

KNIŽNÍ ZNAČKA 3/2019

Content

Karel Žižkovský. **DANIELA BENEŠOVÁ EXHIBITION IN THE HOLLAR GALLERY ON THE NINETIETH BIRTHDAY** (Page 75)

It was an extraordinary exhibition! The viewer understood how extensive and varied work she created and could admire interesting drawings or large paintings bearing traces of distinctive cubism (she was a pupil of professors Emil Filla and Antonín Strnadl at the Academy of Arts, Architecture and Design in Prague) and later interesting symbolism or poetic realism. The exhibition was ingeniously and very thoughtfully prepared by the curator of the exhibition, her son Pavel Beneš, who also wit and intimately and intimately gave the introductory word to the exhibition. The imaginative installation of the exhibition allowed a glimpse into the creative world of Daniela Benešová (born September 27, 1929 in Klatovy), which has been giving people joy for sixty-five years and reminding us that art has enriched our lives.

Jiří Ort. **MICHAL NOVÁK IS BETWEEN THIS YEARS JUBILANTS OF HOLLAR** (Page 77)

On the occasion of his sixtieth birthday, a Czech graphic artist, illustrator and new member of the Hollar Association of Czech Graphic Artists Michal Novák accepted an invitation to attend a traditional exhibition at the Hollar Gallery on Smetana Embankment in Prague. Along with twenty other honors, he contributed to the success of a colorful show of their work with his magnificent graphic sheet on the theme of a flower garden. Each of his free prints are printed in small series with unrepeatably color variations. It prefers demanding combined techniques and depends on the overall tone and choice of high-quality gravure paper. Interest in his work is growing abroad, for example in the demanding portfolio of internationally renowned authors in the sales offer of the Swiss Krause Gallery, Pfäffikon.

Karel Žižkovský. **ARTISTIC PROFILE OF OTA JANEČEK** (Page 79)

Ota Janeček graduated as a professor of drawing at the Czech Technical University in Prague and subsequently studied at the Academy of Arts, Architecture and Design in Prague in the studio of Professor Josef Novák. His talent became apparent at the very beginning. His entire work is marked by a virtuoso drawing, which he considered the basis of every artistic activity. It was based on more than a hundred books and was the basis for graphic prints processed by the technique of linocut, wood engraving, dry point, lithography and soft ground etching. Nature: the motifs of trees, the beauty of ordinary flowers, reeds and grass, all inspired him and, thanks to his talent, was transformed into paper, canvas and graphic. He was inspired by the poems and books he illustrated. We admire Janeček's work, he deserves it fully; He is ageless, full of life, joy and testimony that the smiling black-haired artist (I still remember him), born on August 15, 1919 in Pardubice, will still be with us, even though he left on July 1, 1996 somewhere in the celestial studio.

Václav Křupka. **HOW OLD IS OUR CENTURY ASSOCIATION?** (Page 81)

How do we remember the times when the omnipotent promised us a paradise on earth in the future, while creating a climate of mistrust and suspicion of everything and everyone? What if we dared not trust them or even criticize them? In 2018, we commemorated the hundred years of our association and we know that the aforementioned poor conditions lasted almost half of the century mentioned. Collecting ex-libris in the 1950s

and 1980s, publishing small graphic files, or trying to write about this hobby was undoubtedly suspect for powerholders. But in the nature of the Czech man (albeit not everyone) there is a kind of rebellion against the nobility, seeking a way to achieve its own. So, there was no choice but for collectors to think and decide. When you say everything for the workers and with them, let us combine our interests with the then-allowed and supported Revolutionary Trade Union Movement and its clubs at the factories! And so, the SSPE members and their supporters founded circles of collectors of graphics in the then racing, unified or joint working clubs. It would be difficult and unnecessary to investigate who was first, but that is not important at all. Such communities of collectors and interested parties were established in Adamov, Brno, then Gottwaldov, Chrudim, Mohelnice, Moravská Třebová, Olomouc, Pardubice, Pilsen, Prague (the Education and Science Club was the patron of SSPE), Prostějov, Valašské Meziříčí, Uherské Hradiště. Not only their organizers, but also part of their collaborators belonged to the SSPE family. Later, in the seventies, we also joined the Club of Friends of Fine Arts, whose headquarters was in Prague, which was created under the auspices of Čsl. Association of Fine Artists. Along with private collecting activities, each of us had our own collection of ex-libris more or less, all these communities devoted themselves to exhibition and educational work, and most of them also to publishing. Thus, even by this joint effort, we managed to bring the Association of Collectors and Friends ex-libris into today's, hopefully, freer times. Perhaps we can hope to turn a one-hundred-year-old into a young man in full force of life, aware of his noble mission.

