



The Bookplate Buzz



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BUILDING WORLD FRIENDSHIPS THROUGH THE "EXCHANGE" OF ART

Peeking Under the Covers Volume 7, Number 1

GREETINGS OF THE NEW YEAR, Friends of Ex Libris!

This January 2026 issue of the ASBC&Ds newsletter introduces our 104th year as a bookplate society, a truly global community! We're proud to be among the oldest worldwide societies, and we're still going strong as we plan new exhibitions, publications, and competitions, as well as the continued growth of our international collection of bookplates. Your participation and contributions from all corners of the globe make our society truly unique and vibrant.

In this issue we have a spotlight on The Exquisite Ex Libris Engravings by Julieta Warman from Argentina in her story on Ex Libris: A Symbol of Identity. From Lew Jaffe's collection we share fine images by American book artist and Art Deco pioneer, Mac Harshberger.



Bookplate engraving by Julieta Warman for Sergio Sanchez Santamaria (see page 2)

JoAnne Fuerst from DownEast Maine has written a Jonathan Fisher Bookplate Supplement to accompany her 2022 Year Book story about the Rev. Jonathan Fisher. He was a polyglot polymath pioneer parson, who was an early American bookplate artist and printer. You don't want to miss out on the XLI FISAE Congress in Varna, Bulgaria this year. This meeting unites bibliophiles, book artists, bookplate aficionados, and art collectors from all parts world - an ideal central location for the event. This is where you can commission and exchange ex libris!

With every new year, I eagerly await your feedback, as it is crucial for our continuous improvements. The *Bookplate Buzz* is your newsletter; the content comes from our members. Is there anything you'd like to see more or less of? Which aspects of the newsletter do you enjoy most? I'm particularly interested in your expertise on antique bookplates and we hope to learn from you. Your articles and bookplate experiences make our society so rich and diverse.

We welcome your stories!

Don't hesitate to reach out - I'm always eager to hear from you! CHEERS!!! James Keenan

PLEASE WRITE TODAY: info@bookplate.org. We welcome your snail mail too!

What's in this Issue?
Volume 7, Number 1

Peeking Under the Covers
James P. Keenan

Ex Libris: A Symbol of Identity
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made by Julieta Warman

Art Deco Pioneer - Bookplates by Mac
Harshberger

The Future of the ASBC&D
Chris Kent

Jonathan Fisher Bookplate
Supplement JoAnne Fuerst

The XLI FISAE Bookplate Congress in
Varna, Bulgaria

Book Store: Congress Materials 2022

<https://bookplate.org>

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ASBC&D: info@bookplate.org

Exquisite Ex Libris Engravings by Julieta Warman

James P. Keenan

For years, I've admired Julieta Warman's ex libris engravings at FISAE congress exhibitions, including our own in San Francisco in 2022. Earlier, she submitted entries to our First Interamerican Congress in San Miguel de Allende, Mexico, in 2009. I have always marveled at her design concepts and flawless execution of the prints. All these experiences led up to 2024, when I finally met Julieta at the FISAE Congress in Palma de Mallorca, Spain. There, she gave me a thoughtful gift for my books on Jazz.



Reflecting on this meeting, I realize it embodies exactly why we attend these gatherings: to network globally, exchange ideas & bookplate prints, commission artists to create new ex libris, and build our collections — upholding a cherished century-old tradition.



108 x 100 mm



125 x 85 mm

Ex Libris: A Symbol of Identity

As if Julieta Warman's bookplates were Russian nesting dolls, a wonderful world is revealed to us. Julio Fuks, Argentine Artist and Educator.

Julieta Warman is a visual artist, printmaker, and illustrator from Argentina.

For three decades, Julieta has focused on printmaking, especially the Art of Ex Libris, weaving these passions throughout her artistic journey.

Her images feature delicate woodcut textures and stylized designs, shifting between symbolic and allegorical representations. She traverses dreamlike narratives in fantastic landscapes, which become imagined worlds juxtaposed with expressionism and social realism.

Within printmaking, she has mastered lithography, intaglio, and wood engraving. Lithography uses a greasy medium on limestone or metal. Intaglio relies on engraved or etched metal plates. Wood engraving, most typical in her Ex Libris and small-format prints, uses burins and micro-chisels for intricate detail. In these works, her precise strokes reveal planes and sub-planes, as images emerge from subtle chiaroscuro achieved with her burins.



Julieta & Claudia Smukler in the Exchange Hall, Mallorca



2015

Julieta has created woodcuts in various formats, depicting a unique world: winged women soaring, mermaids submerged, natural elements, flying fish, and swimming birds. Figures like Icarus, Ophelia, Persephone, and Ulysses also appear, as her images fuse literature and philosophy, balancing reality and dreams.

Ex Libris prints have accompanied Julieta since her journey in engraving began, serving as a constant thread throughout her artistic development and linking different phases of her evolving practice.

In 1996, during her second year at the University of Visual Arts, Julieta attended Osvaldo Jalil's engraving workshop in Buenos Aires. There, she discovered Ex Libris art. This inspired her to create small, dedicated works for competitions and as personalized pieces for friends and family, both on commission and for fun.

