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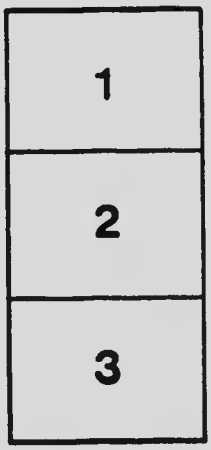

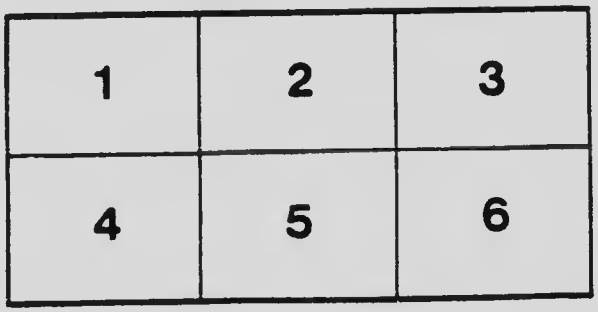

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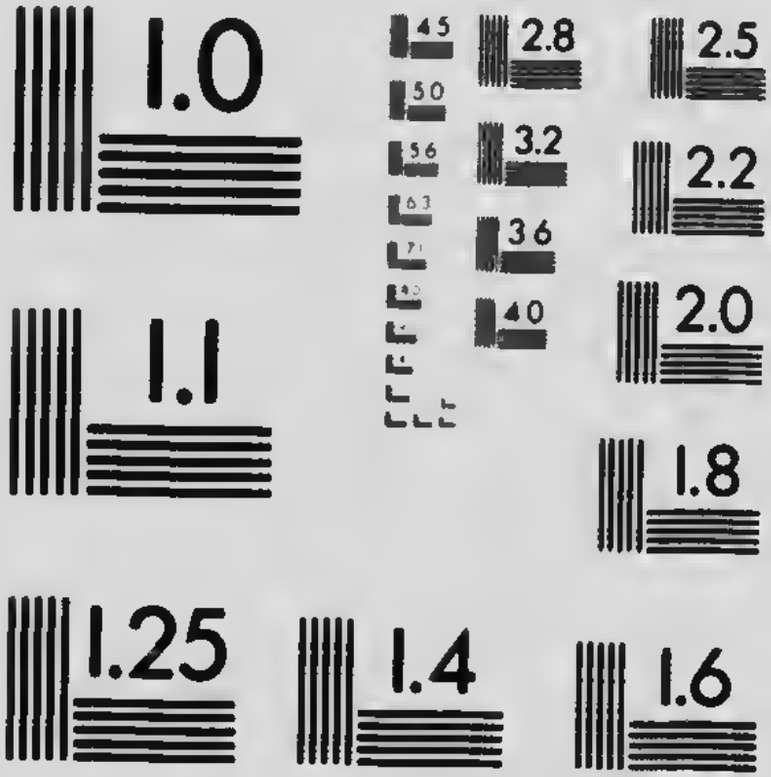

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ON

102

ONE HUNDRED BOOK PLATES

902

ONE HUNDRED BOOK PLATES

ENGRAVED ON WOOD BY THOMAS MORING

TORONTO
THE MUSSON BOOK COMPANY
LIMITED

CONTENTS

Introduction on the Art of Engraving Book Plates on Wood - - - - - - - - Page i

List of Plates with Descriptive Notes - - - „ xi

Examples of Book Plates Engraved on Wood and Printed Direct from the Blocks - - Plates 1-100

INTRODUCTION

THE great interest now taken in Book Plates has produced a taste for good work in the way of designing and engraving, and has caused a revulsion against the poor, stilted, and meaningless heraldry which has done duty for the marks of ownership affixed by collectors in modern times to even the priceless gems of the bibliophile.

There has been a tendency on the part of modern collectors to look with scorn on the obtrusiveness of the elaborate and personal Book Plate, and this to a certain extent may be pardoned, as it shows that their great love and appreciation for the inside or contents of the book is so

jealously guarded that anything which would detract from the main feature is looked upon with feelings of alarm. Although this is quite reasonable, it should be borne in mind that the same argument applies to the taste for elaborate and distinctly appropriate bindings which is so prevalent at the present day. We find also that the early book collectors—who are not to be despised as models—did not by any means look upon the "garnishing" of their choice books, with either fine bindings or quaint and artistic Book Plates, as of too little importance to deserve their careful thought and attention.

