofundme.com/f/support-the-renaissance-of-bookplate-art> ~ OR ~ Donate directly through our website - <https://bookplate.org/donate>.

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



James P. Keenan Director



I hope you enjoyed this newsletter. Before you move on, I wanted to ask whether you could support the publications and the future of the American Society of Bookplate Collectors and Designers (ASBC&D) and our mission to advance the interest in the graphic art of the bookplate.

Our society was organized in 1922 to further this department of the book arts. We are 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. We urgently need your support!

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.

Every Good Wish! CHEERS!!

James P. Keenan

A Tribute to Gian Carlo Torre (1945-2025)

Klaus Rödel

I have just received the sad news of the death of one of my old ex libris friends, the Italian ex libris collector Dr. Gian Carlo Torre.



We have lost another good friend and an excellent collector. On January 20th, Gian Carlo Torre died at the age of 80. In my opinion, he was the type of generous collector, always friendly, always ready to offer advice and - above all - donated (and not exchanged) bookplates to new participants at conferences, especially when they only had modest exchange material at their disposal.



Luigi Casalino

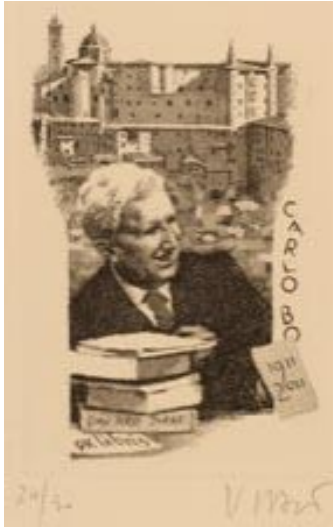


Liliana Esteban



Erika Forneris

Torre devoted himself tirelessly and with great passion to collecting, promoting and making bookplates known, combining aesthetics with personal and cultural history. To my knowledge, he owns the largest and most complete collection of bookplates on the subject of Don Quixote, which have been shown at many exhibitions.



Vincenzo Gatti



Evgeniya Hristova



Harry Jürgens

With his small but excellently edited magazine *inPRESSIONI - colloquia grafica et exlibristica*, he contributed to disseminating knowledge about bookplates. Unfortunately, the magazine had to be closed due to its small circulation.

He spent the last years in Albenga but remained faithful to art even there. His friendship with me began at one of the meetings of the German Exlibris Society, which he regularly attended since joining.

We will remember Gian Carlo Torre as a friend and a generous, kind person. We send our condolences to his family. **KR**



Mariano Kravos



Vladislav Kvartalny



Ivo Mosele

On past trips overseas, I had the pleasure of visiting with Gian Carlo Torre at his home along the Ligurian coastline in Bogliasco, Genoa, Italy. On these excursions, we walked through the villages of Cinque Terre to enjoy breathtaking views, fine dining, and lively conversation. His knowledge, generosity, and enthusiasm for bookplate art were unsurpassed. We are truly grateful for his substantial donations of dozens of fine books and ex libris prints and for the personal time and effort he invested in making these contributions.

Gian Carlo, with his unwavering dedication, arranged for the **Fondazione Italo Zetti** in Parma, Italy, and Mrs. Bianca Maria Zetti Ugolotti to donate a collection of books and bookplates by the well-known Italian engraver, Italo Zetti (1913-1978). We will all miss Gian Carlo Torre. JK



On a rooftop in Genoa with Gian Carlo



Breathtaking views on a little outing a few minutes from Gian Carlo's home in Bogliasco



Gian Carlo in his magnificent library (photo courtesy of Nurgül Arıkan)



Another discovery in Gian Carlo's library (photo courtesy of Nurgül Arıkan)

The Bookplate Prints by Xara “Joy” Demakakou



Xara Demakakou lives in Keratsini, Greece. She is a member of the Chamber of Fine Arts of Greece and holds the position of secretary in the Greek bookplate society, **Theogony Hellenic Ex Libris Society**. Her artistic journey began while in the School of Humanities at the Hellenic Open University. At the university she was introduced to the art of engraving by the renowned artists Jenny Markaki and Rena Anousi. She further honed her skills at the Open Engraving Studio in Nikea, Greece.

Her designs are a reflection of her exploration of contemporary art. She skillfully integrates abstract and expressionistic forms in her works, creating circles of ideas that stem from the roughness of the line in the engraving. The 'design gesture' is not just a means of expression for her, but also a way to convey the freedom of her deepest feelings and thoughts. Her preoccupation with the present age, the fragmentation, the experience, and the realization that our whole existence is an engraved line that we follow, is conceptually depicted on an imaginary or real level, inviting the audience to connect with her art.

