



The Bookplate Buzz



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Peeking Under the Covers: FISAE San Francisco "Plan B"

Greetings Ex Libris Colleagues!

First of all, we welcome your ideas, suggestions, and solutions for our Centennial Celebration and Global Congress in September 2022.

The ASBC&D was elected by the delegates of FISAE to host the global congress during September 2022. We established the "Bookplates By The Bay Corp" as a 501(c)(3) non-profit organization to encourage members to sponsor our tax-deductible events. This is a very attractive option for American taxpayers and bookplate collectors! A stimulating program was developed for the "Bookplates By The Bay" congress. This included exhibitions at the American Bookbinders Museum, exhibits/lectures at the Book Club of California, Citywide book arts tours. A San Francisco Bay catered cruise. Demonstrations, workshops, banquet, Jazz Workshop for entertainment, and an Exchange Hall at the Waterfront Hotel.

Considering the current worldwide political situation, the endless pandemic, monetary inflation, and with the war in the Ukraine many important artists and collectors cannot attend. We'll be very lucky to have 100 registrations and if less than 100 we cannot breakeven without sponsors. It's simple.

The plan is to introduce the extraordinary "book arts" movement that is underway in the San Francisco Bay Area because it is worthy of the world's attention. Our "Plan B" proposal will allow participants the time to visit these destinations "independently" along with SF museums, collections, and workshops.

Today my thinking is to cancel our expensive contracts immediately. The exhibitions, receptions, and talks will go on as planned. So will the book printing and keepsakes. Participants can meet with one another at the hotel for exchanges and can plan tours independently. Finally we can offer a reasonable registration fee by eliminating the buffet banquet, transportation to events, organized tours, SF Bay cruise, entertainment, workshops, and demonstrations! It's a pity, but that's where we are.

Suggested Places to Visit: 1) **SF Center for the Book** (<https://sfcbook.org>), 375 Rhode Island Street, San Francisco, CA 94103; 2) **Letterform Archive** (<https://letterformarchive.org>), 2339 3rd Street, Floor 4R, San Francisco, CA 94107; 3) **American Bookbinders Museum** (<https://bookbindersmuseum.org>), 355 Clementina Street, San Francisco, CA 94103; 4) **The Book Club of California** (<https://bccbooks.org>), 312 Sutter Street, Suite 500, San Francisco, CA 94108

Last year we sent out a form to determine how many bookplate enthusiasts were planning to attend. Worldwide only a handful of people have submitted this form. Very few Americans?! Where did everyone go? We were counting on strong attendance from Asia. Now our friends from Asia along with Eastern Europe have expressed an interest in attending a "virtual" congress. Even though it is fun to attend an in-person congress, it is clear that the virtual congress is an option for the future of bookplate collecting. Don't you think the ASBC&D should be the society to spearhead this technology? Or shall we wait until the next time the USA wins a world bookplate congress? To build this site (or rather finish it) we need to hire a dedicated webmaster and web designer. Or identify volunteers.

Looking forward to your replies.

James P. Keenan, Director

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Bookplate

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American Artists of the Bookplate: Siri Beckman (b. 1942)

James P. Keenan

On a cold and snowy winter evening in 1994, I presented an illustrated talk on American Artists of the Bookplate at the monthly meeting of the Baxter Society at Westbrook College, Portland, Maine. The meeting was well attended by at least 25 brave members willing to learn more about contemporary bookplates and came out in the frigid weather conditions. The enthusiastic group members brought along their personal bookplates as gifts or exchanges. It was there that I met Siri Beckman for the first time and she gave me her personal ex libris. She went on to participate in our second edition of *American Artists of the Bookplate* (Cambridge Bookplate, 1996).

Siri Beckman is a printmaker who was born in Chicago, Illinois in 1942. She moved to Maine in 1975 where she developed her interests in the art of wood engraving. Today, she has been working in this medium for over forty years. In 1985, she received a grant to study in England where she was inspired to create private press books. This led to graduate school in Printmaking and Book Arts in 1990 at The University of Arts, Philadelphia, Pennsylvania.



Ex Libris
SIRI BECKMAN

Siri became interested in the artist-in-residence programs offered in the U.S. National Parks and she has participated in several including: Acadia National Park, Rocky Mountain National Park, Mesa Verde National Park, Hovenweep National Park, Badlands National Park, and Grand Canyon National Park. Primarily working in black and white relief print techniques, her trips west brought forth an interest in color. Her handmade journals became a medium for using watercolors. Today oil painting provides an opportunity for color exploration which can be translated into color prints.