Dealing more particularly with the class of design for which the wood-block is most suitable and to which we have entirely devoted this volume, it is noticeable that the Germans not only were the first to adopt elaborate designs, both in this style and in the more finished style of the copper plate, but that the artistic qualities of their Book Plates, even from the very earliest examples, are far ahead of those of any other country. Considerable controversy has taken place as to the cause of this pre-eminence, but the teutonic vigour of character

has no doubt a great deal to do with the readiness to appreciate fine work, while the great number of small princely courts each vying with the others in their desire to have the very best, both of books in their library and of labels to show the taste of their respective owner, created a demand which attracted and developed the talents of some of the finest minor masters of the time. In the search for good examples it is therefore only natural that we should turn to the older German Book Plates, and the majority of the examples in this book are founded upon the excellent work of Dürer and his contemporaries.

Another source of inspiration for this class of design must not be overlooked, and that is the trade marks and colophons of the early printers. These are exceedingly interesting, both from the artistic sense of proportion in their design, and also from the quaint and ingenious symbolism introduced. The marks of Aldus, Wynkyn de Worde, and others of a simple nature are well-known, but those of some of the more obscure printers are little known save to the bibliopher, but are, nevertheless, of great value from an artistic standpoint.

The character of the Wood Block is distinctly appropriate to the treatment of what may be termed the masculine school of heraldic drawing, and which is exceedingly refreshing when one is tired of the finicky and laboured work of the conventional "coach-painter" school of heraldic draughtsmanship. The nature of the designs need not be confined to heraldry, and, as will be seen from many examples in the following pages, considerable success can be obtained in the treatment of monograms and other personal emblems, and where expense is an item and simplicity a necessity, the adoption of the Wood Block can be strongly recommended. To those whose tastes lead them to admire the more finished and delicate treatment of the Copper Plate, the Wood Block with its heavy lines and bold effect does not appeal, and of course there is a great deal to say for the more refined treatment which was dealt with more fully in the companion volume.

Unfortunately the cheapness of what is known as the "line" process of photographic reproduction has produced a large amount of extremely fatuous work, which is termed by the so-called artistic periodicals "design." The drawings for

this process work, of which one sees so many, are made in spare hours by amateurs, and the very cheapness with which the technical part of the reproduction is carried out has a deteriorating effect upon these well-meaning but exceedingly ill-equipped artists. A notable point—one might almost call it the main feature—in these designs seems to be the alarming flood of black ink, which does not even find its natural level, but spreads with a delightfully unscientific disregard of physical laws over the skies, rivers, mountains, seas, and woods (and *such* woods!) which do duty for the background of the attenuated figures and leafless trees which so often form the main composition. In pointing out this peculiarity we do not wish by any means to under-rate the artistic value of large spaces of black, and with heraldic designs these, by a skilled hand, can be most appropriately introduced with great effect. I have specially in my mind the very fine plate by Dürer, of Hector Poemer, dated 1521, which is illustrated in most of the books dealing with Book Plates. Here the sable tincture in the arms is rendered by a solid black which relieves the design in a very effective way, and many other plates could be mentioned of

Dürer and his school, where the same advantage is taken of the prevailing tincture of sable in the arms. The same treatment has been adopted in Plates 5, 10, 11, and others, which follow. Another ingenious method of covering space has been adopted by the competitors for prizes in the magazines above referred to, and that is the introduction of three plants or flowers with long stalks which meander down the plate in all sorts of impossible curves; and no doubt owing to the number of changes which can be rung on the same idea by the slight alteration of the curves or by adopting a different flower, leaf or plant, this "design" is of constant occurrence, and often is successful in carrying off a prize or obtaining "honourable mention."

