



# The Bookplate Buzz



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Volume 7, Number 3

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M.C. Escher ex-libris

**We continually seek bookplate  
collections!**

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## A GLIMPSE INTO THE KINDER, MORE CONNECTED WORLD OF EX LIBRIS

### Peeking Under the Covers Volume 7, Number 3

GREETINGS Friends of Ex Libris!

We are pleased to share the ASBC&D e-newsletter for summer 2026. For over a century, we have introduced contemporary bookplate artists. This issue features The Tribute to Yannis Kyriakidis, who passed away last year. Kyriakidis was the president of Theogony - The Hellenic Ex Libris Society in Greece. The Hellenic Society and students of printmaking at Zhubanov Aktobe University in Kazakhstan collaborated in a competition/exhibition to honor Kyriakidis. The artists welcome commissions and we feature the finalists with biographies and contact information. Nice work!

Claudia Smukler presents an article about our society's acquisition of the Thomas Roman Bookplate Collection. Thomas was a member of our society from San Francisco who passed away in 2004. His family donated the collection this spring. We also present an essay by Mrs. Anke Polenz from the Deutsche Exlibris Gesellschaft on the *Ark of Noah as an Ex Libris Motif*, and a look at bookplates by American artist, Allen Lewis. If you are interested in commissioning a bookplate



*Bookplate by Adelina Zhenisova (see page 15)*

or starting a collection, we can provide details on attending our global congress in Varna, Bulgaria, in early September 2026. For further information, please write to: [info@bookplate.org](mailto:info@bookplate.org)

Personalized ex libris prints identify your library and enhance your resources for exchange. Trading ex libris prints offers a glimpse of a kinder, more connected world, building global friendships through the interchange of art! The ASBC&D is proud to be one of the oldest bookplate societies worldwide. We continue to thrive as we plan new exhibitions, publications, and competitions. We also expand our international bookplate collection through your donations, and the Society now has over 50 collections representing five centuries of ex libris art. You are invited to take an active role in sustaining our work - become a member or make a donation today. Your contributions and participation help sustain our society and keep it vibrant. Thank you for your enthusiastic support. <https://bookplate.org/donate>. My Best! Excelsior!! James P. Keenan

## Bookplates by Arthur Allen Lewis (1873-1957)

James P. Keenan

*Special Thanks to Lew Jaffe for use of the bookplates from his collection*

Arthur Allen Lewis was a printmaker, book illustrator, bookplate artist, and educator. Born in 1873 in Mobile, Alabama, he relocated with his family to Buffalo, New York, as a child. There, he studied at the Buffalo Art Students League under Canadian painter George Bridgman. Seeking artistic development, Lewis traveled to Paris in 1894 to enroll at the École des Beaux-Arts. There he studied under the prominent French painter Jean-Léon Gérôme. He produced his first etchings in 1895. His talent was recognized in 1900 when his work was exhibited in the printmaking section of the Paris Salon at the École des Beaux-Arts, alongside American artists Whistler and Pennell.

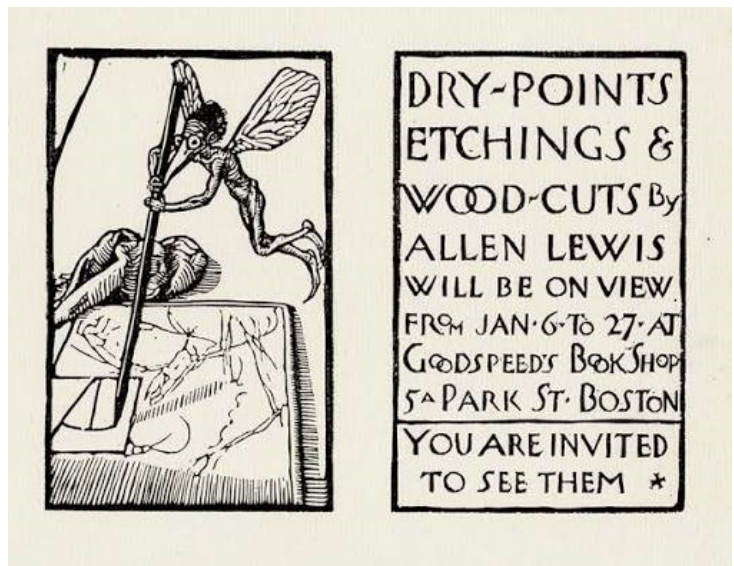


C3, 1913, 3 5/16 × 2 15/16",  
84 × 75 mm

Upon returning to the United States in 1905, Lewis settled in New York and established his studio in a warehouse owned by Hamilton Easter Field (1874-1922). He designed seven lithographed bookplates for his patron, Field. Through Field's network, Lewis received additional bookplate commissions, ultimately producing more than fifty bookplates during his career. Notably, he created two bookplates for Paul Burty Haviland (1880-1950), a member of the Limoges porcelain manufacturing family and Field's cousin, in 1904 and



X1, 1927, 2 1/2 × 2 1/2", 64 × 64 mm



*A selection of Lew Jaffe's bookplates are available. If interested, please contact: <[bookplatemaven@gmail.com](mailto:bookplatemaven@gmail.com)>*