Beckman has taught at colleges, community schools, Haystack Mountain School of Craft, and at her own studio. She recently moved to Bath, Maine, where she continues to maintain her studio.

Siri Beckman

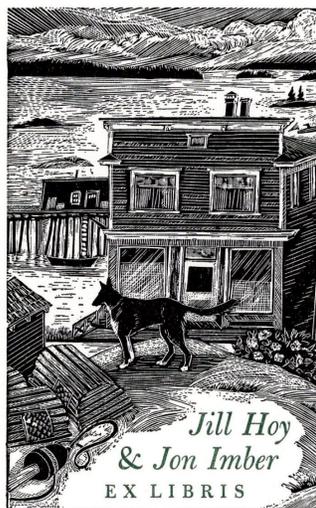
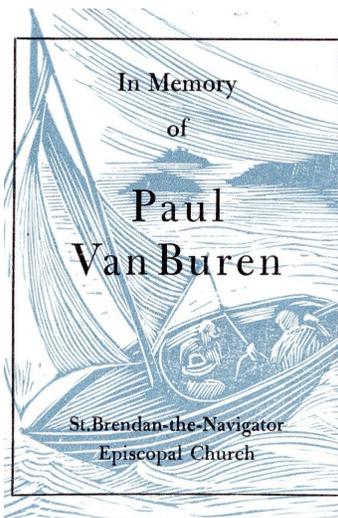
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Phone: 207-442-9830

siri.beckman77@icloud.com

<http://www.siribeckman.com>



"Barred Owl" wood engraving

The Bookplate of the Month: October 2021

Nurgül Arikan: A Bookplate for the Deutsche Exlibris-Gesellschaft (CGD, 2020)

By Ulrike Ladnar with translation by Heinz Decker

Members of the German Ex-libris Society are familiar with the graphic works by Nurgül Arikan, selected as the bookplate of the month for October, as it is an original graphic in the DEG yearbook 2021.

It was created in 2020 after the bookplate conference 2020 in Bad Bramstedt had to be canceled. As a topic for the bookplate, the framework for bookplate collectors around the world was initially suggested rather vaguely.

On Nurgül Arikan's two-part plate, the world shimmers in the upper half as a bright turquoise-blue map of the world through a sky that is changing in different shades of blue, in which one can perceive clouds, rivers, seas, mountains, forests and trees if one lets one's imagination run wild - the beauty of this world.



As colorful and tempting as it all is, it remains hermetically sealed because the many people who romp around in the lower half of the picture can only stand in front of it, like in front of a painted iron curtain in the theater, the world behind it is closed, one world in lock-down, as we have learned to call it.

The people in front of the closed iron curtain cast long shadows that fall in different directions, as if the position of the sun no longer had any orienting function. And, apart from a couple who appear twice and hold hands, they stand there alone, at a distance from one another. One and a half meters - we've learned that too. So they wait - to be able to go back into the world.

Nurgül Arikan has integrated the owner's designation - Deutsche Exlibris-Gesellschaft - into the upper part of the picture. You can see that like everything else, the collectors from all over the world were barred from access to each other, i.e. the usual annual get-together and the exchange with other like-minded people.

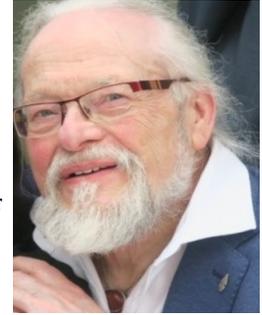
At the time the plate was made, the artist knew as little as any of us how long the situation would last. The bookplate conference 2020 in Bad Bramstedt was initially postponed to autumn 2020, then more times: namely from autumn 2020 to May 2021 and then further to autumn 2021. And now - in October 2021 - it will what it currently looks like, actually take place. It has been two and a half years since the last conference in Wetzlar in 2019. A long time.

And so, the curtain of the DEG will open again, and you can imagine how the little people on the bookplate by Nurgül Arikan move quickly and purposefully to meet behind it, to review the last 30 months with one another and celebrate. And - of course - to view, compare and exchange bookplates!