Without dealing more in controversial matters in connection with Book Plate designing and its history, I will pass on to a point which has occupied the minds of most Book Plate designers even from the early days of the Renaissance, and that is as to whether it is permissible to introduce colour into Book Plates. Dr. O. von Heinemann, in his book on the Ex Libris Collection at Wolfenbüttel, gives

an illustration of a coloured Book Plate made for George von Podiebrad, King of Bohemia, which dates from the 15th century. Here the colours used are only those of the tinctures of the arms and the yellow representing gold on the crown, which surmounts the shield. The effect is rich, and we do not see any reason why tinctured heraldry should not have its place in Book Plates. We have given two examples of Book Plates printed in two colours, red and black, independent of the heraldic tinctures, and this has rather a good effect (see Plates 35 and 88). The use of these aids to the effect of the design, however, needs very great judgment and care, as the tendency is to depend for the effect on the colour rather than on the design itself, which should be the feature upon which the beauty of the Book Plate should alone rest. The result of the carrying of this colour decoration too far can be seen in Plate 50 of Dr. Heinemann's Book, referred to above, where the colour work, although beautifully done, is so elaborate that the lines of the design are entirely lost, and one gets simply the same kind of decorative effect that is obtained from a Turkey carpet.

With regard to the expense of designing and engraving Book Plates, one word of warning is necessary. If an elaborate plate is beyond the means of the owner of a library, on no account must resort be had to the saving effected by poor work and cheap production. Rather we would urge a simple printed name label than a badly designed ornate Book Plate. To anyone who has the slightest pretence to the possession of a library, the small expense of a simple design and the necessary Wood Block for reproducing it is a small item, and probably would not exceed the value of even a single one of his cherished volumes. Examples will be found of extremely simple and inexpensive blocks in the following pages, which nevertheless have a great deal of character and afford constant pleasure, while for those whose purses can stand a larger drain upon them, the more elaborate designs are equally suitable.

Another point in favour of the Wood Block is the exceedingly effective appearance the Labels have when pasted on the inside of the covers of the books, especially when marbled or other ornamental paper is used, as is the case with the majority of bindings. On the other hand, the Copper Plate print in the

same position does not always seem quite appropriate. There is no doubt, however, that in *itself* the Copper Plate is better, and when expense is no object, it should be preferred.

As so many books are available on the history of Book Plates, it is unnecessary to discuss at length the different styles of designing and engraving; we will therefore leave the following examples to speak for themselves as representing work of a modern artist, who has founded his style largely upon the examples of the best early periods.

A. M.

PUBLISHERS' NOTE.

The thanks of the Publishers are due to all the owners of Book Plates who have so kindly lent their blocks for this book, and also for the kindly interest which they have taken in the work.

LIST OF PLATES

WITH DESCRIPTIVE NOTES

Plate 1

Fine Heraldic Book Plate, with supporters, of Lord Melville.

Plate 2

Book Plate of Hugh Morrison Davies, Esq. Gothic shelves, arms, and motto.

Plate 3

A fine heraldic block of Elizabethan flavour, designed by the owner, G. F. Bodley, Esq. The mantling has a particularly rich effect.

PLATE 4

Armorial block of Andrew George Medwin, Esq.

PLATE 5

Fine armorial block, with supporters, of Earl Egerton of Tatton. Note the solid black of the background.

PLATE 6

Armorial Book Plate with arabesque border. The background, being powdered with white dots on black, has a rich effect.

PLATE 7

Armorial design with ribbon, introducing oak branch.

PLATE 8

Boldly treated crest and helmet. This illustrates the treatment of the mediæval heralds in their rendering of crests.

PLATE 9

A good example of unconventional treatment for library interior.

PLATE 10

Book Plate with arms of E. R. J. Gambier Howe, Esq.

PLATE 11

Ex Libris design with monogram on shield, and coronet.

PLATE 12

Fine circular Ex Libris with arms, and legend in border, *Ex Bibliotheca Wilhelmi van Eys, Amstelodam.*

PLATE 13

A simple effective block of monogram, heart, and motto.

PLATE 14

Armorial block of Capt. Rudolph F. Siegel, with emblem of ship.

PLATE 15

Rich armorial design. Joseph Crawhall Chapman, Esq.

PLATE 16

Armorial Ex Libris of S. B. Bamford, Esq., Hawthornden Manor, Uttoxeter.

PLATE 17

Book Plate in the form of a mediæval seal. Arms on a shield supported by an angel, within a cusped border. Legend in border, *Bibliotheca Coll. S. Benedicti apud Fort Augustus.*

PLATE 18

Armorial block with motto. Alexander H. Turnbull, Esq.

PLATE 19

Armorial Book Plate of P. Duguid, Esq.

PLATE 20

Book Plate in form of seal of Woolhampton College. Example of ecclesiastical treatment.

PLATE 21

Monogram *Ex Libris.* The Rev. A. E. Kinch.