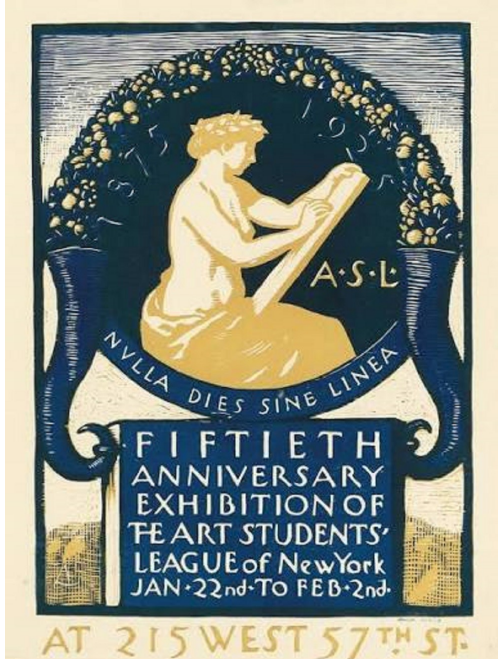
X1, 1910, 4 × 2 13/16". 102 × 71 mm

In 1909, American photographer and modern art promoter Alfred Stieglitz (1864-1946) organized a solo exhibition for Allen Lewis titled "Etchings, Dry-points and Bookplates" at Gallery 291 on Fifth Avenue, New York. Lewis taught print-making and illustration at the Art Students League in New York from 1924 to 1932, and subsequently at the New School for Social Research from 1932 to 1934. His students included Norman Kent (1903-72), Warren Chappell (1904-1991), and John Howard Benson (1901-56).

The majority of Lewis's work consisted of bookplate commissions and book illustrations. His first commission for book design and illustration was for Charles S. Brooks's *Journeys to Bagdad* in 1915. Throughout his career, Lewis exhibited his works and received numerous honors. He earned a bronze medal at the 1904 St. Louis Exposition and a gold medal at the 1915 Panama-Pacific Exposition in San Francisco. In 1916, Lewis participated in the inaugural exhibition of the Brooklyn Society of Etchers, serving as its first president. He was elected an Associate of the National Academy of Design in 1929 and became a full Academician in 1935.

Arthur Allen Lewis died in Basking Ridge, New Jersey, on March 20th, 1957, at age 83.

BIOGRAPHY SOURCE: The *Allen Lewis Papers*, Wheaton College, Wheaton, Illinois



The 50th Anniversary of the Art Students League of New York was celebrated in 1925. To mark this milestone, the League hosted a major anniversary exhibition from January 22 to February 2, 1925, and commissioned Allen Lewis to create a classical commemorative design.



Etching by Allen Lewis of Hamilton Easter Field (1874-1922)

## The Ark of Noah as an Ex Libris Motif

Mrs. Anke Polenz

First published in the 2018 publications of the Deutsche Exlibris Gesellschaft (DEG)

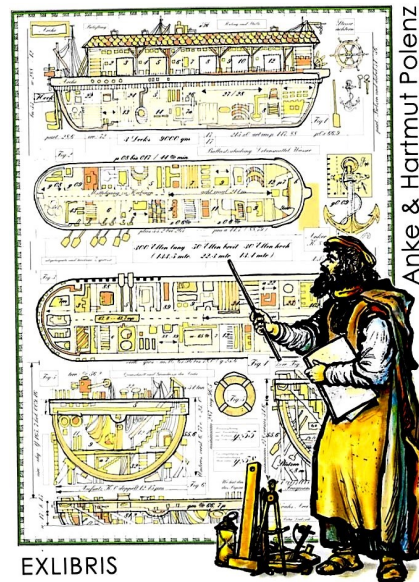


Fig. 1 - Peter Dietzsch – Ex Libris for Anke and Hartmut Polenz, 2012. Noah plans his ark.

The Ark of Noah motif, when selected for an ex libris design, references one of the earliest narratives in the Bible, specifically the account of Noah's Ark and the Great Flood in the *Book of Genesis*.

This motif is widely favored by collectors internationally. The diversity of ex libris owners' names throughout this text demonstrates its broad appeal.

For reference, the following is a condensed and paraphrased version of the narrative from Genesis 6–9:14:

One day, God said to Noah, "I regret that I created human beings. They quarrel, strike, and kill one another; therefore, I intend to destroy them and the entire earth. Only you, Noah—you are different. Therefore, build yourself a very large ship, spacious enough to accommodate you and your family. You are also to take aboard the ship a pair of every animal living on the earth—two elephants, two dogs, two mice, two birds, and so on."

Noah obeyed God and built the ship. Once the Ark was completed, Noah brought aboard a pair of every animal that lived on the earth.

At first, the rain consisted of only tiny drops, but it grew steadily heavier. It rained for forty days and forty nights. Then the rain ceased. The waters slowly receded, and individual mountain peaks began to emerge. As a test, Noah sent a raven out from the Ark, followed by a dove, and then a second dove. When the latter returned with an olive branch in its beak, Noah knew that it was once again possible to live upon the earth.

He opened the door of the Ark, and all the animals—cats, rhinoceroses, giraffes, and many others—departed the ship. Noah and his family also went ashore. First, they built an altar and offered up various animals as sacrifices. Then, they settled on the land. As a new beginning, God established a covenant with Noah, the sign of which is the rainbow.

According to scholarly research, the narrative found in Genesis (the Primeval History) was likely not composed until the 6th century BC, during the Babylonian Captivity.



Fig. 2 - Grzegorz Izdebski: Ex libris for Anke Polenz, CGD, 2016, 120 x 120 mm

Many questions regarding Noah's Ark remain unresolved, and scholars from multiple disciplines continue to examine this subject.