Since discovering bookplates, she has immersed herself in this graphic art form. Her goal is to visually map personal identity, capturing each person's unique traits, images, and preferences. Most of her works use wood engraving, layering symbolic and allegorical images in chiaroscuro to reveal subtle details that emerge when one pauses, as if time has stopped. She views Ex Libris art as a footprint—a mark of ownership.

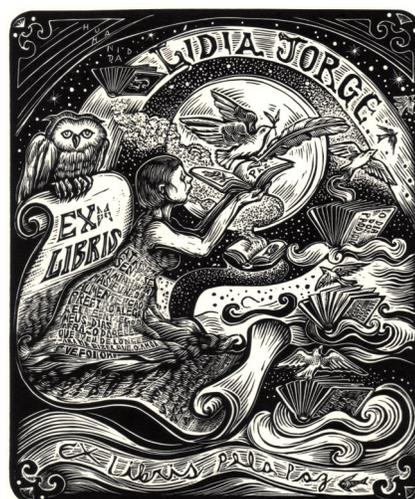
In the years after her discovery, Julieta became more involved in the field. Starting in 2010, she taught courses, exhibited internationally, and gave seminars in Brazil, Mexico, Portugal, and Spain.



100 x 80 mm, 2021



130 x 100 mm, 2023



120 x 100 mm, 2024

Reflecting on her career, artist Julio Fuks notes: "Julieta Warman's 30-year journey creating bookplates has distinct stages. In the early 1990s, she blended symbols and type in a phase that is simpler and more direct."

Fuks goes on to say: "In the 21st century, Julieta's Ex Libris prints have become deeper and more complex, forming intricate labyrinths that reflect various facets of their owners. Observing her sharply engraved images, viewers find ever-smaller compartments, each adding new layers of meaning to the composition."



Julieta has a lovely smile & with an upbeat personality!

Biography

Julieta Warman was born in La Plata, Buenos Aires Province, Argentina, in 1975. She earned a Bachelor of Fine Arts in Engraving and Printed Art from the National University of La Plata. After graduating, she worked as an Engraving Artist and Professor. Warman studied classical engraving with Osvaldo Jalil in Buenos Aires, advanced her lithography at the Experimental Graphics Workshop in Havana, and specialized in burin engraving under João Gilberto Mazzotti in São Paulo.

Excelling in traditional techniques such as relief, intaglio, and lithography, she has had her bookplates and illustrations featured in books, magazines, and record covers, demonstrating her mastery and artistic achievements.

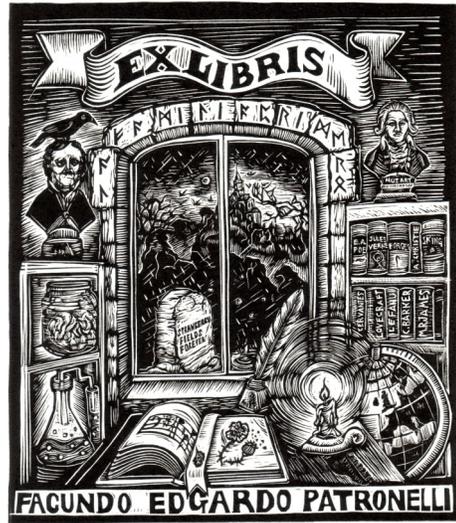
Her art is held in museums and private collections worldwide. Her works have been acquired by institutions in Japan, Italy, Romania, Poland, Spain, Portugal, China, Turkey, Canada, the United States, Mexico, Cuba, and Brazil, reflecting international recognition of her achievements.

She champions printmaking and bookplates, traveling throughout Argentina and abroad to exhibit her award-winning work and to lead acclaimed seminars and workshops renowned for invigorating the field.



100 x 80 mm, 2021





Frank Macoy “Mac” Harshberger (1900 – 1975)

Frank Macoy Harshberger, Jr. (1900-1975) was born in Tacoma, Washington. Harshberger was an illustrator and painter recognized for his elegant, simplified forms, in which the economy of line defined his aesthetic. He became active in Tacoma’s artistic community in the early twentieth century, primarily through his collaborations with his sister, Kay Harshberger, on various artistic projects.

Harshberger’s studies began at the University of Washington under Ambrose Patterson. In 1921, he sailed to Paris to continue his artistic education just a year after his sister married into the distinguished de Landry family.



Portrait of Kay, 1927

In Paris, he joined the atelier of Maurice Denis, whose circle included Pierre Bonnard and Edouard Vuillard. In the late 19th century, they established Les Nabis (1888–1900), a prominent post-Impressionist group. Their bold, simplified style drew influence from Paul Gauguin’s Synthetist movement. Harshberger, heavily influenced by their practice, also produced easel paintings, murals, costumes, crafts, and illustrations. A pivotal milestone was the 1925 Exposition des Arts Décoratifs et Industriels Modernes in Paris, which defined the Art Deco era. This event marked an important phase in Mac Harshberger’s artistic development and his subsequent success in popularizing the Art Deco movement in the United States.

After returning to the United States, he joined the faculty at Pratt Institute in New York and established himself as a highly respected designer and artist. During this period, he collaborated with his life partner, Hollande Robinson, on a range of publications and illustrated sheet music for Robinson’s musical compositions. Later, following Kay’s divorce from European royalty, he worked with her on several publications.