PLATE 22

Quaintly arranged heraldic design. W. Balfour Stewart, Esq.

PLATE 23

Heraldic Book Plate of F. A. Blaydes, Esq.

PLATE 24

Heraldic block with monogram. J. T. Withers, Esq.

PLATE 25

Quaint heraldic design. Frederick Silver, Esq.

PLATE 26

Heraldic block with curious treatment of the mantling.

PLATE 27

Book Plate of G. E. Godart, Esq., with monogram on shield, suspended from an oak branch.

PLATE 28

Fine heraldic block of Henry Bowlby, Esq.

PLATE 29

Heraldic Book Plate of Samuel Edwards, Esq., introducing monogram.

PLATE 30

Simple monogram Book Plate, H.C.S.

PLATE 31

Fine heraldic block with monogram. Name in border.

PLATE 32

Fine heraldic Book Plate of the late Rev. Dr. Woodward, of St. Mary's, Montrose. Note the introduction of the national emblems.

PLATE 33

Heraldic Book Plate, with monogram on shield.

PLATE 34

Circular Book Plate of the Very Rev. Canon White.

PLATE 35

Symbolic Book Plate in red and black, designed by the owner, L. F. Salzmann, Esq.

PLATE 36

Heraldic block of Robert Hovenden, Esq., F.S.A., dated 1874, introducing monogram.

PLATE 37

Book Plate of John Norbury, Esq. Monogram.

PLATE 38

Pictorial Design. A. H. Wilson, Esq.

PLATE 39

Heraldic Book Plate of David Murray, Esq., dated 1875, introducing monogram. Note the vigorous treatment of the crest.

PLATE 40

Heraldic Book Plate with monogram. Name in scroll which forms a border. Charles Henry Bayley, Esq.

PLATE 41

Simple monogram *Ex Libris*, G.P.N.

PLATE 42

Heraldic Book Plate with monogram of Edward Langley, Esq.

PLATE 43

Quaintly treated heraldic design of Frederic Ouvry, Esq.

PLATE 44

Simple monogram block, A.J.P.

PLATE 45

Monogram with arms.

PLATE 46

Simple Heraldic Block. E. M. Allen, Esq.

PLATE 47

Monogram with arms and motto.

PLATE 48

Book Plate with monogram and heart with figure and scroll.

PLATE 49

Heraldic *Ex Libris*, openly treated.

PLATE 50

Heraldic Book Plate.

PLATE 51

Heraldic block with arms and archbishop's hat.

PLATE 52

Masonic Book Plate in gothic style.

PLATE 53

Masonic Book Plate with black background.

PLATE 54

Ex Libris of Samuel Knight, Esq., Architect.

PLATE 55

Heraldic Book Plate in seal form.

PLATE 56

Simple oval monogram H. S. M. J.

PLATE 57

Arms and monogram of Henry Peckitt, Esq.

PLATE 58

Vesica-shaped block with monogram R.C.H. A vigorous design.

PLATE 59

Book Plate with arms, etc., helmet and lambrequin.

PLATE 60

Heraldic *Ex Libris*. Dr. W. H. Flower.

PLATE 61

Antique treatment of Armorial Book Plate.

PLATE 62

Quaint Book Plate of name in the form of monogram, "Ross," and coronet. Motto in border.

PLATE 63

Simple and vigorous monogram K.E.M.

PLATE 64

Wood block with solid background, monogram J.H.S.M.

PLATE 65

Small square *Ex Libris* of monogram E.B.H.

PLATE 66

Elaborate design introducing monogram, crest, arms and motto. Name in ribbon:—Alberti A. Wood.

PLATE 67

Quaint design of monogram C.G.N. and coronet. Motto in border.

PLATE 68

Emblematic Book Plate. Truth opening the doors of Knowledge.

PLATE 69

An interesting heraldic Book Plate, with quarterings. Herbert Robertson, Esq., M.P.

PLATE 70

Monogram on shield suspended from an oak branch. *Ex Libris E. J. Ravenscroft.* A typical "printer's mark" design.

PLATE 71

Effective heraldic block of H. P. Cholmeley, Esq.

PLATE 72

Heraldic Book Plate with the arms marshalled on two shields. H. B. F. Knight, of the Inner Temple, Esq.

PLATE 73

Monogram on shield suspended from a tree. Thomas Newman, Esq.

