



The Bookplate Buzz



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The Bookplate Buzz: Volume 3, Number 3

Peeking Under the Covers

Today we have a revised Waterfront Hotel contract and a special page for reservations on the Hyatt website (https://www.hyatt.com/en-US/group-booking/SFOJW/G-PWNZ?src=envision_email_gpreserv_ENG_20211228_GroupBooking_TC000000170A000007762ENG_G-143090). The closing banquet will be held at Yoshi's Jazz Club and Restaurant in Jack London Square (very nice!). Given the world situation it was wise for us to wait to finalize Congress Registration fees. China is still imposing coronavirus lockdowns. Would-be participants from Russia, Ukraine, and neighboring countries will not make it to San Francisco this year. And inflation is affecting everyone worldwide (including this Congress!).

We want to present a streamlined event, but we are still having difficulties integrating the "Who's Attending" application form with the "Register" page. This may require a few more days. If you want to register today, it's a 2-step process. Visit the "Register" tab on our website and pay securely via PayPal (several ways including credit/debit cards, wire transfers, etc). Please fill out the form on the "Who's Attending" tab and submit.

REGISTER: <https://bookplate2022.org/register>

Who's Attending: <https://bookplate2022.org/whos-attending>

There will not be an online congress as planned since I cannot find volunteers to monitor the site. Several volunteers are needed 24 hours a day for the week of the congress. It does sound like a lot of fun, but there is a high risk of being hacked - especially the "live" Exchange Hall. Can't we find "robots" to do this work?! We have the knowledge to build an interactive site and promise to organize an online congress in the future. The exhibitions and talks will be uploaded onto our site. There are already tours to Wine Country, Hearst Castle, Alcatraz Island, San Francisco City Tours, and more on the website: <https://bookplate2022.org>

Printing costs have doubled since last year. This is largely due to worldwide paper shortages – like everything else! Finding appropriate cover stock for the *Year Book* presents new challenges – we will be very lucky to find plain white cover. For the first time in 22-years we must raise membership dues by \$15.00. In the past we have simply absorbed increases for printing and postage through your generous donations. Our expenses for the coming year will be extraordinary to produce the planned publications, manage the two websites, and mount three traveling exhibitions (James Joyce-Ulysses, George Steiner, & World Ex Libris). <https://bookplate.org/membership-account/membership-levels>

For members who are interested, some back issues of our publications are still available.

Thank you for your ongoing support! James P. Keenan, Director

What's in this Issue:
Volume 3, Number 3

Peeking Under the Covers:
James P. Keenan

American Artists of the
Bookplate: Raymond Franklin
DaBoll (1892-1982)
James P. Keenan

Japanese Artists of the Bookplate:
Mr. Akio Hiratsu (b. 1947)
Mr. Yasuhiko Aoki

Bookplate Ephemera
JoAnne Fuerst

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American Artists of the Bookplate: Raymond Franklin DaBoll (1892-1982)

James P. Keenan

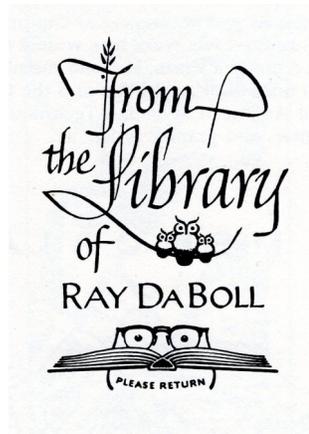
Raymond Franklin DaBoll was a master calligrapher who was celebrated internationally applying his talents to all forms of advertising and publishing. We paid tribute to him in the first edition of *American Artists of the Bookplate* (Cambridge Bookplate, 1990).

Raymond DaBoll was born in 1892 in Clyde, New York. He studied at the Rochester Athenaeum and Mechanics Institute, now called the Rochester Institute of Technology and the Art Institute of Chicago. He furthered his career by working in engraving houses and art departments in Chicago. Later influences stem from his studies in the Newberry Library's Calligraphy Study Group with classes taught by Ernst Dettner.