Mac Harshberger, 1925



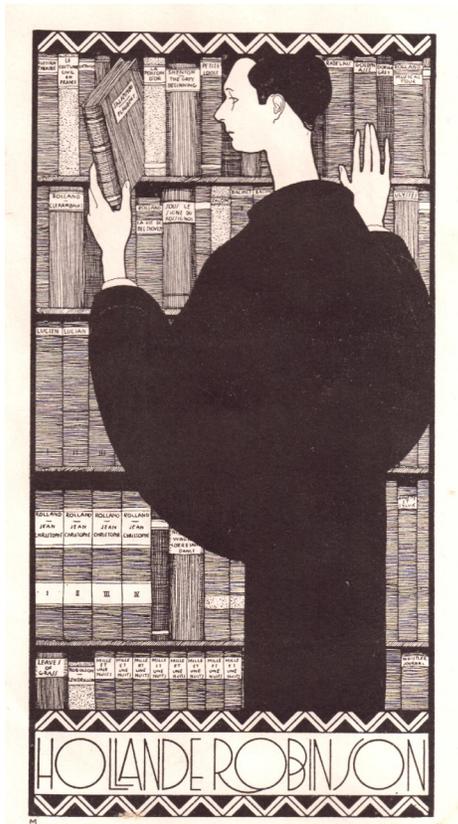
Bookplate for Kay



Hand-colored woodcut of Kay, 1928



Photo portrait of Kay. Inspiration for the woodcut to the left



Mac's bookplate for Hollande Robinson

Hollande Robinson (1897-1945) was a lyricist, composer, and the life partner of Art Deco artist Mac Harshberger .

Robinson and Harshberger were partners in life and work. They collaborated on several publications and artistic projects, notably the "Loose Lyrics of Lovely Ladies" series, for which Robinson wrote the lyrics and music, and Harshberger provided the illustrations.



Photo portrait of Melissa Blake



Mac cut this bookplate for Melissa Blake

What does the future hold for the ASBC&D?

What if James P. Keenan lives forever, refuses to retire, and continues his solo control of the Society?! Then we would never be able to partake in the fun of helping him write, produce, and mail the Society's publications.

This is not at all reasonable, so we must step in today and wrest some control of the ASBC&D away from him. Rumor has it that he is now considering orchestrating fundraising, traveling exhibitions, our website, social networking, conferences, and building the Society's bookplate collection as well. Clearly, this cannot be tolerated!

Some of us have organized to begin taking some of the fun away from him, and we will be distributing this to various members who have been recognized for their notable skills and achievements. Expect a communication from us in the immediate future. If you are eager and don't want to wait, then please contact us today.

There is an important & exciting place for you in the ASBC&D—join us as we shape the Society's future together!

Thank you for your ongoing support! Please write to me, Chris Kent: info@bookplate.org

Reprinted from The Ex Libris Chronicle, Volume 14, Numbers 1 & 2



Rockwell Kent (1882-1971)

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

A JONATHAN FISHER BOOKPLATE SUPPLEMENT

JoAnne Fuerst

In the ASBC&D Year Book, Centennial Edition 1922-2022, there appeared an article entitled "An Early American Bookplate from DownEast Maine". The eponymous ex libris was created by our polyglot polymath pioneer parson, the Rev. Jonathan Fisher. Two versions of the Federal era bookplate are illustrated therein. The essayist wrote "Would that he had turned his skills to designing and printing other bookplates."¹ Huzza! A fortuitous correspondence and subsequent meeting with a scholar from Chapel Hill, North Carolina provided additional information AND five more examples of Fisher's bookplates and labels.² Thus, we revisit Bluehill (sic) Maine between 1796 and 1804.

Modern Blue Hill (two distinct words today) has a lovely public library, and their rare books department holds Jonathan Fisher's diaries from 1795 to 1835. Transcribed in the 1930s and '40s by Mrs. Edith Chase Warren, the brief but meaty entries make fascinating reading, though she could have changed her typewriter ribbon more often. Although your author read the nearly 1,000 pages (a personal addiction: The inability to stop reading old diaries and journals in their entirety), only the first eight years held entries of interest to this essay.

Incredibly, only weeks after Fisher arrived in the Village in early December 1796, he began preparing a mold to cast a stamp. His short comments offer an insight into his determination.

Dec. 22 1796 Finished a metal stamp, not pleased with it, laid it aside, and began one of boxwood

Dec. 26 Worked upon a stamp.... Worked in the evening on my stamp

Dec. 27 Worked most of the day on my stamp. Finished it and struck off several proofs

Dec. 28 Prepared paper, ink and press and struck off a few labels

Jan. 2 1797 Printed 12 dozen labels

Jan. 23-24 Pasted labels on library books.

We presume these to be the bookplates illustrated in the Year Book article, the oval "Ribbon and Wreath" design for Bluehill Library. [fig. 8]. A year later the diary continues:

Apr. 24 1798 Worked upon my stamp

Apr 25 Finished my stamp and struck off a proof or two

May 7 Finished a stamp and struck off a few labels for the Bluehill church library

Dec. 24 Worked upon some wood stamps

Dec. 26 Worked still upon stamps and wooden type

Jan. 1 1799 Worked upon some stamps

Jan. 2 Worked upon types

Jan. 3 Finished my types and struck off 1/2 hundred labels

Jan. 4 Pasted labels on books in the Church library

[figs. 1&2]

Nov 18 1800 Made types. Struck off labels

July 7 1803 During this month furnished Church library books with labels and covers.