The narrative has been represented and interpreted in numerous works and from various religious perspectives, including the New Testament, the Apocrypha, the Epic of Gilgamesh<sup>1</sup>, and the Epic of Atrahasis<sup>2</sup>.

### The Construction of the Ark<sup>3</sup>

The Hebrew word for "ark" is "tēvāh", meaning "box," "shrine," or "coffin." Through the construction of the Ark, Noah was saved—along with his wife, his three sons (Shem, Ham, and Japheth), and their wives. **Peter Dietzsch** highlighted the careful consideration required in constructing the Ark in his ex libris design (Fig. 1).

Artists who have explored the theme of "Noah's Ark" emphasize different aspects in their works. In some depictions, the Ark is central; in others, the animals, often specific species, are the primary focus. Occasionally, artists highlight the conclusion of the Great Flood and the Ark's landing, or the new beginning represented by the rainbow.

Accounts differ regarding the Ark's shape, describing it as either round or rectangular. The materials used for its construction also vary across sources. The Polish artist **Grzegorz Izdebski** has depicted the Ark as a papyrus basket, offering a distinctive interpretation in his ex libris (Fig. 2).

### "NOAH'S ARK"

The theme of the Biblical Ark fascinated and inspired many artists who, for hundreds of years, have interpreted the words of the Book of Genesis (6:14 – 8:19) in various ways. Extensive iconographic illustrations mainly depict the Ark as a mythical wooden boat resembling a house or a box. Such an appearance of the Ark draws upon the description contained in the Scriptures. My own graphic interpretation of Noah's Ark is based on the Book of Exodus, where the Hebrew word "tēvāh" (box) is interpreted as a papyrus basket floating in the waters of the Nile—the very vessel in which Moses was placed to save him. Hence, the reference to the leaf serving as the hull of the boat, upon which Noah, his family, and all the animal species come to rest on Mount Ararat. On the other hand, the upper part of the Ark emerging from the leaf takes the form of a stable; this evokes a natural refuge for animals and, above all, symbolizes the birthplace of Christ."

This essay has examined Noah's Ark as a central motif in various ex libris designs and has highlighted specific focal points within this broad subject.

\* Ex libris collectors may be inspired to commission a work on this theme. If such a creation comes to my attention, I would be delighted to exchange prints, as "Noah's Ark" is one of my primary collecting interests.

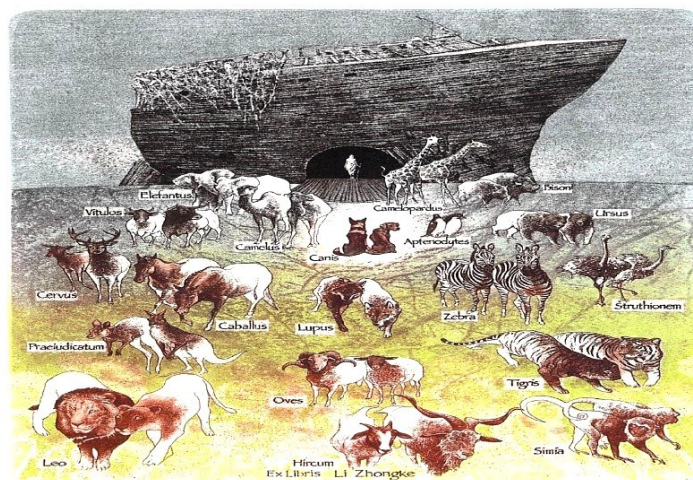


Fig. 3 - Peter Velikov: Bookplate for Li Zhongke, C3-col., 2015, 143 x 193 mm  
In Peter Velikov's work, animals are depicted gathering in pairs to be loaded onto the Ark. Each animal is identified by its biological name.



Fig. 4 - Vladimir Vereshchagin: Bookplate for Li Zhongke, C3, col., 2015, 185 x 127 mm

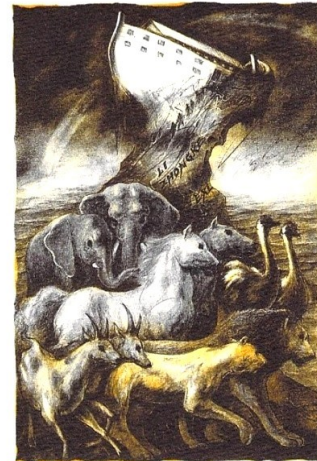


Fig. 5 - Zdenek Mutachiev: Bookplate for Li Zhongke, C3, 2014, 90 x 128 mm



Fig. 8 - K. Kraveva: (S) Bookplate for J. Wens, C3, 2013, 208 x 162 mm



Fig. 6 - Olga Keleiniukova: Bookplate for Anke Polenz, C3, C5, col., 2016, 100 x 125 mm



Fig. 7 - Marina Terauds: Bookplate for Anke Polenz, C3, C5, col., 2014, 95 x 145 mm