DaBoll was a freelance artist, known much of the time by his initials "R. F. D." He married Irene Briggs and they lived in Hinsdale, Illinois where he worked in his "Workshopp Atop the Garage" at his home.

Retiring from the metropolitan Chicago lifestyle, the DaBolls moved to the country just outside Newark, Arkansas in 1952. There he continued with his work in a relaxed setting. Not only was DaBoll a master of calligraphy, but he was also a gifted and clever writer with a keen sense of humor. While living in Newark he collaborated with his wife on the book *Recollections of the Lyceum and Chautauqua Circuits*, 1969. A series of stories and photos in the book recounts Irene's early professional career in the performing circuits as a soprano singer. Literally every word composed for this 170-page book was handwritten by DaBoll. A limited edition of 250 copies was hand-decorated throughout. Another 3,750 trade editions were mass-produced.

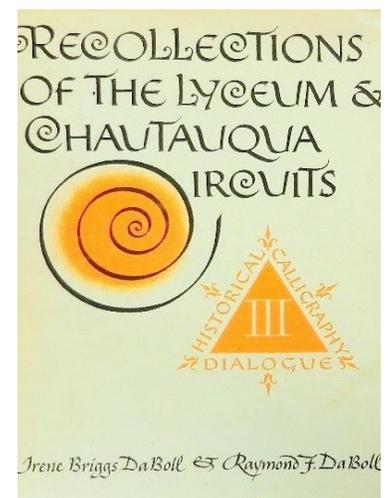
In 1978, a tribute to DaBoll was published. *With Respect... to RFD: An Appreciation of Raymond Franklin DaBoll and His Contribution to the Letter Arts*. The 140-page book showcased much of DaBoll's creations as well as work supplied by his small group of peers.



There he created a wide range of works, from ads appearing in magazines such as the *Saturday Evening Post* and *National Geographic* to countless unattributed contributions to other publications in the form of title pages, headlines, maps, and patriotic pieces during World War II. Among his works were books, book covers, end papers, bookplates, and newspaper mastheads.

His work was displayed at exhibitions in many large U.S. cities and in Europe. He was a member of the American Institute of Graphic Arts, a founding member of 27 Chicago Designers, and he was a founder of the Society of Typographic Arts, which honored him by making him a fellow of that group. He was also a fellow in London's Royal Society of Arts.

DaBoll designed many books. Some titles include: *The Mystery of Hamlet: King of Denmark* by Percy MacKaye; *Calligraphy's Flowering, Decay, and Restauration: With Hints for Its Wider use Today* and *The Book of Oz Cooper: An Appreciation of Ozwald Bruce Cooper* both books by Paul Standard.



Japanese Artists of the Bookplate: Mr. Akio Hiratsu (b. 1947)

Mr. Yasuhiko Aoki, Nippon Ex Libris Association

Printmaker Akio Hiratsuka was born in Hokkaido, Japan. His artistic interests began with painting when he was in Middle school. Over the years he taught himself oil painting, watercolor, copperplate engraving, and kappa-printing. Since 1980 he has made his living as both a painter and printmaker.

Hiratsuka started creating personal ex libris in 1985. Most of them are printed using the Kappa technique and he has 364 on his checklist that have been produced to date. Kappa is a type of stencil printing that is called "pochoir" in Europe. In Japan, only a few artists have perfected this printmaking technique.

The approved technical symbol that is recognized by FISAE for Kappa is "S4". This was voted on at the 1992 FISAE Congress held in Sapporo, Hokkaido, Japan.

In Japan, it was used as one of the textile dyeing techniques in the early modern period (1568-1868 approx). Later this concept was applied to the creation of multi-color woodblock prints such as seen in the popular Ukiyo-e art movement.