Unfortunately, the laconic diary entries don't enable specific bookplates to be dated precisely. However, his frequent employment working on stamps and types would indicate he did others, and so it is. Prof. Michael McVaugh, who summers in the Village and is a knowledgeable advocate for Fisher history, said in a letter "Fisher made one other bookplate that I know of, attached to books that were given as prizes to children in Sunday school..."³ A subsequent archival quest actually turned up two fascinating presentation bookplates.

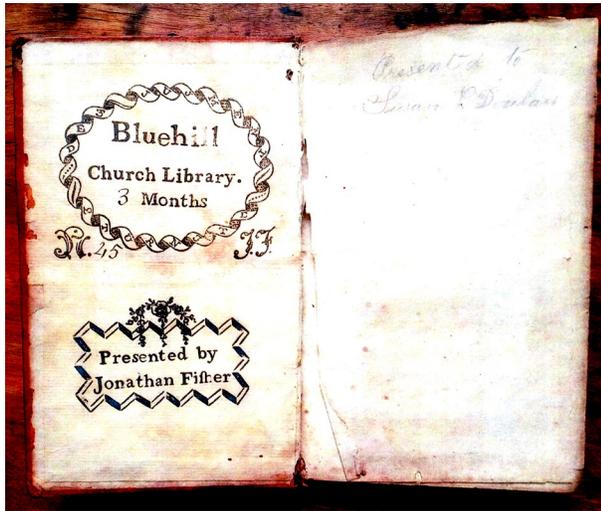


Figure 1

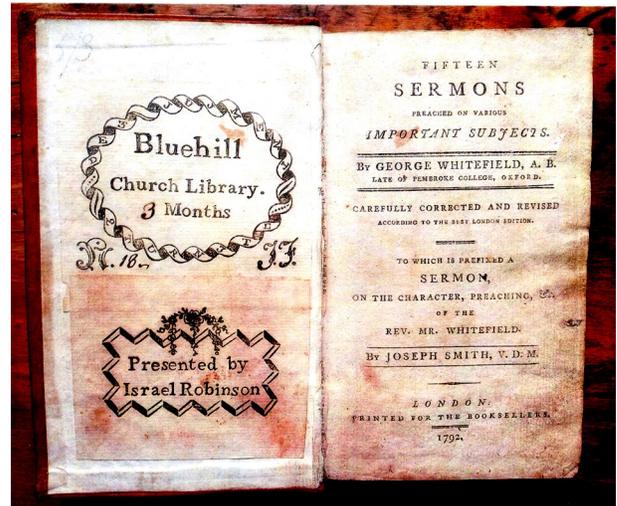


Figure 2

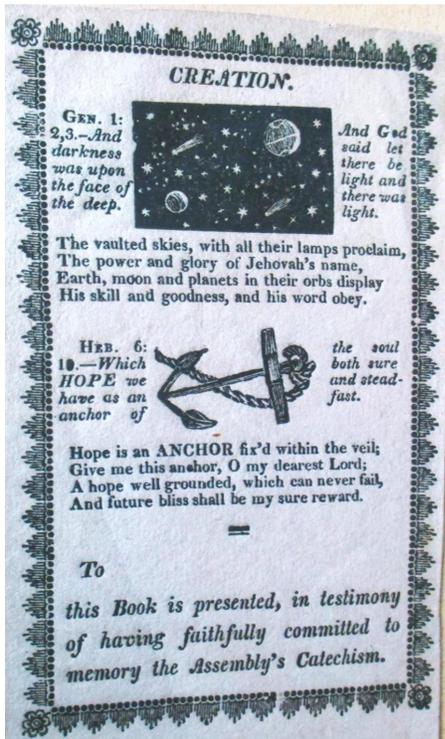
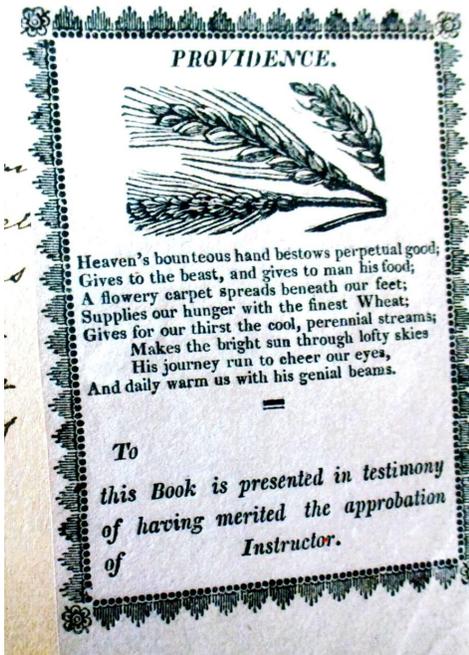
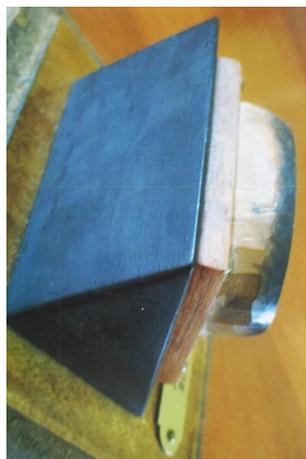
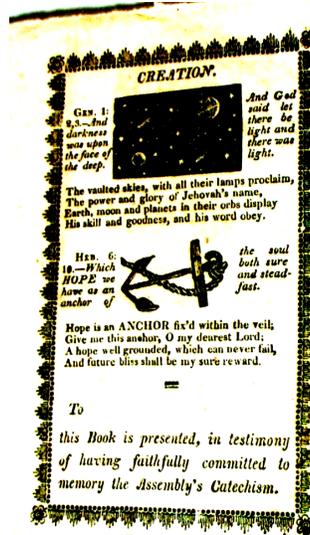