PLATE 74

Fine block introducing arms and monogram, A. G. Snelgrove, Esq. This plate is interesting as containing the "*et Amicorum*" so frequently found in the Book Plates of the old collectors.

PLATE 75

Ex Libris of John Wyatt, Esq. Armorial.

PLATE 76

Small monogram in lozenge, H.M.

PLATE 77

A neat and effective block introducing arms, monogram and device.

PLATE 78

Heraldic design with flowing mantling of William M. Ingle, Esq.

PLATE 79

Book Plate of Rev. John Bone, with ecclesiastical hat. Gothic seal design.

PLATE 80

A neat conventional heraldic block.

PLATE 81

Emblematic *Ex Libris* of the Rev. John Houghton Steele.

PLATE 82

Printer's-Mark Design. Wm. L. Alexander.

PLATE 83

Masonic Book Plate introducing craft emblems, with monogram H.S.

PLATE 84

Armorial Book Plate with archbishop's hat and cross.

PLATE 85

Heraldic design representing a gothic seal, with ribbon attached.

PLATE 86

Small monogram block J.H.S.

PLATE 87

A good example of a Pictorial Book Plate.

PLATE 88

Monogram on shield suspended from an oak branch. Note the addition of red referred to in the Introduction.

PLATE 89

Ex Libris of W. H. Carpenter, Esq., with monogram in centre.

PLATE 90

Gothic Book Plate with arms, insignia, and letter M.

PLATE 91

Monogram on shield suspended from tree, F.M. No surrounding border.

PLATE 92

Circular heraldic block with priest's hat. Very Rev. Canon White.

PLATE 93

Heraldic Book Plate of W. W. Hardwike, M.D.

PLATE 94

Small monogram R.T.P.

PLATE 95

Simple monogram A.G.M.

PLATE 96

Quaint heraldic Book Plate of the Rev. S. Baring Gould.

PLATE 97

Monogram and oak branch design. W. B. Houghton, M.D.

PLATE 98

Heraldic Book Plate with arms in oval shield. Note the solid treatment of the *sable* charges.

PLATE 99

Heraldic *Ex Libris* of Gilbert Ellis, Esq., introducing monogram.

PLATE 100

Quaint monogram T.R.P.

PLATE I

PLATE 2

PLATE 3

QUARTA PERENNIS ERIT.
George Frederick Bodley of
Bridgefoot in the County of Bucks
Esqr.

PLATE 4

PLATE 5

PLATE 6

PLATE 7

PLATE 8

PLATE 9

PLATE 10

PLATE II

PLATE 12

PLATE 13

PLATE 14

PLATE 15

PLATE 16

E·LIBRIS
Dum
recus
securus
S. B. BAMFORD,
HAUTHORNDEN MANOR,
UTTOXETER.

PLATE 17

E

PLATE 18

PLATE 19

PLATE 20

Sigillum Officialis Curiae Lichfeldensis apud Woolhampton

PLATE 21

PLATE 22

PLATE 23

PLATE 24

PLATE 25

F

PLATE 26

PLATE 27

MICROCOPY RESOLUTION TEST CHART

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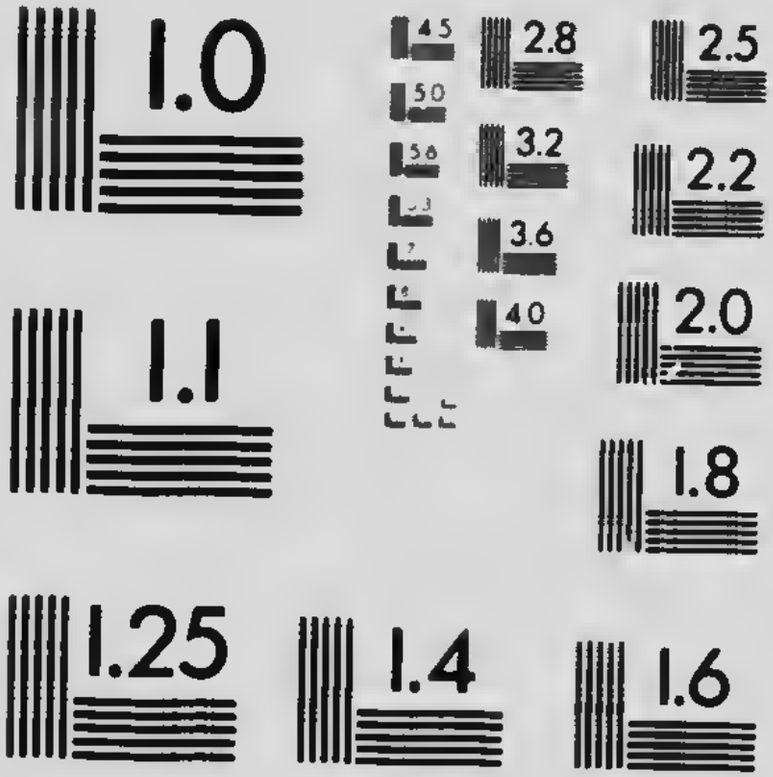