The technique for making the "stencil" is done by cutting out the part where you want to apply the paint to the paper, and then paint with a brush. For each print he makes 12 to 55 paper templates then makes the prints from them.

He said the following: "The unique colors and beautiful expressions of Kappa prints, created by layering the plates as if drawing a picture, are fascinating, and I continue to pursue my quest for diversity in expression."

He has utilized many Japanese themes such as Kabuki pictures, bird books, Buddhist statues, portraits, and folk art, which I think you will enjoy.

I am delighted to be able to introduce his bookplate work to American collectors.

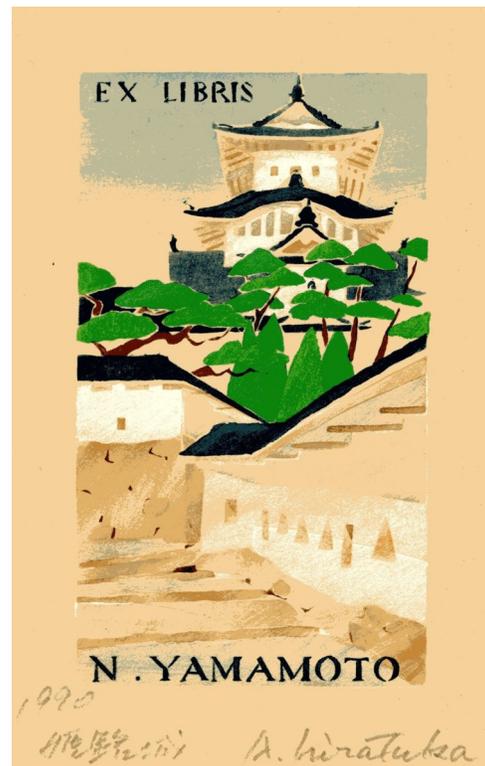
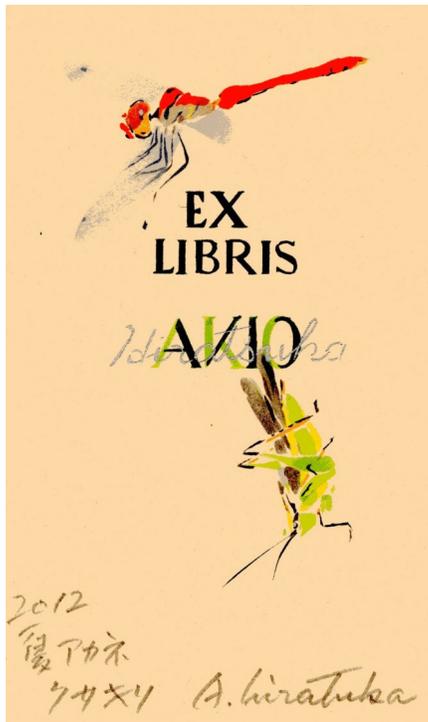


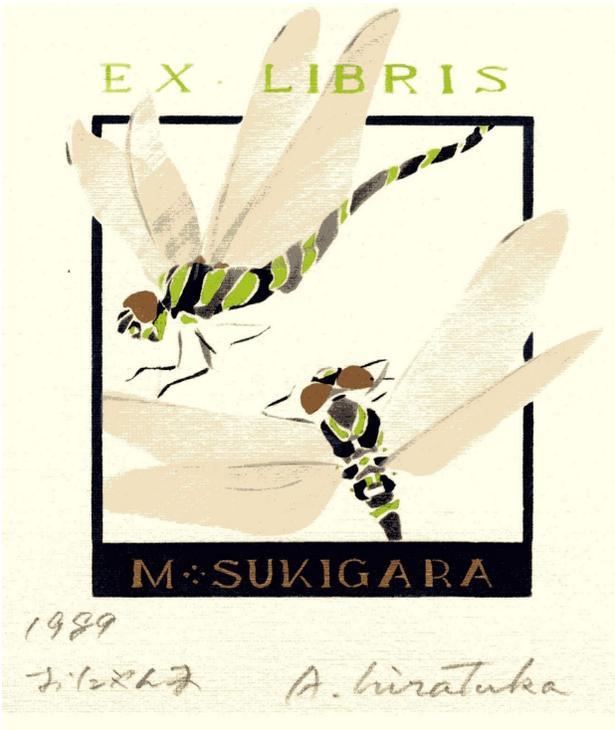
1992
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12
Akio Hiratsuka