Jan Langhammer. **I'M STILL HERE WITH MY CO-WORKERS** (Page 83)

Five years since the last article on my birthday, it has escaped like water, that is, if there are any left in the rivers, and I am eighty. According to my parents, I should be dead long ago. Times change / do not change, under Communists it was called "there are no people". What am I doing in my 80s? As a consultant I work for the well-known Czech company ZAT Příbram, as a former long-time swimming coach I make decisions at swimming competitions, and if I leave out my private life, the biggest devour of my damn shortening rest of my life is SSPE. Let us look at the age of the members of the editorial circle and the authors of the articles from the perspective of my 15-year-old Book Brand Editor. With some exceptions (a new member of the editorial group, Mgr. Jan Melena and an occasional author of articles, Mgr. Alois Sassmann), we are all around eighty years old. Who in my place? Who will be attracted by my work so far? It cannot be ordered, it is voluntary and time-consuming work. I wish our Association that the number of its members should not decrease anymore, that it will gradually become young and, above all, that it will always have a full cash register! I greet you all and thank you for your cooperation on our common "Exlibris Case". Your Jan Langhammer

Jiří Ort. **ZDENKA BRAUNER'S WEAK AND STRESS** (1858–1934) (Page 85)

On the 85th anniversary of the death of a painter, graphic artist, illustrator, glass designer and typographer.

Thanks to fateful relationships with prominent creative personalities, her curriculum vitae has literally become a legend and a mystification (eg pretending to be younger by four years, claiming she was born in 1862). It was always written at the end of the name with the short a. If we read through her extensive correspondence, we learn a lot about her complex and contradictory nature and strong temperament. She could be kind, affectionate, sympathetic to her mother, but also fierce, bickering, suspicious and petty about her father, which was often an obstacle to her private life. This emancipated, refined, confident and critical lady with a penetrating intellect supported by

education, linguistic knowledge and cultural background, from a esteemed Prague patrician family, had no problem establishing a close friendly relationship with artists and writers of several generations and nationalities (P. Claudel, F. X. Šalda, A. Rodin, F. Bilek, J. Uprka, E. Bourges, J. Zrzav7).

Alois Sassmann. **NOT BAUHAUS AS BAUHAUS** (Page 88)

EXPO Týn 2019

At the beginning of June, a small graphic symposium was held in Týn nad Vltavou, the theme of which was Bauhaus. The first time I heard it, I thought it was a well-known store. However, I was instructed that it was a modern art school in Germany (1919-1933), most associated with architecture and this year celebrating its centenary. I was curious how present artists Zbyněk Hřaba from Prague, Antonín Kanta from Hamry nad Sázavou, Eva Volfová from Chotoviny, Veronika Hanušová from Týn nad Vltavou, Petr Palma from České Budějovice, Václav Kočí from Brno and Miroslav Petřík from Týn nad Vltavou grasped. The works created at this Symposium of Small Graphics were exhibited at the Expo Týn 2019 exhibition from 29 June to 1 September 2019 in the City Gallery at the Golden Sun.

Jana Parýzková. **FROM SOCKETS OF ANTICQUARIATES**

KAZIMIERZ WISZNIEWSKI (Page 89)

Teacher, collector and creator of graceful bookplates with aquatint technique Ctibor Šťastný (1884–1962) from Bzenec described in his article in *Knižní značka* 3/1946 his contacts with bookplates and some artists from Poland. Since 1938, his intensive contacts with the collector Tadeusz Leszner, who linked him to woodcut creator K. Wiszniewski, date back. Kazimierz Wiszniewski (1894-1960) has created at least 564 bookplates in a woodcut, often colored, during his lifetime.