You may contact Nurgül directly for commissions: nurgularikan@gmail.com; <http://nurgularikan.com>

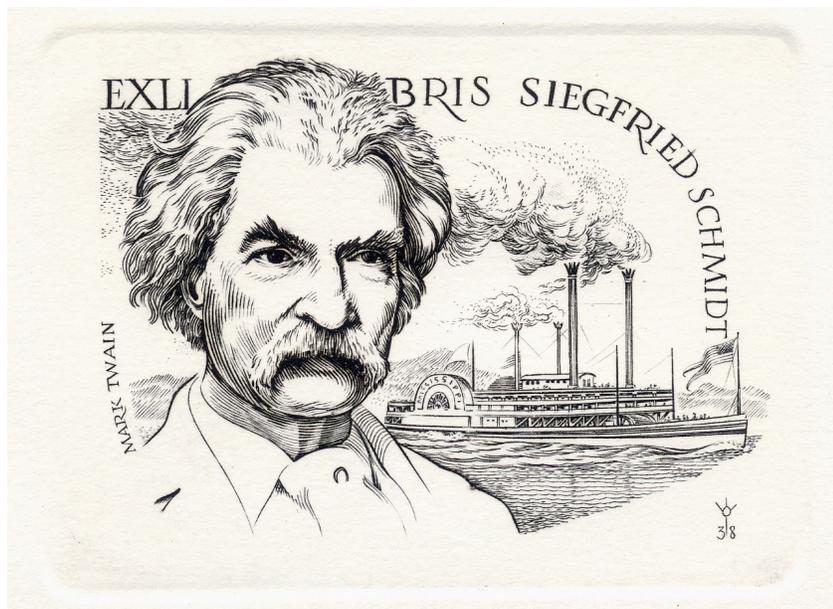
The Bookplate Engravings of Frank Ivo Van Damme (b. 1932)

Joanna “Joke” van den Brandt (nickname pronounced Yokie)



I studied for my aggregate exam in the literary subjects when I met Frank Ivo. Imelda Buckinx, the rebellious daughter of the very Roman Catholic Flemish author A. Buckinx-Luyckx encouraged me to send my poems to “Pijpkruid”, a small periodical, edited by F. I. van Damme. Together with his brother René and a few young friends this periodical was composed in a fully traditional manner: editing, type setting by hand, layout, design, printing, assembling, stapling, mailing. Many authors, painters, graphic artists, who later became well-known, published their early works here.

The Van Damme’s home was always crowded. The editorial meetings were often very lively Frank Ivo’s mother, Yvonne Vennix, was an artistically gifted and temperamental woman who felt at home amidst all these young people. She herself came from an artistically minded family. Her father was president of the local theatre group. At the age of three years, little Yvonne started on the scene and her brother, Jos Vennix, was first trumpet in the Antwerp Opera House and professor at the academy. *Pijpkruid* was not the starting point of the Van Damme brothers. During the war they performed a puppet show for the neighbourhood. For the technical aspect they could count on the assistance of their father Raoul van Damme, a gentle man, a fitter by profession, from whom Frank-Ivo inherited his punctuality and practical skills. The puppets’ heads were carved in wood by Frank Ivo and René whereas their mother not only procured the clothes and accessories; she also wrote and directed the performances.



Copperplate engraving, C2, Opus 38, 79 x 97 mm

Shortly after World War II, Frank Ivo went to the Academy of Fine Arts in Antwerp. During the course of his first years, he did not immediately find his direction as he wanted to gain as much knowledge and skills as possible. He studied both day and evening classes in drawing, modelling, sculpture, painting, watercolours, anatomy, model drawing, etching, and history of the arts. It was when he joined the classes of the renowned professors Jos. Hendrickx and Mark Severin at the Higher Institute, that he could fully develop his graphic talents. At the Academy he became the lifelong friend of Antoon Vermeylen, who was a stained glass artist and graphic artist (and also a talented piano player). Around this time originated his true friendship with his fellow student Gerard Gaudaen. Together with Antoon Vermeylen he founded the Vrije Vespertekenschool (a Free Drawing School) in Merksem, which later became the Communal Academy and in 1983, at the fusion, part of the Art Teaching of the City of Antwerp. Frank Ivo was the school’s director until he was pensioned (1992) and brought the school up to a superior standard.