Still curious about the process of stenciling? In part, from the *Encyclopedia Britannica*:

Stenciling - in the visual arts, is a technique for reproducing designs by passing ink or paint over holes cut in cardboard or metal onto the surface to be decorated. Stencils were known in China as early as the 8th century, and Eskimo in Baffin Island were making prints from stencils cut in sealskins before their contact with Western civilization. In the 20th century stencils were used for such diverse purposes as making mimeographs and fine paintings. The Pop art paintings of the 20th-century American artist Roy Lichtenstein, for example, simulated the dots characteristic of the halftone process of comic book illustrations by painting over evenly distributed perforations on a thin sheet of metal.

Pochoir (French: "stencil") - as distinguished from ordinary stenciling, is a highly refined technique of making fine limited editions of stencil prints. It is a direct method for hand coloring through a stencil. This template is usually knife-cut from thin coated paper, paperboard, plastic, or metal. A stencil and brush may be used to create an entire image or to add color to a print. The 20th-century artists Pablo Picasso and Joan Miró made prints in this technique for book illustrations. More important was Henri Matisse's use of stencil prints, notably in *Jazz* (1947), his illustrated book with handwritten text.





Bookplate Ephemera

JoAnne Fuerst

Ephemera: Anything short-lived or transitory

Every collecting field has its ephemerists, folks who not only collect the artifact, but also enjoy the minor everyday “documents” associated with that object: trade cards, pamphlets, bill heads, labels, letters, trade catalogues, advertisements, even packaging, and so forth. The Ephemera Society of America (ESA) considers book plates “ephemera” (Fig. 1). Many serious bookplate collectors do not. However, as a longtime member of ESA I heartily concur that ephemera, however defined, is a valuable resource, worthy of preservation.

An important example is the survival of Antioch Bookplate Company’s catalogues. Setting the standard for universal ex libris, their graphic content (especially when actual bookplates were tipped-in) is enhanced by snippets of artist/designer information. What a loss if these had just been “tossed” when they became outdated.

On the other end of the importance scale perhaps is a mysterious little catalogue offering almost no information. Eight folded and stapled pages on laid papers, in very small type it lists cards for all occasions and their prices. Five pages are sub-headed “Hand Illumined” [see] and the last page is sub-headed “Printed in Colors”. At the very bottom of the last page of text we find “BOOKPLATES. 35 CENTS A BOX”, with the barest descriptions for six different designs. Also, they were “Printed on Cream Japan Vellum – 50 in the box” (See Fig. 2)

The catalogue has one page of miniscule illustrations of sample greeting cards, but no ex libris. The only hope for stylistically identifying any of these bookplates is the front cover art. (See Fig. 3)

A quaint depiction of a young woman in colonial dress, quill and book in hand, seated beneath a willowy tree, glancing backward towards a castle in the clouds. The cover states the contents are from exclusive designs by DULAH EVANS KREHBIEL. Indeed, her mark is found below the tree trunk, lower right: a circle enclosing a stacked D and E conjoined to a larger K.

Can any members shed more light on this artist or her business? Do you know of any extant bookplates? Through this old-fashioned style is perhaps not to modern tastes, but we should attempt to preserve even such modest contributions to our Ex Libris heritage. This fragile booklet is “ephemera”.

Do you have any bookplate ephemera to share in our Bookplate Buzz?