ZDENKA BRAUNEROVÁ AND V. H. BRUNNER (Page 90)

The sets of ex-libris by unknown authors can often be obtained in antikvariát at a very reasonable price. Among the amateur-made bookplates, it is sometimes possible to find rarer prints for an average price of 15 to 20 CZK. I was lucky and in one of the ensembles I discovered side by side bookplates of Zdenka Braunerová for Paul Claudel (P1, 1912) and V. H. Brunner for Ludvík Bradáč (P1, 1913).

THE UNFORTUNATE FATE OF SOME PROPRIETORS OF BOOKPLATES FROM VLASTISLAV HOFMAN (Page 91)

Vlastislav Hofman (1884–1964), architect, urbanist, painter, graphic designer, designer, scenographer, critic and art theorist, was also the creator of fewer bookplates for family members and friends. On the occasion of the large Hofman exhibition held in Prague in 2004, Jan Langhammer described some of Hofman's exhibited bookplates in *Knižní značka* 1/2005. Among others, names Ada Singer, Dr. Eduard Lederer-Leda, including Ing. Antonin Lederer. They all belonged to the Jewish family of Hofman's wife Zdena Lederer, whom he married in July 1920 and had two daughters with her, Adrien and Zdena. Dr. Eduard Lederer came from Jindřichův Hradec, he married Bedřiška Frída Kohnova. They had three children: Adela (Ada) married to textile entrepreneur Moric Singer, Zdena married Vlastislav Hofman and Antonin, who married a Christian Ružena, with whom he had two daughters. Eduard Lederer worked for some time at the Ministry of Education, then until 1938 he worked as a lawyer. He also published under the pseudonym Leda. He was politically involved as a supporter of close Czech-Jewish coexistence. Most of the Lederers were interned in Terezín despite a lukewarm relationship to the Jewish faith after the occupation of the Republic by the Nazis, where some died, others ended up in Auschwitz.

DIED doc. PhDr. SLAVOMIL VENCL, DrSc., SSPE HONORARY MEMBER (Page 93)

Docent Slavomil Vencl was one of the SSPE members without whom the activities of our association would not have been fulfilled. His four publications on ex-libris, New Year's cards and occasional graphics have filled up a brilliant gap in the history of Czech applied graphic art, the origins of which date back more than 100 years. Through his four wonderful publications, the Czech art lovers became acquainted with graphic art, which had previously remained only in the seclusion of our federal collecting activity. Certainly, it was above all his love for Czech art that supported him in his tireless work. What was unknown, buried in institutional and private collections, has been largely presented to the general public in his books with a wealth of reproduced artifacts and encyclopedic data over the past twenty years. Honor his memory!

Milan Bouda. THE LAST STOPPING OF VÍTAZOSLAV CHRENKO (Page 96)

Vítázoslav Chrenko died after a serious illness on 8th August 2019 in Hlohovec and left after him 150 bookplates created in linocut. He was born on February 2, 1952 in Trnava and spent his childhood in Hlohovec, from where he also went on to study at the Pedagogical Faculty of Constantine Philosopher University in Nitra. He completed his teaching practice only shortly before taking up employment at the Correctional Facility in Leopoldov, where he worked as a pedagogical worker. He often attended the studio of his father Viktor Chrenko (1921–2010), a prominent Slovak artist, creator of bookplates and founder of the international children's competition in the creation of the bookplate in Hlohovec. After his death, he took full charge of the chairman of this competition, but also head of creative workshops for selected laureates.

DIED MUDr. Vladimír SERVUS (Page 99)

We were surprised by the sad news that on 21 August 2019 at the age of 81 years died SSPE member MUDr. Vladimír Servus of Šternberg. He was an internist doctor at Šternberk Hospital. He graduated from the Medical Faculty of Palacký University in Olomouc in 1961. He became a member of the SSPE in 1981. We regularly met with him at SSPE Congresses. For his high ascetic figure, he was unmistakable. He and his wife took part in organizing the SSPE Congress in 1984 in Olomouc and subsequently in 1987 and 1990. He also helped organize regular exchange meetings in Olomouc in May. In addition to bookplates, he also collected free graphics and bibliophiles; he was a member of the Club of Friends of Fine Arts, the Association of Czech Bibliophiles, the Club of Friends of Hollar and the Club of Friends of the New Group.

PUBLICATIONS (Page 101)

MAGAZINES (Page 101)

SSPE COMMITTEE REPORTS (Page 104)

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