Xara's active participation in the art community is evident through numerous exhibitions of her works in galleries as well as in public and private collections. Her dedication to her craft and the impact of her works are a testament to her artistic prowess.

You may contact Xara “Joy” directly: [<xara2@yahoo.com>](mailto:xara2@yahoo.com)

Instagram – https://www.instagram.com/printmaking_artist_xara2



110 x 155mm



114 x 101mm



148 x 100mm



150 x 90mm

ARTIST'S STATEMENT: My involvement with ex libris began in the early years of my apprenticeship in printmaking. My teacher and master of the book arts was Jenny Markaki who introduced me to the art of ex libris in the field of printmaking and encouraged me to explore it. The more I am involved, the more I participate in the global network: an exploration, a story of a young child wandering the beaches collecting shells and stones. Picking them up, she observes them, holds them in her hand, looks at them, feels their shape in her palm, and then throws them back into the sea. The shimmering colors excite her imagination, providing the necessary colors and shapes to create her story. Each ex libris and its patron is a whole story. It is the reflection of the owner's personality, an exploration, that invites the artist to 'dig in,' to engrave it, and put it on paper.



149 x 95mm



145 x 75mm

Margaret Sanger Bookplate—"Willow Lake"

John Vieira

As a newcomer to the field of bookplates, I'm researching a bookplate that I own. The bookplate in question is in a book that Margaret Sanger owned—her name on it and the name of her estate, Willow Lake. My interest is to identify the artist behind this design. Her husband, Noah Slee, purchased the land for her estate in 1923, and she eventually sold it in 1949.

The design is similar to arts & crafts or art nouveau design styles.

I have studied the bookplate carefully for an artist's signature without success.

However, one small discrete area on the bookplate has some markings that could be a "hidden" signature. This could be a stretch, but the marks resemble JS or JFS. I have attached two PDF scans of the bookplate. On one of the scans, I marked the location of what looks like a signature.

I have seen Rockwell Kent's bookplate for Sanger. I have also contacted Esther Katz of the "Margaret Sanger Papers Project" at NYU. She was not familiar with the bookplate or who the artist may have been, although she indicated that the image reminded her of some drawings in Sanger's Journal, *The Woman Rebel*. I have started looking at some of Sanger's writings, but that could take some time. There are collections of Sanger's papers at Smith College and the Smithsonian.

Please see the attached PDF. I have taken another careful look at the bookplate, and there may be another area with what could be lettering in the design. I may be looking too long at this bookplate! I have marked this additional area on one of the images I sent you earlier. The lettering seems like E c F. To the left of this area are markings that look like scattered letters.

The bookplate is affixed to *The Crusades, Iron Men, and Saints* by Harold Lamb. This is a first edition published in 1930. Based on this, the bookplate was added in 1930 or later. This is consistent with the land purchase for the estate in 1923.

Once again, I want to express my sincere gratitude for your interest in my research. I eagerly anticipate the possibility of reading about your findings in your newsletter. Any information or insights you can provide to assist in my research would be greatly appreciated.

Regards,

John Vieira, Princeton, Massachusetts

toolgarden@outlook.com



Q 1



Photo by Juliet Wood, 2013

Simon Brett (1943-2024)

http://www.bookplatesociety.org/news_events.htm

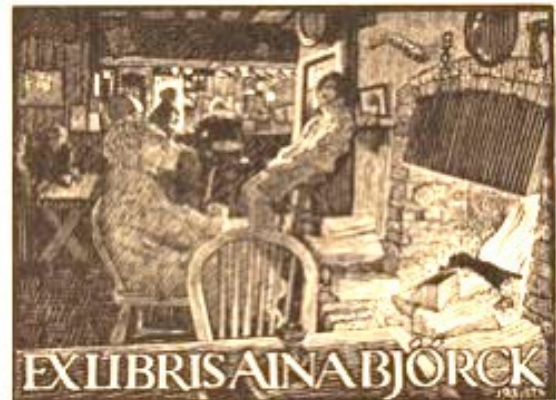
As reported in the FISAE Newsletter: 443A, January 13th, 2025

To the great sadness of many members, wood engraver Simon Brett passed away on 29 December 2024.

Simon Brett, born in Windsor in 1943, was a man of many artistic talents. He was raised in London, educated in Yorkshire at Ampleforth College, and learned wood engraving from Clifford Webb at Saint Martin's School of Art, London, where he studied principally as a painter (1960-64). Still thinking of himself as a painter, Simon traveled to New Mexico, Denmark, and Provence (1965-70). His journey from painting to engraving began between 1971 and 1989 while teaching at Marlborough College Art School in Wiltshire. During 1989, he started working as a self-employed artist.