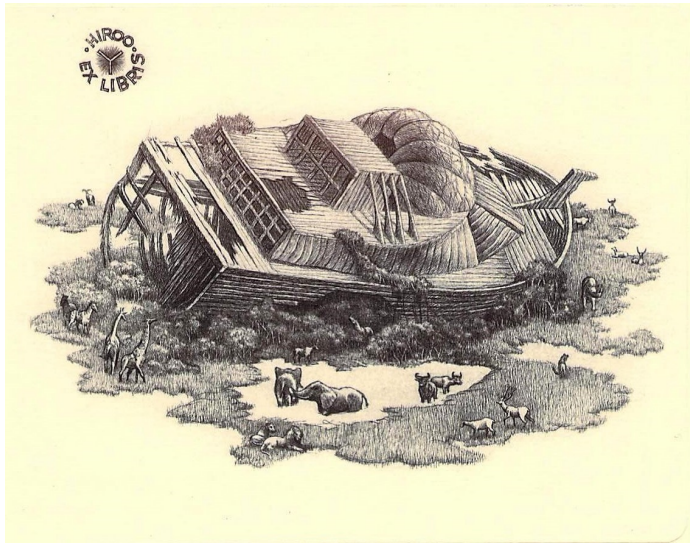


Fig. 9 - Robert Baramov: *Ex Libris for Hiroo*, C3, 2006, 150 x 110 mm

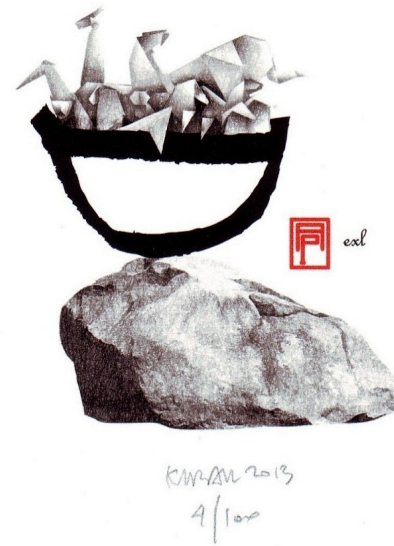


Fig. 10 - Krzysztof Marek Bąk: *Ex Libris for Anke Polenz*, CGD, 2012, 120 x 120 mm

## ENDNOTES

<sup>1</sup> "Its floor was the size of a field. Its walls were ten cubits high by twelve cubits wide. The edge of its roof was ten times twelve cubits square. I designed its layout and depicted it: I divided it with six ceilings, thus creating seven levels. Then I brought up into the interior of the ship my entire family and clan. The herd animals of the steppe, the wild animals of the stepped the representatives of all the arts I brought up. I entered the interior of the ship and then pitched my door."

<sup>2</sup> "Man of Shuruppak, son of Ubarah-Tutu! Tear down the house and build a ship. Forsake wealth and seek instead that which breathes. Be detestable to you; instead, keep alive that which breathes. Bring the seed of all that breathes into the interior of the ship. The dimensions of the ship you will build—let them be perfectly aligned: Its breadth and length shall be exactly equal. Provide it with a protective roof, just as the Apsu did!"

<sup>3</sup> According to Genesis 6:14, the ark was 300 cubits long, 50 cubits wide, and 30 cubits high. If one assumes the cubit to be only 44.5 centimeters (other estimates of the ancient cubit are 56 or 61 centimeters), then the Ark would have been 133.5 meters long, 22.3 meters wide, and 13.4 meters high. The wood used for the Ark was gopher (Hebrew גִּפְרִית). The specific tree species is no longer known, but it is assumed to be cypress. This wood is very water-resistant and durable. The Phoenicians and Alexander the Great favored cypress for shipbuilding. According to more recent, controversial research, a comparison of the Hebrew "gopher" to its Aramaic root word could provide clarification: In this context, it would mean "laminated wood," i.e., plywood, which exhibits high strength at the same weight.

**Sources (inter alia):** Wikipedia, October 10, 2018

Timo Roller: "Wissenswertes zur Sintflut und Arche Noah" [Facts Worth Knowing about the Great Flood and Noah's Ark], 2013

## The Thomas Ivan Roman Bookplate Collection

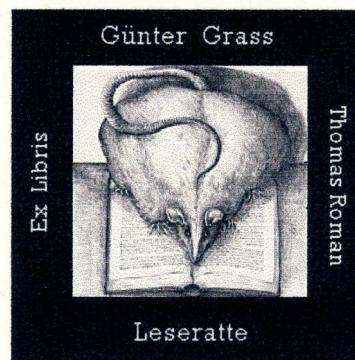
Claudia Smukler



*Thomas Roman takes a break from cycling across the Golden Gate Bridge, San Francisco*

Thomas attended San Francisco State University, married, briefly, and had no children. His nephew Peter Ross recalls that his uncle played the guitar, drums, and harmonica, and loved dogs, being outdoors, and riding his bicycle everywhere. He spoke multiple languages including Hungarian, German, Danish, and English.

His passions come through in the bookplates he collected. Common themes include musical instruments, Beethoven, with quite a few charming bookplates featuring happy canines. He worked as a bookkeeper for a printer that specialized in wine labels. He kept in close contact with his sister Daisy in Denmark and perhaps traveled on occasion there as he was especially fond of his Danish nieces. He died in California in 2004 at the age of 59.



*Ex Libris by Thomas Roman*



*Welcome to America!  
Thomas Roman with his parents — 1950s*



*"To be continued..."  
Etching by Andrij Kens, Ukraine*

Peter, one of Dagmar's sons, described his Uncle Thomas to me, "He was a child of the 60's and 70's, yet with an Old World European twist, and was something of a Renaissance man his whole life—artist, puppeteer, musician, man of letters and languages, a real polymath with boundless curiosity and interests. Among his many passions was the ex libris."

Bookplate collections often resurface when a collector's family experiences changes. In early April, I had my first conversation with Peter about his beloved Uncle Thomas.

When their mother, Dagmar Ross passed away late last year, Peter and his siblings, Tom Ross and Susan Yates, found themselves in the position to determine the fate of their late uncle's ex libris collection. Thomas' collection had been stored in her Dagmar's garage, in Tiburon, California, for over 20 years since his death in 2004.