Figure 3

CREATION. The larger of the "prize" plates is bordered by a steepled row of lines-over-dots, with a single floret at each corner. Presented for memorizing the Catechism, it has a woodcut of a black sky with stars, comets, and planets, another cut of a fouled anchor, each with a bible quotation in italics, and an accompanying verse. [fig. 3]



PROVIDENCE. The slightly smaller bookplate has the same deep border, but with single bold cut of several stalks of wheat. A corresponding verse is below, doubly appropriate as Fisher was also a farmer who grew grains, fruits, and vegetables, and raised livestock at his parsonage. This bookplate represented praise from the teacher, a forerunner of the later 19th century Reward of Merit. [fig.4]



While the bookplates described herein were previously unknown to this writer, the final object to bring to your attention was already of intense interest, but until Prof. McVaugh's help a personal examination was impossible.⁴ The Jonathan Fisher House collection hold what is considered to be the original carved boxwood stamp for his first bookplate. It is currently mounted on a square of wood with a brass label proudly stating "JONATHAN FISHER/ BOOKPLATE 1796. [fig. 6] Viewed from the side, the approx. half-inch deep oval shows hand-chiseled sides with a warm patina. [fig. 7] Viewed from above, the image of the bookplate is 2.5" x 2.375", a motif still in use. [fig. 8]

How many 18th century bookplate blocks are still extant?!
 The original *Year Book* article concluded
 “Jonathan Fisher produced a cornucopia of artifacts of material
 culture that persist to this day. Not the least of these is this day.

Not the least of these is this early American bookplate from DownEast Maine”.⁵

Having read the man’s diaries, one can only be further impressed with Fisher’s accomplishments, and amend the second statement to read “These early American bookplates”.

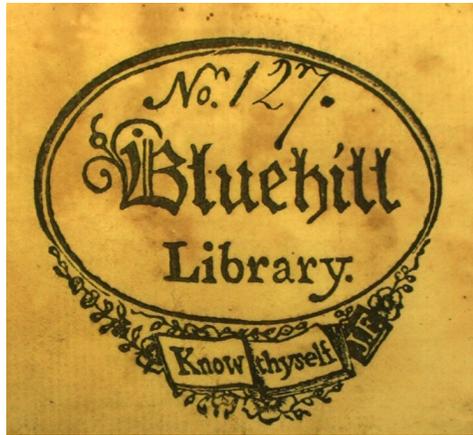


Figure 8

END NOTES

- 1 JoAnne Fuerst “An Early American Bookplate from DownEast Maine, ASBC&D Year Book 2023 pp 1-19, p 17
- 2 Written correspondence between JoAnne Fuerst and Michsel McVaugh Sept 2024 – Aug 2025
- 3 Ibid
- 4 Discussion and archival examination
 JoAnne Fuerst and Michael McVaugh at Blue Hill, Maine, July 2025
- 5 Fuerst op.cit.

CAPTIONS

Fig. 1 - The 7 May 1798 and 4 January 1798 entries reference the bookplates “for the Church library”. This was his congregation, and Fisher purchased many books for it, and gave books from his personal library. The inside front cover shown here (an odd volume from a 1798 theology set) actually bears two bookplates. The church library plate is overlapped by a presentation plate. The former is bordered in an oval of continuous twisting “ribbon”. The meaning of the motto in the ribbon’s presented side is uncertain.
 At lower right is Fisher’s unusually florid “J.F.”. This actually appears to be “Union Pearl”, the first known English decorated letter type, c. 1690

The separate presentation plate has a shadowed angular border surmounted by a floral spray.

Overall, the two plates fill the board at 4” x 7.125”

Fig. 2 - Another book of sermons bearing overlapping plates, but this copy given by one Israel Robinson

Fig. 3 - The catechism prize bookplate "Creation", crisply printed on good paper - 4.875" x 2.75"

Fig. 4 - "Providence" bookplate, well-printed on quality paper - 3" x 4"

Fig. 5 - A single sheet of paper bearing both bookplates together as her printed them. Lower left side in an early, but later, hand: "Printed by Jonathan Fisher/ Minister of the Gospel at Bluehill Maine from 1797 to 1837". Approx. 7.5x 6"

Fig. 6 - His bookplate stamp "of boxwood", begun 22 Dec 1796 for Bluehill Library. The mount is approx. 5.5" square.

Fig. 7 - Side view of the small oval stamp mounted on a square of wood, exhibited on an angled support block.

Fig. 8 - Viewed from above, the image of the bookplate is 2.5" x 2.375"

Fig. 9 - The original bookplate design is still in use (2025), as on the public library's membership folder

Many thanks to Prof. Michael McVaugh for his time and efforts to assist this research. Our shared admiration for Parson Fisher made this a joyful historical project.