WOOD ENGRAVING (X2)

As a boy of nine, Frank Ivo taught himself the art of the linocut, with guidance from a do-it-yourself booklet. In 1954 he made his first ex libris prints. He utilized the technique of scraperboard for Piet Roose. In the same year he made the plate for Dr. R Eeckels-Buckinx, in which his talent for engraving was already apparent. For the first 15 numbers of his opuslist he worked by linocut (X1) and offset prints (P7), but from number 16 for Edward Colinet he works exclusively by wood engraving (X2). On this ex libris in the year 1957 is marked next to his illustration (a ligature of IVO). Later he brings alternately the year or the opus number, sometimes both or nothing at all! It is only from number 170 on, that he consequently follows the numbering. For the plates of the first period the collector has thus always to consult the work list in order to know the opus number.

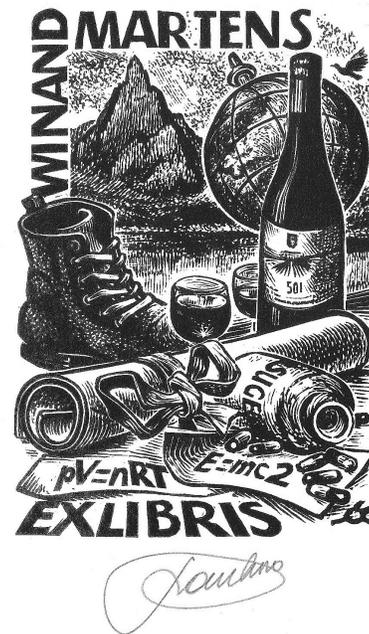
We married in 1957 and had 5 children in the course of 5 years. Frank Ivo also succeeds in 1960 by becoming laureate at the Higher Institute for Fine Arts in Antwerp and obtained the aggregate status at the Higher Institute for Printing Art of the Plantin Society in 1963. In 1965 he became laureate at that same Institute. In his ex libris one can see that from that time on the female nude is present more and more in his work and evolves from an idyllic image to a vital and voluptuous woman. Also, his themes become more interesting. With the concepts, in part suggested by the collectors, and through self study. Notwithstanding the fact that he did not receive a classical education, he collected in all those years a treasure in knowledge about mythology, history, religions, history of arts, astrology, astronomy, typography, calligraphy, natural sciences, music, name any subject and in his extensive library you will find a treasure of reference books. Admire the beautiful ex libris opus 309 from 1987 for Jan Stomph. The capital comes from the Notre Dame du Pont in Clermontferrant: Adam and Eve eat from the forbidden fruit. The dignity of this ex libris is further enhanced by the with extreme care invested letterforms.



Wood engraving, X2, Opus 499,
70 x 47 mm

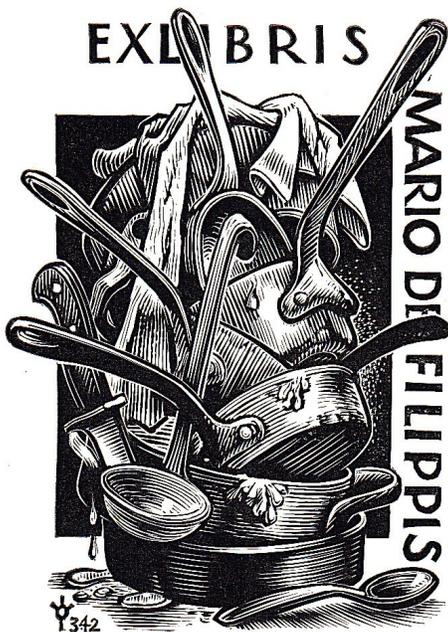


Wood engraving, X2, Opus 500, 77 x 38 mm
(turn this bookplate upside down!)