Engraved for Audrey Spencer Arellanes,
Director of the ASBC&D (1970-2000)



Engraved for Aina Björck

Commissioned illustrations includes *The Reader's Digest Bible* and, for The Folio Society, such classic titles as *Clarissa*, *Jane Eyre*, *The Confessions of Saint Augustine*, *The Folio Golden Treasury*, which he also picture edited. Brett illustrated *Middlemarch* by George Eliot for the Folio Society. As well as, *The Meditations of Marcus Aurelius*, *The Legends of the Ring*, *The Legends of the Grail*, and the poetry of Keats, Shelley, and Byron.

With Barbarian Press of British Columbia, he co-produced one of the significant fine print books of the century to date, an edition of Shakespeare's *Pericles, Prince of Tyre* which aimed to 'stage the play on the page' by means of some 98 images on over 140 blocks.



Engraved for Harry Robertson PAGE

An associate of The Royal Society of Painter-Printmakers, 1986, and Fellow, 1991, Simon Brett was Chairman of The Society of Wood Engravers from 1986-1992 and remained closely associated with it. He curated two significant exhibitions for the Bookplate Society and one for the British Council. He also writes regularly and probably too much about wood engraving. His worldwide survey, *An Engraver's Globe*, showing the work of over two hundred artists from twenty-eight countries, appeared in 2002 and is available from Primrose Hill Press in the USA. A third, revised edition of his *Wood Engraving - How To Do It* was published by A. & C. Black in 2010 and is still in print.



Engraved for JAMES WILSON (1921-2012). Wilson was a past president of the Bookplate Society (UK) and an energetic collector.

In 2013, a retrospective exhibition, *An Engraver's Progress: Simon Brett – Fifty Years of Wood Engraving*, was seen at the Bankside Gallery London, in Oxford, and at the Holburne Museum, Bath, with a substantial accompanying catalog. At the same time, Barbarian Press devoted the fourth of their Endgrain Editions monographs to Simon's work, with over a hundred engravings printed directly from the original blocks.

Simon Brett's personal life was as rich and vibrant as his artistic career. He was married to the painter Juliet Wood at their home in Marlborough, Wiltshire, a union that brought him great joy and support. He was a loving father to his three stepsons, a stepdaughter, and a daughter, and his family was a source of inspiration and strength throughout his life.

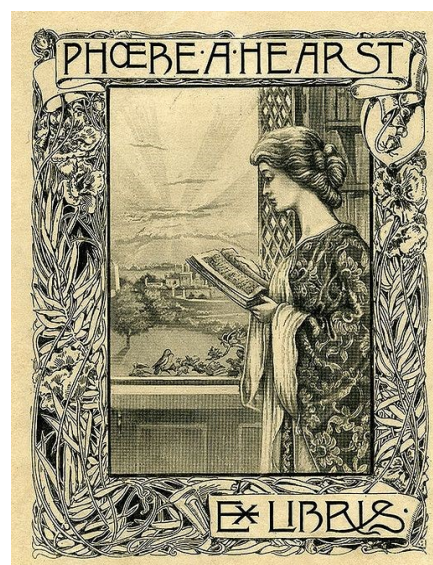


Engraved for Lars C. Stolt (1932-1922). Former chairman of the Swedish Exlibris Association. Stolt was a Swedish expert on heraldry, exlibris, military music, and order rings.



Engraved for Aina Björck

Looking for William H. Wilke's bookplate for William Randolph Hearst (1863-1951)



Does any member have duplicates for donation, exchange, or purchase? Widely exchanged within our network and readily available in many American collections except the ASBC&Ds collection!

An additional bonus might include the bookplates for WRH's mother, Phoebe Apperson Hearst (1842-1919)! Let me know.

Please write to James Keenan: info@bookplate.org

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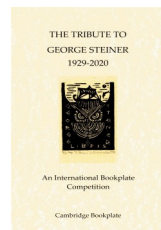
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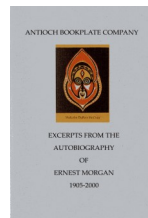
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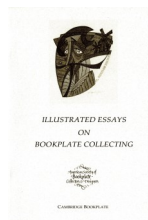
- *Ex Libris: The Art of Contemporary World Bookplates*. Cambridge Bookplate, 2022 (979-8-9860741-3-9). Description: This exhibition opened at the **American Bookbinders Museum**, San Francisco in 2022. 59 ppgs, 146 artists representing 33 countries in this juried exhibition catalogue. Includes contact 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.



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