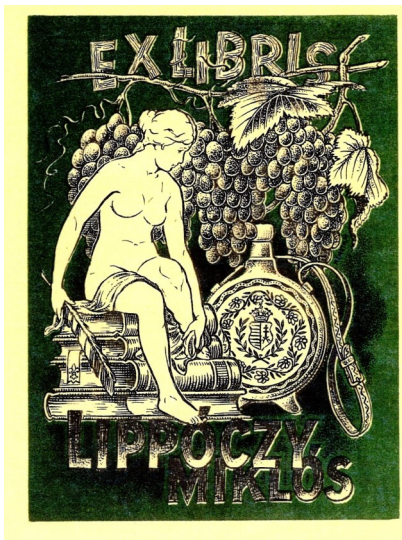
A few days after my initial conversation with Peter I drove to Marin County to pick up the two large bins from his brother and Thomas' namesake, Tom Ross. I accepted the collection on behalf of the American Society of Bookplate Collectors and Designers. "We're delighted we have found the perfect repository for the collection in you and your organization." Peter said.



*Hand colored ex libris etchings by Elly de Koster, Netherlands*

Director James Keenan and I spent three days sorting and reviewing the contents of those bins before shipping five boxes to Tucson, AZ to join the rest of the ASBC&D archive. There were dozens of books about ex libris and artists' catalogues, most of them in German or Danish, along with correspondence from artists and collectors. There are numerous 5" x 7" photobooks and plain white envelopes over-flowing with a magnificent array of international contemporary bookplates.

*Designed by  
Hungarian artist  
Nándor Németh*



*Created by the  
Hungarian woodcut  
artist Antal Fery  
(1908–1994).*

There is ample evidence that Thomas Ivan Roman connected with people at one or more of the FISAE Congresses. He definitely kept up exchanges and commissions with Danish, Ukrainian, and Czech Republic artists that many of in our community may be familiar with, for example, Spang Olsen, Ernst W. Wargalla, Konstantin Kalinovich, Andrily Kens, Christo Naidisnoff, Milan Bauer, and others. The few we have space to share in this newsletter with you are a small "first look" at this important newly uncovered bookplate collection with more pieces yet to be catalogued for a future publication and/or ASBC&D exhibition, funds willing!



The image displays "The Emperor IV" from a stylized tarot collection, created by the artist Ray Frederick Coyle in 1921, C3

This custom bookplate is by Miklós Medgyesy from Hungary, X3



It was a privilege for me to hear stories and memories from Thomas's family. Their contribution to the ASBC&D strengthens the international fellowship of ex libris collectors and designers. Thomas Ivan Roman may be remembered by others in the bookplate community and we welcome any recollections you wish to share. Please let us know at [info@bookplate.org](mailto:info@bookplate.org).



Created by the Hungarian printmaker and graphic artist Ferenc Keresi, X1



By the Ukrainian printmaker and graphic artist Andriy Kens, C3



## The Tribute to Yannis Kyriakidis

*A Collaboration between Theogony - Hellenic Ex Libris Society  
and K. Zhubanov Aktobe University*

Reported by James P. Keenan

On November 21st, 2025, Theogony – Hellenic Ex Libris Society in Greece announced the passing of ex libris artist and president of Theogony, Yannis Kyriakidis. Kyriakidis was known for his integrity, vision, and creative passion. His work influenced generations and inspired many young artists. Through his humility and quiet strength, he embodied unity, contribution, and strong ethical values.

To honor Yannis Kyriakidis, the Hellenic Ex Libris Society partnered with Professor Marziya Zhaksygarina and her students at K. Zhubanov Aktobe University in Kazakhstan to launch a competition for ex libris prints in his name. This initiative fostered artistic collaboration between the two countries. Twenty students from K. Zhubanov Aktobe University and seventeen members of the Hellenic Ex Libris Society "Theogony" participated.

The exhibition "Sequence - Αλληλουχία" officially opened on June 18th, 2026, at the Municipal Art Gallery of Piraeus. During this event, the finalists of the 1st International Ex Libris & Mini Print Competition in memory of Yannis Kyriakidis were announced. We extend our sincere gratitude to all participants and congratulate the winners of the evening.



### The Winners

#### 1st Prize

K. Zhubanov Aktobe University: Andreeva Sophia  
"Theogony": Dimitris Sklavenitis

#### 2nd Prize (Shared)

K. Zhubanov Aktobe University: Rafkhatova Guzel • Zhaksylyk Zarina • Zhenisova Adelina  
"Theogony": Angeliki Gkorpa

#### 3rd Prize (Shared)

K. Zhubanov Aktobe University: Aitpaganbetova Zhylduz • Demchenko Yana • Dmitriyeva Kristina  
"Theogony": Fani Achimastou

**Congratulations to all the winners. Thank you to every artist who participated and honored the memory of Yannis Kyriakidis with their outstanding submissions.**