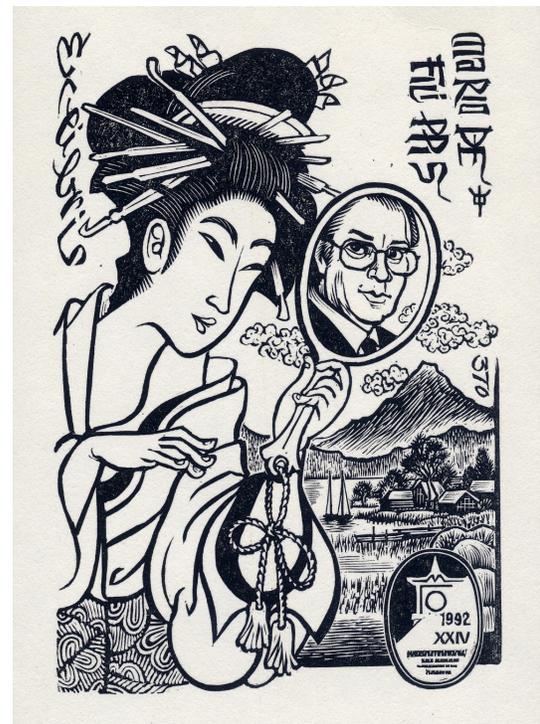


Wood engraving, X2, Opus 501, 104 x 71 mm

In 1986 Frank Ivo and I participated, for the first time, at the FISAE International Ex Libris Congress at Utrecht, Netherlands. His jovial and exuberant character brought him easily in contact with foreign collectors, who welcomed him warmly. I was always on stand-by for translating! One of them was Mario de Filippis, the Italian friend and restaurant owner of the “Buca di San Francesco” in Arezzo, Italy for whom Frank Ivo engraved a number of plates over the years. The plate, which F. I. made for the congress in Sapporo (Japan), completely in the style of the old Japanese prints, gives us a fine example of his many-sided talents. On the ex libris of Jan Vaes, who is fond of Egypt, the text is worked out in hieroglyphs.. An original idea is the playing card ex libris for Georges Hertzen and Juana Morales from Spain. The King wears the symbol of Flanders on his breast, whereas the Queen is adorned with the escutcheon of Madrid. And look how F.I. conveys his emotion in the quiet ex libris for Pieter Burggraaf, who commemorates his deceased adult son in this sleeping child. And with a profusion of symbols F. I. honours the 75th birthday of his friend Antoon Vermeylen. This plate not only expresses admiration for the many-sided artist but also a very warm affection. Karel Boeckx is a collector and bibliophile who possesses an extended library of Flemish authors of the previous century. For his books by Felix Timmermans he had an ex libris designed with the portrait of the author and his wife and an evocation of his best known and most translated book “Pallieter”.



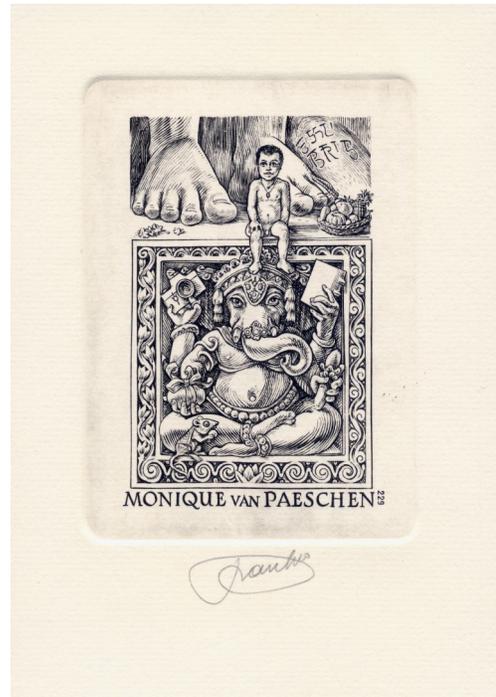
Wood engraving, X2, Opus 342, 75 x 55 mm



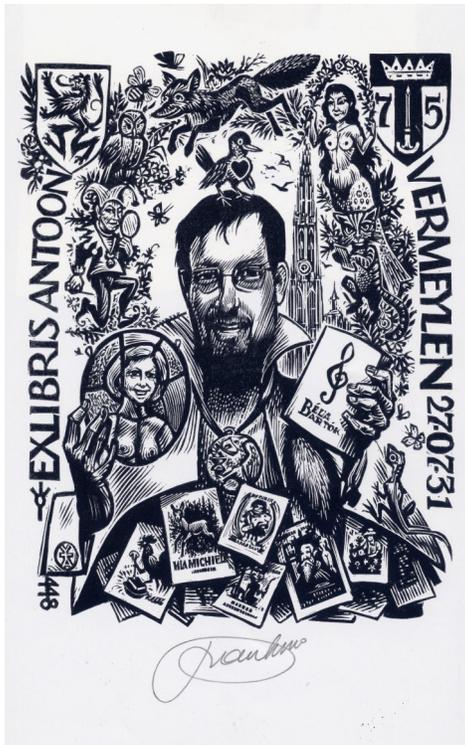
Wood engraving, X2, Opus 370, 120 x 80 mm