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PLATE 28

PLATE 29

PLATE 30

PLATE 31

PLATE 32

hierus: fr: rap
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PLATE 33

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PLATE 34

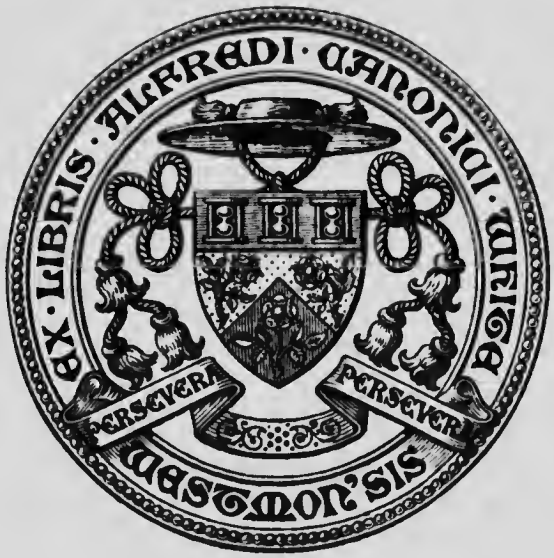
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PLATE 35

PLATE 36

PLATE 37

PLATE 38

PLATE 39

I LATE 40

PLATE 41

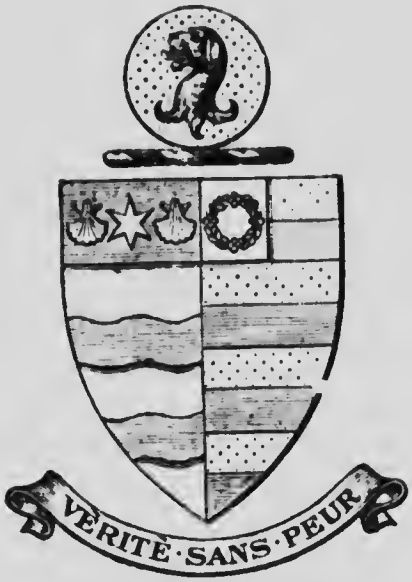
PLATE 42

PLATE 43

PLATE 44

PLATE 45

PLATE 46



Evans Mynde Allen

PLATE 47

PLATE 48

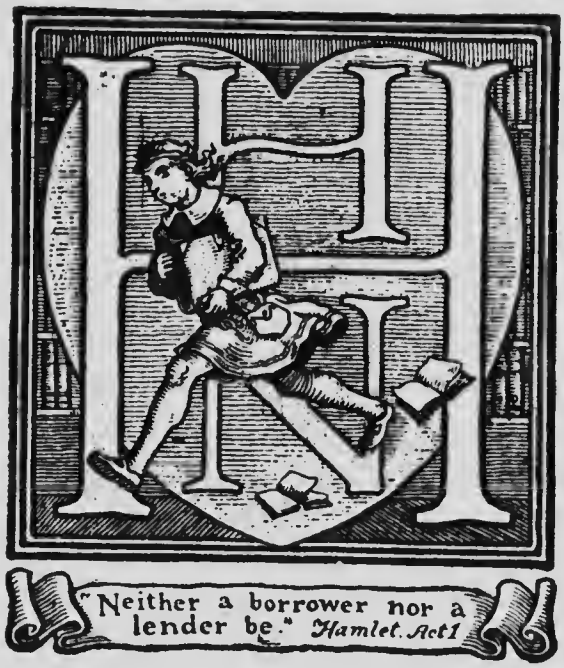


PLATE 49

I

PLATE 50

PLATE 51

PLATE 52

PLATE 53

PLATE 54

SIGILLVM·ROBERTI·DE·WALTHAM·ARCHIEPISCOPI·CANTVARIENSIS

PLATE 55

PLATE 56

PLATE 57

PLATE 58

PLATE 59

PLATE 60

PLATE 61

PLATE 62

PLATE 63

PLATE 64

PLATE 65

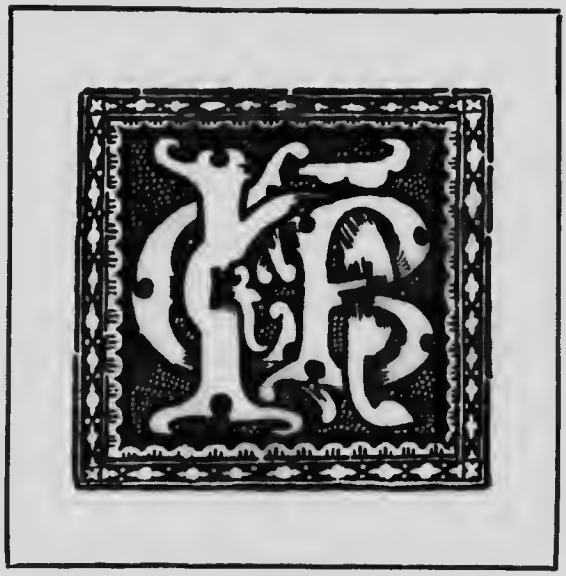


PLATE 66

S·IOANNIS
E
LIBRIS
PRO FIDE
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WOOD
CAEC·LANI·
HERGOL·
ANGL·
ORD·

PLATE 67

0

PLATE 68

PLATE 69

RAMIS
MICAT
RADIX
HERBERTUS ROBERTSON
CASTELLUM HUNTINCTONIENS
E COLL: MAGD: OXON: ET HOSP: LINCOLN:
ET HELENA ALEXANDRINA MELIAN
UXOR EJUS ALEX: DURDIN FILIA NAT: MAX: ET COHÆR:

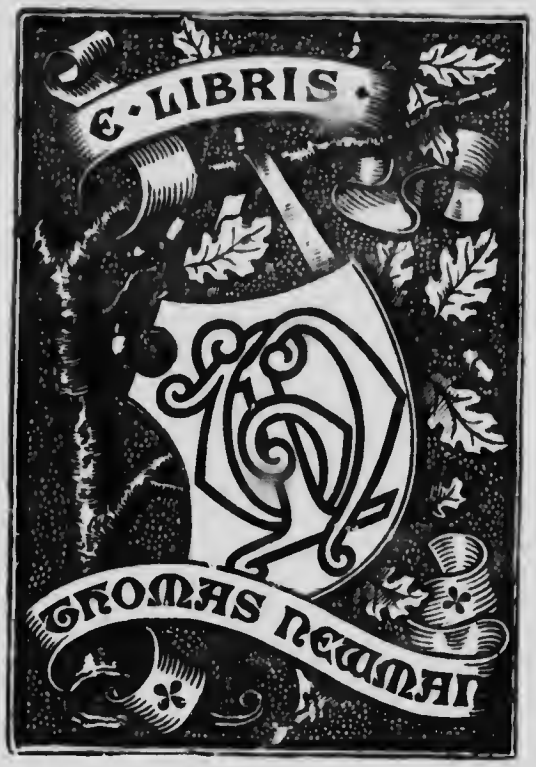
PLATE 70

PLATE 71

PLATE 72

JE N'OVBLY JAMAY
HVBERT. BILLINGHVRST,
FINLAY. KNIGHT
INNER TEMPLE

PLATE 73

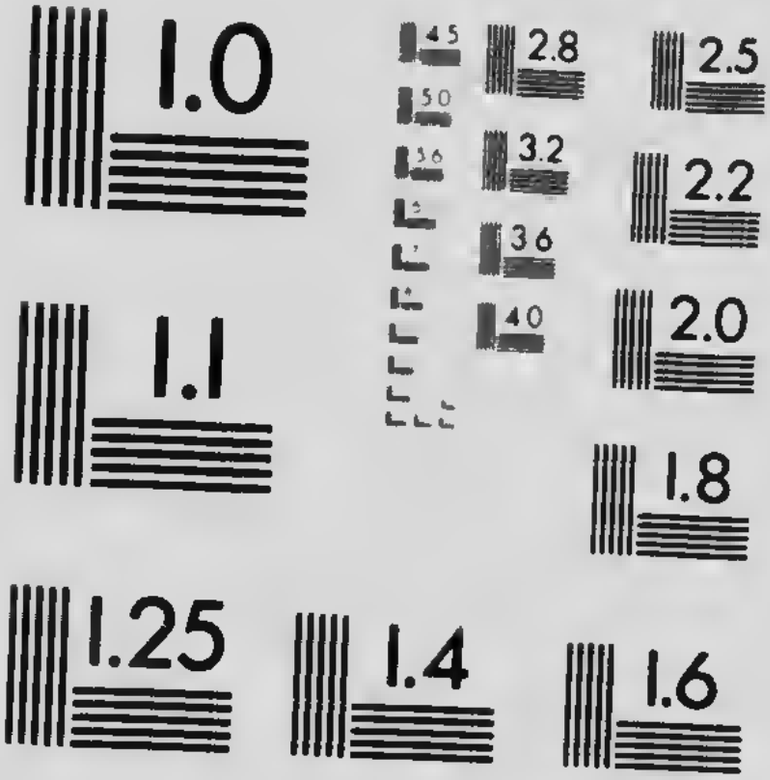


M

PLATE 74

MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 2



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(716) 288 - 5989 Fax

PLATE 75

PLATE 76

PLATE 77

PLATE 78

PLATE 79

PLATE 80