Figure 9



41 FISAE CONGRESS

JOIN US!

BE A PART OF SOMETHING
SPECIAL AND INSPIRING!

1-6 SEPT | VARNA, BULGARIA
ORGANIZER: JORDAN PETKOV ART FOUNDATION

The Jordan Petkov Art Foundation, Organizer of the prestigious International ExLibris Competition Varna, was selected by the FISAE delegates to host the 41st FISAE forum in Varna, Bulgaria in 2026. **Here's what you can expect:**

WHAT WILL YOU EXPERIENCE IF YOU COME TO THE FISAE CONGRESS IN VARNA?

Varna is the pearl of the Bulgarian Black Sea and the summer sea capital. It's one of the country's most beautiful cities with golden beaches, rich cultural heritage, interesting history and beautiful architecture.

The city is extremely old - its ancient name is Odessos. The oldest processed gold in the whole world was discovered in the Varna Chalcolithic Necropolis (4400 - 4200 BC). The Roman baths in Varna, built at the end of the 2nd century, are the largest Roman bath in the Balkans. Varna is the festival capital of Bulgaria, with more than 40 different festivals taking place throughout the year - music, cinema, animation, contemporary art, folklore, choral, graphics biennials. Varna is also a modern city with a population of over 350,000 people, a port, six universities and the most famous resorts on the Bulgarian Black Sea coast - Albena, Golden Sands and St. St. Constantine and Elena.

In Varna there are numerous legendary markers of the city's image and vibe, such as the famous Sea Garden, the largest and most beautiful city park in the Balkans; the vibrant beach bars known for their parties, good music, and interesting people; the wonders of the city's ancient excavations and rich cultural heritage; and a beautiful city centre with large pedestrian areas, striking architecture, and many shops, galleries, cafés and cultural spaces.

WHERE WILL THE CONGRESS BE HELD?

The congress will be held at the Hotel Chernomorec. The hotel boasts a unique location – right in the heart of Varna and just steps away from the beach and the sea. It is situated in close proximity to numerous landmarks and attractions – museums, galleries, restaurants, and the iconic Sea Garden. The hotel offers 199 elegantly and comfortably furnished rooms across 14 floors, each with a balcony and a stunning view of the city and the sea. Guests have access to high-speed internet and a secure indoor parking area. The exchange will be held in the hotel's spacious congress hall named “Bulgaria hall”. [CLICK HERE TO LEARN HOW TO BOOK](#)

HOW TO TRAVEL TO VARNA?

Varna is easily accessible by air, land and water. During the summer and early autumn there are direct flights to Varna from many European cities. Our team will assist you with the transfer to and from Varna airport. It is possible to fly to Sofia and travel to Varna by car, bus or plane. Furthermore, the journey from even the most remote cities in Europe to Varna by car can be easily accomplished with a pleasant stopover in Vienna, Zagreb or Ljubljana.

WHAT ARE THE CONGRESS FEES?

Right now the congress fees are still at lower prices. Take advantage of them while you still can!

Time period	Registration and payment deadline	Congress participant fee	Accompanying person fee	Exchange table fee
Wise Decision	01.01. – 30.04.2026	175 EUR	125 EUR	45 EUR
Regular Price	01.05. – 31.08.2026	190 EUR	150 EUR	50 EUR
Last Minute	Prices on site in Varna	220 EUR	160 EUR	60 EUR

Congress participant fee includes access to all festival events, congress materials with gift package, closing gala dinner, two free guided tours (Museum and Gallery Tour and Varna Sightseeing Tour)

Accompanying person fee includes access to all festival events, closing gala dinner, two free guided tours (Museums and Galleries Tour and Varna Sightseeing Tour)

BANK DETAILS

You can pay your participation fee via bank transfer. See all necessary information below:

Beneficiary name	Jordan Petkov Art Foundation
Beneficiary address	Han Krum Str.8, Varna 9000, Bulgaria
Bank name	First Investment Bank
Bank address	111 P Tsarigradsko Shoe Blvd., 1784 Sofia, Bulgaria
IBAN (bank account)	BG80FINV91501217625524
BIC / SWIFT	FINVBGSF

IMPORTANT: Please note the following text in the reason for payment on the bank statement: *FSIAE CONGRESS FEE PAYMENT FOR [NAME OF PARTICIPANT].*

CANCELLATION POLICY

Every participant can cancel his participation **until 01 August 2026**. All the sums will be reduced with a 10% fee, due to the bank taxes and expenses already paid by the organizer and refunded after that. **After 01st of August no cancellation or refund of participation fee will be possible.**

41 FISAE INTERNATIONAL EXLIBRIS COMPETITION

It is a long-standing tradition of the FISAE Congress to include an International Exlibris Competition as part of its accompanying programme. This year, the Jordan Petkov Art Foundation, which has extensive experience in organising exlibris competitions, will be responsible for accepting and managing applications for participation in the FISAE Exlibris Competition. The submitted artworks will be exhibited in a large gallery hall at Gallery Graffit in Varna throughout the duration of the Congress. Participants in the competition will have the opportunity to receive various prizes provided by the organiser, sponsors, and partners.