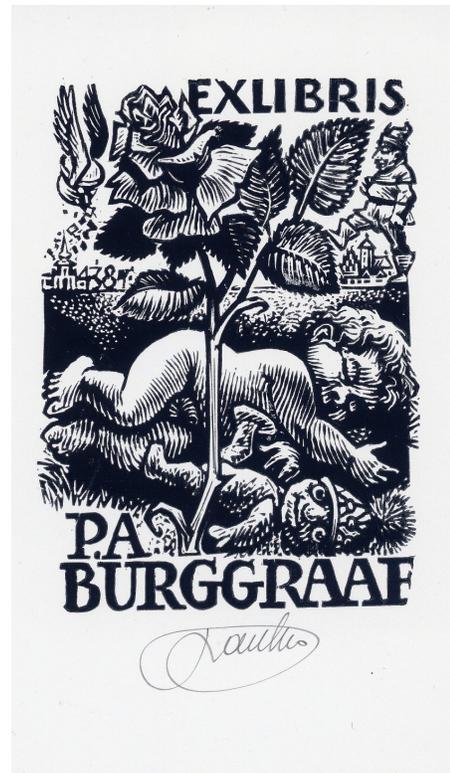
Copperplate engraving, C2, Opus 113, 108 x 87 mm



Copperplate engraving, C2, Opus 229, 98 x 74 mm



Wood engraving, X2, Opus 448, 120 x 95 mm



Wood engraving, X2, Opus 438, 82 x 59 mm

COPPERPLATE ENGRAVING (C2)

In 1988, when the Dutch collector Jan Stomph ordered an ex libris in copper engraving it was the start of a new period in the ex libris work of Frank Ivo. In the past he had but sporadically engraved in copper, mostly for family and friends. From 1957 till 1987 he made only 18 plates in this technique. But Jan Stomph sent his ex libris for exchange to collectors all over the world and very quickly new orders materialised from Europe, Japan, Australia, and the United States. In this refined technique, one can, much more than in wood, reproduce fine details and characteristics. In his number 30 for Horst Schult a young woman emerges from a small arbour, of which the ornaments, when looked at closely, are erotic symbols. The plate for Siegfried Schmidt with the portrait of Mark Twain and on the background the paddle steamboat on the Mississippi, brings us immediately into the era of 19th century America. A tender ex libris is the one for Maiwen Pilant. The pure innocence of the young girl is emphasized by the discrete use of colour. The quality of this plate is still enhanced through the combination of the blind embossing for aureole, dove, and the words ex libris.



Frank Ivo

Copperplate engraving, C2, Opus 94



1.º Staat Frank Ivo 297

Copperplate engraving, C2, Opus 297

Antwerp is the city to which Frank Ivo gave his heart. This is proven by the many free prints, dedicated to her. Also in his ex libris for apothecary Lode Deurinck the city on the river "The Scheldt", carried by the Maiden of Antwerp, a tribute to the City of the Sinjoren (nickname for its inhabitants). In 1993 Gommer Lemmens, a born inhabitant of Lier, ordered the ornamental letter "G" with fragments, referring to this typical little provincial town. F. I. used for it the elements, for which he had found inspiration in "The Book of Kells" and the "Lindisfarne Gospels". This ex libris formed the basis of a completely Celtic alphabet. Many collectors wanted an ex libris on their name with a letter out of this series. When the complete alphabet was ready, F. I. wrote, in a humorous way, his own story of its creation. It was edited in book form collaboration with Kalligrafia vzw with English, German, French and Italian translations. After her voyage to India, Monique Van Paeschen was deeply impressed by the sculptures, which she had seen and admired there. F. I. translated this admiration in a copper engraving. The writing book lady with small Cupido, owl and antique ink well is a romantic plate for Olga Maene. For the ex libris made for the Tipoteca Italiana, he received the title of "Maestro of Ex Libris". In this review the ex libris for Arturo Zaero may not be missing; a stately rooster walking with a naked muse. The Flemish collector Georges Hertzen, living in Madrid, wanted to record a sensitive and tender moment with his young Spanish wife. Book and glasses put aside, the merciless time flows in an hour-glass -- the Cava-bottle, the filled glasses, and the growing collection are part of the whole.