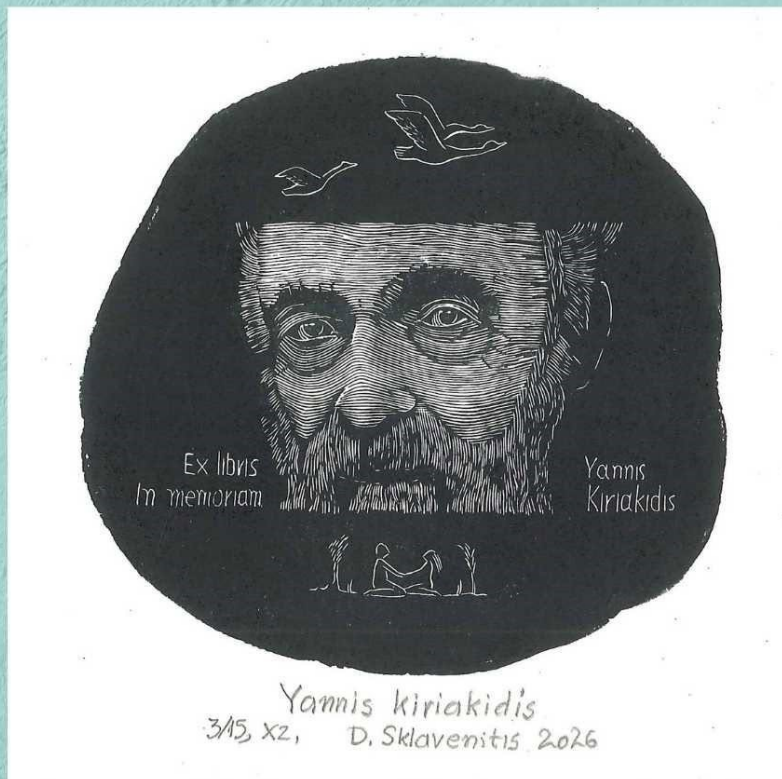
1<sup>st</sup> International Ex Libris & Mini Print  
Competition In memoriam  
Ioannis (Yannis) Kiriakidis

1<sup>ος</sup> Διεθνής Διαγωνισμός  
Ex Libris & Mini Print στη μνήμη του  
Ιωάννη (Γιάννη) Κυριακίδη

*First Award*

*Πρώτο Βραβείο*

**Sklavenitis Dimitris**



Ex Libris In memoriam Yannis Kiriakidis, X2, 148x160 mm, 2026



I was born in Piraeus and am a retired teacher. I started working with engraving in 2015. I have studied the technique of woodcut at the Open Workshop of the Municipality of Nikaia with the teachers Nikos Desekopoulos, Jenny Markaki and Rena Anousi, and in the years 2021-2023 at the workshop of Eva Mela. From 2016 to date, I have participated in exhibitions with the Engraving Workshop of the Municipality of Nikaia, at PRINT FEST III, at the exhibition "International biennial of miniature art graphics and drawings Bitola 2023", at the exhibition "The figure of the mother" at the Museum of National Resistance in the Municipality of Ilioupoli, and elsewhere. I am a member of the "Theogony Hellenic Ex Libris Society" and participate in its exhibitions and events.

[dimsclav@gmail.com](mailto:dimsclav@gmail.com)

First Prize

Πρώτο Βραβείο

Sophia Andreeva



*Ex Libris In memoriam Yannis Kiriakidis, X3, 148x160 mm, 2026*



My name is Sophia Andreeva from Aktobe, Kazakhstan. I earned my BA in Graphic & Media Design from K. Zhubanov University in 2025. I work mainly with print-making techniques such as linocut, etching, aquatint, and drypoint. So far, I have taken part in 25 international exhibitions featuring ex libris and graphic art.

[theosofiaan@yandex.kz](mailto:theosofiaan@yandex.kz)

1<sup>st</sup> International Ex Libris & Mini Print  
Competition In memoriam  
Ioannis (Yannis) Kiriakidis

*Second Award*

1<sup>ος</sup> Διεθνής Διαγωνισμός  
Ex Libris & Mini Print στη μνήμη του  
Ιωάννη (Γιάννη) Κυριακίδη

*Δεύτερο Βραβείο*

**Gkorpa Angeliki**



Ex Libris In memoriam Yannis Kiriakidis  
X3, 210x130 mm, 2026



Angeliki Gkorpa was born and raised in Athens-Greece, studied graphic design at Delta technical schools, History of Art at Open University Uk (BA) and Art Law & Economy at International Hellenic University (MA). Employed as a graphic designer, trainer at the national technical schools (iek). She has also attended seminars considering various forms of applied arts such as pottery, jewelry, stained glass, mosaic. She has taken part in group exhibitions since 2005 concerning mainly jewelry, at stavlos gallery, 8 Ditika art space, Asda, European Centre of Architecture (Energy Athens), kapnergostasio (Platforms Project), kamini municipal art space of Galatsi, Greek-French Association, Tsixritzi Foundation.

agegorpa@gmail.com

## Second Prize

## Δεύτερο Βραβείο

## Adelina Zhenisova



*Ex Libris In memoriam, Yannis Kiriakidis, X3, 80x97 mm, 2026*



My name is Adelina Zhenisova, and I am a third-year student at the Professional and Creative Faculty of ARU named after K. Zhubanov, where I study Graphic Design. This year, I began working with linocut and have found that I really enjoy this technique. I am drawn to its graphic quality and expressiveness. Even though I am still learning, I have already sent my ex libris to international exhibitions and competitions. I dedicated my ex libris to Yannis Kiriakidis in his memory.

[zhenisovaadelina@gmail.com](mailto:zhenisovaadelina@gmail.com)

## Second Prize

## Δεύτερο Βραβείο

## Guzel Rafkhatova



1/15 X3 Rafkhatova Guzel 2026

*Ex Libris In memoriam Yannis Kiriakidis*  
X3, 91x87 mm, 2026



My name is Guzel Rafkhatova, and I am a graphic designer who specializes in visual communication and typography. I see design as more than just how things look; it is a system, an idea, and a way to express meaning through form. I create logos, brand identities, and graphic solutions, always focusing on composition and the personality of typefaces. I value minimalism, precision, and careful attention to detail in everything I do.