[CLICK HERE TO READ ABOUT HOW TO PARTICIPATE IN THE COMPETITION](#)

Deadline for receiving artworks at the Organizer's address – 1 July 2026.

For countries outside of the European Union: entries must be sent **before 1 May 2026** (according to the date of the post stamp of the sender)

For countries in the European Union: entries must be sent **before 1 June 2026** (according to the date of the post stamp of the sender)

THE FISAE PROGRAMME IS NOW AVAILABLE

The programme with everything happening in the duration of the congress is now available. It's rich, it's exciting - don't miss on the chance to experience it!

All congress delegates will enjoy various events and cultural gatherings. There will be four graphic exhibitions, part of the FISAE program; dinners and drinks; tours of the city and of a few museums; trips to places outside of Varna; leisure time at the beach; gala dinner; etc. Most importantly, throughout the festival you will be able to meet and connect with exlibris artists and collectors from around the world, exchanging bookplates every day in the spacious and welcoming hall of Hotel Cherno More.

● FIRST DAY: 1 September, Tuesday

Welcome to Varna - arrival of participants	
10:00 – 18:00	Registration of participants and information desk in the foyer of congress hall „Bulgaria”, hotel Cherno more
10:00 – 18:00	Exchange of exlibris in congress hall „Bulgaria”, hotel Cherno more
18:00 – 19:00	Official opening of the congress and welcome drink. Presentation of the exhibition “Selected works of the International Exlibris Competition Varna” - congress hall “Bulgaria”, hotel Cherno more.
19:30 – 21:00	Dinner at Godzilla restaurant * **

● SECOND DAY: 2 September, Wednesday

<i>Getting settled</i>	
08:00 – 10:00	Happy hour breakfast for congress delegates in Patisserie-Café Endorfino *
09:00 – 18:00	Exchange of exlibris in congress hall „Bulgaria”, hotel Chernomore
10:00 – 18:00	Registration of participants and information desk in the foyer of congress hall „Bulgaria”, Chernomore Hotel
15:30 – 17:30	Free Varna sightseeing tour
18:30 – 19:30	Opening of the exhibition of FISAE International Exlibris Competition at Graffit Gallery

● THIRD DAY: 3 September, Thursday

<i>Let's explore</i>	
08:00 – 10:00	Happy hour breakfast for congress delegates in Patisserie-Café Endorfino *
09:00 – 18:00	Exchange of exlibris in congress hall „Bulgaria”, hotel Chernomore
10:00 – 18:00	Registration of participants and information desk in the foyer of congress hall „Bulgaria”, Chernomore Hotel
15:00 – 18:00	Free Museum guided tour (3 museums)
18:30 – 19:30	Opening of the exhibition “Exlibris collection of the Ruse Library “Lyuben Karavelov” at LARGO Gallery

● FOURTH DAY: 4 September, Friday

<i>Visit our two best cultural institutions</i>	
08:00 – 10:00	Happy hour breakfast for congress delegates in Patisserie-Café Endorfino *
09:00 – 18:00	Exchange of exlibris in congress hall „Bulgaria”, hotel Chernomore
10:00 – 18:00	Registration of participants and information desk in the foyer of congress hall „Bulgaria”, Chernomore Hotel
10:00 – 12:00	Visiting the Archaeological museum Varna (<i>ticket price 5 EUR</i>)
16:00 – 17:30	Demonstration of hand-made paper casting by the Bulgarian artist Rumén Nechev, congress hall „Bulgaria”, Chernomore Hotel
18:00 – 19:00	Visiting the exhibition with selected artworks from the International Print Biennial Varna at the City Art Gallery “Boris Georgiev”
21:00 – 23:00	Friday drinks at beach bar Menthol **

10:00 – 12:00	Visiting the Archaeological museum Varna (<i>ticket price 5 EUR</i>)
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21:00 – 23:00	Friday drinks at beach bar Menthol **

● FIFTH DAY: 5 September, Saturday

<i>Last whole day in Varna</i>	
08:00 – 10:00	Happy hour breakfast for congress delegates in Patisserie-Café Endorfino *
09:00 – 18:00	Exchange of exlibris in congress hall „Bulgaria”, hotel Cherno more
11:00 – 12:30	FISAE delegate meeting
19:00 – 21:00	Closing Gala dinner

● LAST DAY: 6 September, Sunday

<i>Bye-bye, Varna</i>	
08:00 – 10:00	Happy hour breakfast for congress delegates in Patisserie-Café Endorfino *
9:00 – 17:00	Trip to city Balchik and Aladzha monastery (<i>paid</i>)
18:00	Congress closing

** Please note that dinners and drinks marked with a “**” are not included in the price of the congress fee, therefore each person would have to pay for what they consume.

SEATING IS LIMITED, PLEASE RESERVE YOUR SEAT

* Each FISAE delegate will receive a special discount from our partners, Godzila Restaurant and Patisserie-Café Endorfino, valid throughout the congress period

Planned trips and tours

1. Free tour of Varna city center

Let's take a walk along the beautiful Varna city centre

Day: 2 September

See walking route on Google maps: <https://maps.app.goo.gl/UAKaBfoRWkDjKAiy8>

2. Free Museum tour

We will take you on a tour of three different museums in Varna

Day: 3 September

See walking route on Google maps: <https://maps.app.goo.gl/z4DiJLYWeqFULd6m8>

3. Paid trip to Balchik and Aladzha Monastery

If you'd like to explore outside Varna – this trip is for you (the price for this trip will be determined later, stay tuned)

Day: 6 September

See the trip on Google maps: <https://maps.app.goo.gl/eoHxoB9y77VvYAOHA>

Please note, that the program may undergo changes. The organizers reserve the right to make changes to the program, including the order, times, nature and location of the events, in the event of unforeseen circumstances. Individual notification of participants for each change is not guaranteed.