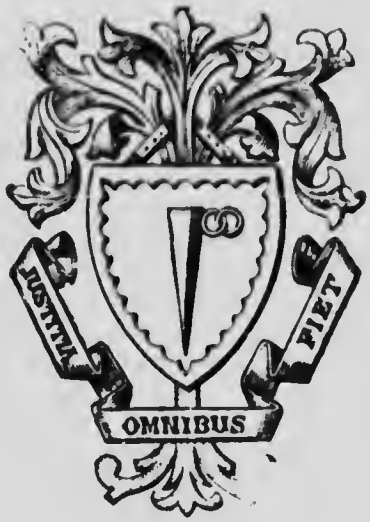

PLATE 81

N

PLATE 82

PLATE 83

PLATE 84

PLATE 85

PLATE 86

PLATE 87

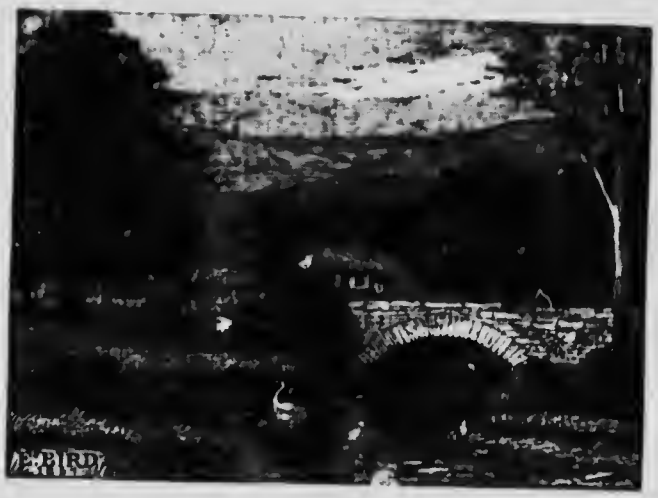

PLATE 88

PLATE 89

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PLATE 90

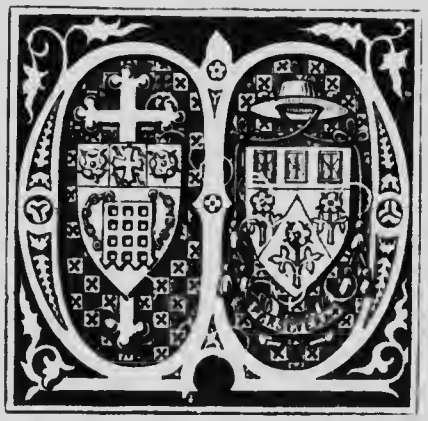

PLATE 91

PLATE 92

PLATE 93

Wm Wright Hardwicke. M. D.

PLATE 94

PLATE 95

PLATE 96

PLATE 97

PLATE 98

PLATE 99

PLATE 100