[rafhatovaguzel58@gmail.com](mailto:rafhatovaguzel58@gmail.com)

## Second Prize

## Δεύτερο Βραβείο

## Zarina Zhaksylyk



*Ex Libris In memoriam Yannis Kiriakidis, Stopped in flight.  
X3, 129x83mm, 2026*



Zhaksylyk Zarina Asylbekkyzy was born on March 19, 2006, in Kulsary, Zhylyoi district, Atyrau region. She grew up in a large family, with her father working as an insulator and her mother as a cashier. Zarina attended Secondary School No. 19 in Kulsary, where she developed a strong interest in visual arts. She focused on drawing and often took part in art competitions and creative events, showing her talent many times. Her passion for art led her to pursue a creative career. Now, Zarina studies Graphic Design at K. Zhubanov Aktobe Regional University. She continues to improve her artistic skills and is interested in graphics, illustration, and ex libris art. Zarina is dedicated to developing her creative style and hopes to contribute to modern graphic art.

[zhaksylyk.zarina06@mail.ru](mailto:zhaksylyk.zarina06@mail.ru)

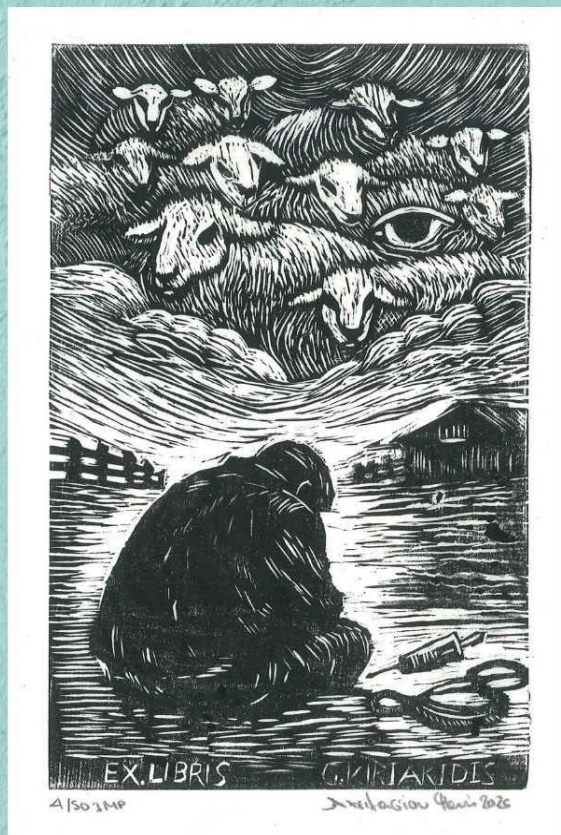
1<sup>st</sup> International Ex Libris & Mini Print  
Competition In memoriam  
Ioannis (Yannis) Kiriakidis

*Third Award*

1<sup>ος</sup> Διεθνής Διαγωνισμός  
Ex Libris & Mini Print στη μνήμη του  
Ιωάννη (Γιάννη) Κυριακίδη

*Τρίτο Βραβείο*

### Achimastou Fani



Ex libris In memoriam Yannis Kiriakidis,  
X3, 99x78mm, 2026



Born in Athens in 1976, she studied Decorative Painting at the Academy of Fine Arts in Rome under Enrico Lucci, graduating with honors in 2001. In 2008, she graduated with honors in Engraving from the Athens School of Fine Arts under Michalis Arfaras and Yiannis Gourzis. Recipient of three scholarships in Italy, her solo exhibitions feature Rome and Mytilene's "Tsarsi Hamam." She has participated in major group exhibitions globally—including Lisbon, Madrid, Mexico—and at prominent Greek venues like the National Tobacco Factory. She currently works as a secondary education teacher and serves on the Board of Directors of the Chamber of Fine Arts of Greece (EETE).

faniaxeimastou@gmail.com

Third Prize

Δεύτερο Βραβείο

Kristina Dimitriyeva

*Ex Libris In memoriam Yannis Kiriakidis**X3, 95x60 mm, 2026*

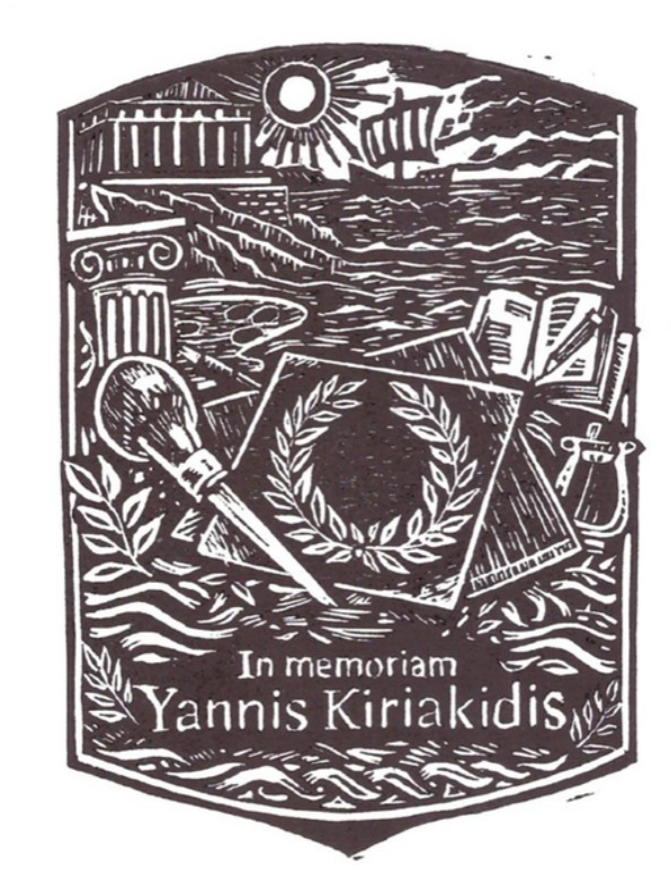
My name is Kristina Dimitriyeva. I am a 3rd year student of the Professional and Creative Faculty of the ARU named after K. Zhubanov, specializing in Graphic Design. Ex libris occupies a special place in my work—a medium in which I combine graphic precision, decorativeness, and personal meaning. Through my work, I seek my own artistic language and strive for constant development.