Nowadays, there are many ways to stay tuned about whatever interests you. You can follow FISAE's [Facebook page HERE](#), as well as the designated [Instagram page HERE](#) for exlibris events and initiatives in Varna.

But nothing beats getting notifications in real time. Join our [WhatsApp](#) and [Telegram](#) channels for instant updates and all the latest news about the Congress - right at your fingertips.

In any case, all and everything about the 41 FISAE congress is available on the Organizers website: <http://www.jordanpetkov.foundation/en>



From our team at the Jordan Petkov Art Fondation:

We look forward to meeting you this September at the 41 FISAE Congress in Varna, Bulgaria!

Contact us:

<http://www.jordanpetkov.foundation/en>
contact@jordanpetkov.foundation
fisae.info@gmail.com

This announcement was caught between October's issue and the first of this year. I did send out e-announcements and 194 registered! Nice presentation to show the art of the bookplate is active throughout the world. As our members know, the bookplate is a significant department of the graphic arts!



Evening program

Wednesday,
January 21, 2026

Zoom only

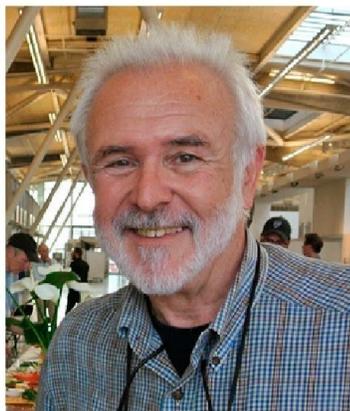
6:30 PM CT/7:30 PM ET.

Preregistration required [via website](#). Zoom presentation is free and open to all.

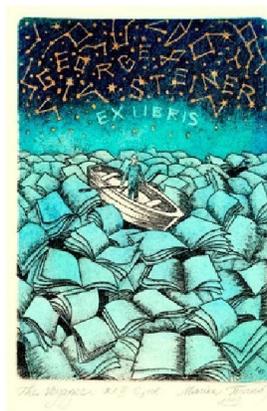
Please forward this notice to anyone who may find it of interest.

Even if you can't attend at the scheduled time, if you're interested, please register. After the program, we'll send an email to all registrants, asking if you'd like a link to the complete recording. That way you can see the program even if you couldn't attend live, ran into technical issues, or simply wanted to watch it again.

You're invited to a Zoom presentation— James P. Keenan on *Bookplates:* *The Art of This Century*



James P. Keenan



Bookplate by Marina Terauds,
Tribute to George Steiner

Our speaker will briefly discuss antique bookplates, but his emphasis will be on the contemporary art form and the fact that bookplates are in use worldwide today! Bookplates are used to mark pride in book ownership and to facilitate exchange to build collections and global friendships.

James P. Keenan has collected bookplates for nearly fifty years and has been involved in the graphic arts field since the late 1970s. He has authored several books on ex libris, including *American Artists of the Bookplate* (Cambridge Bookplate, 1990 & 1996) and *The Art of the Bookplate* (Barnes & Noble, 2003). He is currently updating *Bookplates: The Art of This Century* (Cambridge Bookplate) as an illustrated directory of the world's top book artists and printmakers making ex libris prints today.

For twenty-five years, Keenan has led the [American Society of Bookplate Collectors & Designers](#) (ASBC&D), founded in 1922. His role as publisher of the Society's quarterly journal and *Year Book* underscores his influence and active engagement in the community.

Through Cambridge Bookplate and ASBC&D, Keenan has organized over thirty exhibitions at prominent libraries and museums nationwide, showcasing the importance of his work and the Society's collections to collectors and scholars alike.

This is a Zoom only program. Register and reserve your seat today.

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
Roberta Golliher
Lawrence, Kansas

Southwest
William Larimer Richards
Austin, Texas

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

Christopher W. Kent
San Francisco, California

Claudia Smukler
Berkeley, California

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/f/support-the-renaissance-of-bookplate-art> ~ OR ~ Donate directly through our website - <https://bookplate.org/donate>.

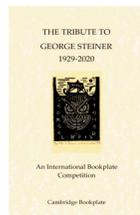
Wire transfers? Please write. The ASBC&D gratefully accepts ALL methods of payment! Thank you!!

Please visit bookplate.org's "Book Store" - XXXIX FISAE San Francisco Congress 2022

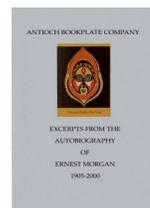
Limited supplies. 4 New Publications - Don't miss out on this unique opportunity!



- *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". \$20.00 + \$10.00 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". \$20.00 + \$10.00 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" \$20.00 + \$10.00 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". \$20.00 + \$10.00 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 - \$20.00 + \$10.00 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 + \$15.00 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 + \$40.00 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