ALL-ROUND ARTIST

Notwithstanding his extended studies, Frank Ivo started working at a very young age. From his 20th year on, he designed scenes and dresses for a theater and collaborated actively. He was the designer of historical cortèges and events. Very early he extended his circle of acquaintances in many artistic directions: theatre, literature, plastic arts, music, film and dance. With his enthusiastic and engaging character he made friends for life in these fields. This meant often the drawing of portraits or authors, composers, actors, etc. Many of these drawings are in hands of the Museum of Flemish Cultural Life – House of Letters. F.I. is both a gifted graphic artist and an experienced illustrator. Through his long career he has designed and engraved jubilees and memorial prints, wedding and birth announcements, book illuminations, etc. For the latter I take on me the calligraphic part. For many years we have formed a streamlined collaborating team! Since his pensioning in 1992 he was struck by the microbe of the pop-up. Many friends received already for their anniversary a handmade card, out of which springs a flower or a butterfly. The Fondazione Italo Zetti (Italy), of which we are both active members, edited last year a booklet in which Frank Ivo gives a short version of his pop-up history.

Frank Ivo Van Damme is a many-sided, temperamental and enthusiastic artist. At the age of 89 he is still the 18-year old, passionate and driven man in his life, work, and interests. He enjoys life in his warm contacts with all who meet him.

Editor's Note: Frank Ivo van Damme is a legendary bookplate engraver. He is a professional graphic artist and printmaker from the initial selection of thumbnail sketches to the final prints. It is always a pleasure to work with him on a bookplate project. You may contact him via snail mail or email: **Sint Lucaslaan 22, 2180 Antwerpen, Belgium; info@kalligrafia.be; <http://www.fivandamme.eu>**



About the Author:

Joanna "Joke" van den Brandt (b. 1937)

Studied at the Holy Sepulcher Institute van Turnhout and obtained the diploma from aggregate for secondary education in literary subjects. She has participated in exhibitions at home and abroad.

She has hand lettered documents for the Ministry of the Flemish Community, Universities (honorary doctorates), the Flemish Parliament and Municipal Councils, etc...

Taught calligraphy courses in cultural centers and for many years academies. Co-founder and President of Scriptoris (1985-1987). Founder and president of the Flemish Association to promote the calligraphy "kalligrafia" vzw since 1987. Editor-in-chief of the magazine "Letternieuws" quarterly magazine of the calligraphy association.

A future issue of the Bookplate Buzz will feature Joke's beautiful calligraphic ex libris.

Of course, we have all seen the superb logo she designed for our society.

American Society of
Bookplate
Collectors & Designers



Frank Ivo's exploration of the pop-up art form. Do you think a pop-up bookplate will get the attention of a book borrower?



“...a bowl of lather on which a mirror and a razor lay crossed”



Victoria University at Wellington, New Zealand &

American Society of Bookplate Collectors & Designers

Take pleasure in announcing the James Joyce Bookplate Competition 2022

A Celebration of *Ulysses* (1922-2022)

The year 2022 is our society's centennial celebration, it is also the centennial for the publication of James Joyce's *Ulysses*.

Now artists have a few options: 1) Our “open” competition for bookplates designed from 2020 to present; 2) FISAE Jack London Square “book arts” and the ASBC&Ds Centennial (1922-2022); 3) James Joyce's *Ulysses* (1922-2022)

For Competition Rules, visit us at <https://bookplate.org>; <https://bookplate2022.org>

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Two NEW bookplates by Richard Wagener (b. 1944). Please see our *American Artists of the Bookplate* column in Volume 1, Number 4 of the BOOKPLATE BUZZ.



EX LIBRIS CATHY WAGENER



EX LIBRIS RW

“The idea of a bookplate occurred to me since my wife and I have collected many books. My experiences making books and meeting people in the book arts added to the interest.”

Richard Wagener lives and works in the San Francisco Bay Area. We first connected during the late 1980s after I saw his work in *Fine Print: The Review for the Arts of the Book*. Since 1979 Richard has engraved many bookplates for his friends, family, and clients. He was also a participant in our 1996 edition of *American Artists of the Bookplate* (Cambridge Bookplate).

Do you like Richard Wagener's wood engravings? He welcomes your commissions. Please feel free to contact him:

[info@bookplate.org](mailto:info@bookplate.org) ~ OR ~  
[richardwagener@richardwagener.com](mailto:richardwagener@richardwagener.com);  
<https://www.richardwagener.com>

The American Society of Bookplate Collectors & Designers  
invites you to our Centennial Celebration and World Congress!