[kristina.dm0505@gmail.com](mailto:kristina.dm0505@gmail.com)

## Third Prize

## Δεύτερο Βραβείο

Yana Demchenko



*Ex Libris In memoriam Yannis Kiriakidis*  
X3, 97x71mm, 2026



My name is Yana Demchenko, and I am a third-year graphic design student at the Professional and Creative Faculty of K. Zhubanov Arkhangelsk State University of Architecture. This year, I learned a new graphic technique called linocut. I have been practicing it for almost a year and really enjoy the process. I have already submitted several of my pieces to international exhibitions and competitions, and I have even won some prizes. Linocut is a delicate and interesting art form that lets you put a part of yourself into each piece. I decided to dedicate my new bookplate to Yannis Kyriakidis, a wonderful person. I hope you like my work.

[demchenko.yana.j5@gmail.com](mailto:demchenko.yana.j5@gmail.com)

## Third Prize

## Δεύτερο Βραβείο

Zhylduz Aitpaganbetova



4/20 x3 Aitpaganbetova Zhylduz 2026

*Ex libris In memoriam Yannis Kiriakidis, X3, 99x78mm, 2026*



Aitpaganbetova Zhylduz Altynbekkyzy lives in Aktobe, Kazakhstan and studies Graphic Design at K. Zhubanov Aktobe Regional University. From a young age, she has been active and versatile. Since kindergarten, Zhuldyz has joined activities like choir, theater, dance, and public events, showing creativity and confidence on stage. She started learning English at five and studied it for about eleven years, which helped her build strong language skills and a broad interest in global culture. Zhuldyz is passionate about creativity. She enjoys drawing, making handicrafts, and taking part in creative projects. She is also active online, where she blogs and shares her ideas and interests. At university, she has shown leadership and organizational skills. She helped organize the MidMar club and is known for making quick, clear decisions while guiding others in group projects. Her goal is to support society by creating projects that encourage creativity and help promote her country's creative potential internationally.

[zhyziaitpaganbetova@gmail.com](mailto:zhyziaitpaganbetova@gmail.com)

## M.C. Escher ex libris sought



I am seeking early ex libris designed by M.C. Escher, including those for Bastiaan Kist, Heleen van Thienen, T./Tony de Ridder, Roosje Ingen Housz, as well as other Escher bookplates, prints, or related items.

I am interested in documenting and potentially acquiring surviving examples.  
Please contact Nick Walker at: [nwalkerhob@gmail.com](mailto:nwalkerhob@gmail.com) or +1-201-500-8255.

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## Call for Bookplate Collections

The art of the bookplate dates to the mid-fifteenth century. We welcome bookplates in any format, including single prints, loose plates, file boxes, mounted ex libris, or scrapbook collections. The American Society of Bookplate Collectors & Designers (ASBC&D) seeks to build a significant and dynamic museum collection for future generations and at [bookplate.org](http://bookplate.org).

Since launching this campaign, the ASBC&D has received over 50 collections of various sizes, spanning several centuries. Each collection adds valuable material and underscores the importance of this initiative.

The Society is a 501(c)(3) non-profit organization. Since 1922, our mission has been to advance the art and study of bookplates through education, competitions, exhibitions, publications, and presentations.

Don't hesitate to get in touch with us. Thank you!

Inquiries invited: [info@bookplate.org](mailto:info@bookplate.org) ~~~ Visit us at: <https://bookplate.org>

ASBC&D, 255 North Rosemont Boulevard, Suite 14964, Tucson, Arizona, USA, 85711-3101

*Keiko Tsurusawa (b. 1942) is a contemporary Japanese woodblock print artist known for her delicate nature scenes & botanical subjects.*

## Bookplates in the News from Global Sources!

*A 360° View of Ex Libris News*

Join the ASBC&D: <https://bookplate.org/membership-account/membership-levels>

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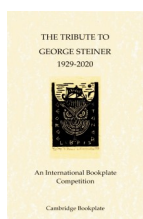
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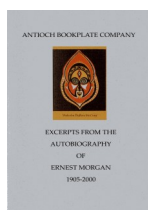
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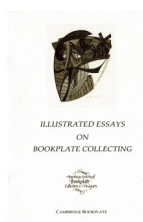
- *Ex Libris: The Art of Contemporary World Bookplates*. Cambridge Bookplate, 2022 (979-8-9860741-3-9). Description: This exhibition opened at the **American Bookbinders Museum**, San Francisco in 2022. 59 ppgs, 146 artists representing 33 countries in this juried exhibition catalogue. Includes contact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



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