EPHEMERA is a term used to embrace a wide range of minor, everyday documents and artifacts, most intended for one-time or short term use. Collecting ephemeral paper items first became widespread during the Victorian era when trade cards, die-cuts and greeting cards were accumulated to paste into scrap albums — a very popular pastime for young and old alike. Today, the mundane items from earlier times which somehow survived delight our eyes, feed our minds, and offer unique windows into the details and realities of the past. Ephemera is important primary source material. The range of objects available for collection and study is enormous . . . trade cards, valentines, newspapers, pamphlets, broadsides, billheads, magazines, postcards, sheet music, songsters, watch papers, trade catalogs, labels, letters, die-cuts, tickets, photographs, advertisements, indentures, greeting cards, theater programs, chromolithographs, packaging, posters, invitations, timetables, brochures, clipper ship cards, baseball cards, stocks, bonds, maps, bookmarks, rewards of merit, bank checks, calendars, book plates, passes, business cards, and much more.

There is something for everyone!

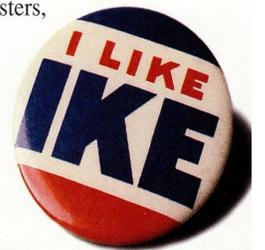


Fig 1

CARDS FOR OCCASIONS.

Printed in Colors

CHRISTMAS AND NEW YEAR

Cream Japan Vellum Folder. Envelope. 5 Cents Each

- 390 A snowy, blowy, merry Christmas
- 391 Here's hoping that Santa will not leave your roof-top unmarked.
- 392 To wish you good cheer on Christmas Day
- 393 A steaming plum-pudding, roast turkey too-
- 394 I hope Santa will bring all the good things
- 395 God bless you on Christmas day
- 396 This Ship of Yule comes laden
- 397 New Year. When balancing your ledger-

CHRISTMAS POST CARDS 5 CENTS EACH.

- 410 To wish you a snowy, blowy, merry Xmas.
- 411 Here's hoping that Santa will not leave your roof-top unmarked.
- 412 To wish you good cheer on Christmas Day
- 413 A steaming plum-pudding, roast turkey too
- 414 I hope Santa will bring you-
- 415 God bless you on this Christmas Day

MISCELLANEOUS POST CARDS. 5 CTS. EA.

- 450 I'm having such a lovely time Aswimming in the Sea-
- 451 So you've come back to the beaten track
- 452 Fly to the heart that I love best and fill it full of happiness
- 453 I'm kept so busy seeing sights-
- 454 A little thread of gold-reminding you to write
- 455 If I should write a letter every time of you I think-

PLACE CARDS. 75 CENTS A DOZ.

Hand Illumined.

- 401 Welcome Home.
- 402 Birthday.
- 403 Hearts are Trumps.
- 404 Betrothal.
- 405 Bride.
- 407 Lady and Violets.

BOOK-PLATES. 35 CENTS A BOX.

Printed on Cream Japan Vellum 50 in the box.

- 1 Knight on horse.
- 2 Two girls.
- 3 Boy with rabbits.
- 4 Boy and girl singing.
- 5 Landscape.
- 6 Girl with parrot.

Fig 2

THE RIDGE CRAFTS
PARK RIDGE · ILLINOIS



ART CARDS AND FOLDERS
FOR ALL OCCASIONS
HAND-PAINTED AT THE
SHOP OF THE RIDGE CRAFTS
FROM EXCLUSIVE DESIGNS BY
DULAH EVANS KREHBIEL

Fig 3

Fig 1 – One panel from a 6-panel brochure for the Ephemera Society of America – list includes “book plates”; Fig 2 – Text mentions “BOOK-PLATES”; Fig 3 – Front cover of catalogue from *The Ridge Crafts*, early 1900s. 6.25 x 3.625”

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 ~~~~ 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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Printed in Tucson, Arizona

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



Wood engraving by Richard Wagener



Akio Hiratsuka



"...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> OR <https://bookplate2022.org>