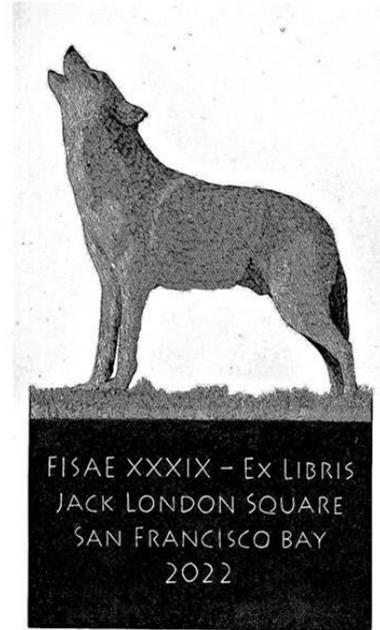
September 11th-18th, 2022

Jack London Square on San Francisco Bay, Oakland, California

Bookplates By The Bay will provide both in-person & online lectures, exhibitions, workshops, studio tours, San Francisco city & museum tours, local American Jazz & Blues from Jack London Square, an Exchange Hall, and much more. We are building a new website for bookplate enthusiasts who want to attend our World Congress, but cannot travel.

**Save the Dates!** Our Celebration is your unique opportunity to meet with artists, collectors, and booklovers from around the world. The San Francisco Bay Area offers the most important book arts movement in the USA. Visit us at: <https://bookplate2022.org>

Please write for more information: [info@bookplate2022.org](mailto:info@bookplate2022.org)



Wood engraving by Richard Wagener



## 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 kept 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 -- several you will see on display at our World Congress and Centennial Celebration in San Francisco 2022!

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](mailto:info@bookplate.org) ~~~~ Please visit us at: <https://bookplate.org>

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

## American Society of Bookplate Collectors & Designers

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Mexico City

#### Canada

Sergey Tyukanov

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Printed in Tucson, Arizona



**Heinz Decker (1933-2021)** Many of us knew Heinz Decker from congresses throughout Europe. Heinz was a gentleman, scholar, educator, and ex libris connoisseur. Always friendly and kind, we would regularly meet and exchange at various bookplate meetings.

Heinz was a born collector and he started with collecting inkwells. "As a young teacher I was thinking of something new to collect. Old inkwells seemed to be suitable for a teacher who used lots of ink on marking papers. And so, when taking a class on a trip to Paris, I went to the Marché aux Puces, the famous flea market. A little donkey inkstand from the early 20th century, possibly for a child, struck me and I bought it with the help of a colleague who spoke better French than I did. What has all this got to do with collecting bookplates, you ask?



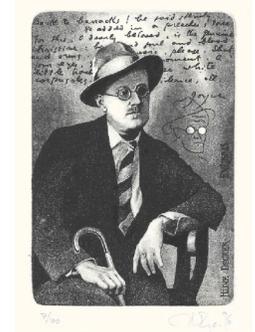
"Well, after I had more than 300 inkwells and inkstands I needed more and more space, which I simply didn't have. In those days I had come across some bookplates at an antiques fair. Small graphics didn't need much space. This looked promising and since with inkwells I had learned a lot about materials and styles and what kind of people used what kind of inkstand, I expected to learn from bookplates too. And I did. I learned more about art than I had known before."

Heinz Decker was a brilliant essayist and we often presented his stories in our publications. So many bookplate enthusiasts today forget the importance of writing and sharing information about their collections with others.

Our condolences to his family and friends. We will surely miss him.

Some of his stories that you may remember include:

- 1) *On Bookplate Collecting in the 21<sup>st</sup> century*
- 2) *From Inkwells to Bookplates: How I Started Collecting Bookplates*
- 3) *Chapeau...! Cock Your Hat - Angles Are Attitudes (Frank Sinatra)*
- 4) *The Ship of Fools*
- 5) *The Irish Odysseus: James Joyce's Life and Work Reflected Through Bookplates*



Roger Philipp Keller



Igor Baranov

In the BOOKPLATE BUZZ (Volume 1, Number 4) Ben Zeckel presented a story on *My Experience Commissioning an Ex Libris from Igor Baranov*. At the end of Ben's story we illustrated Heinz Decker's personal bookplate designed by Baranov for his interests in Shakespeare's *Macbeth*. Heinz offered the following comments:

"It is the scene in Act II after Macbeth, urged by Lady Macbeth, has killed Duncan. But shocked by his deed (Macbeth has murdered sleep) he is no longer capable of smearing the two grooms with blood. So, the Lady takes the daggers and does it.

"I like the dynamic of Baranov's drawing, the Lady's gesture and her coming from the dark and going into the dark. Also, the colors are well chosen. (One can understand that the Lady later always wants to wash the blood off her hands and she becomes mad about this cleansing.)"