

THE BOOKPLATE ANNUAL FOR 1922

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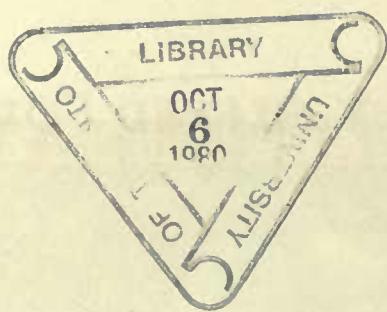
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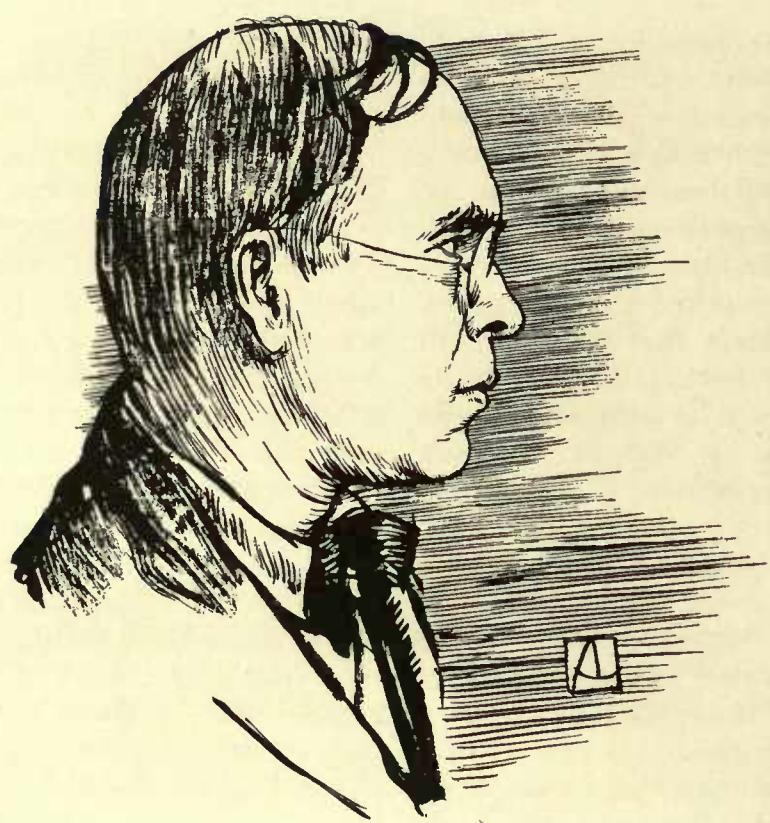
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Edition limited to five hundred copies





THE CHIAROSCURO BOOKPLATES OF ALLEN LEWIS

BY GARDNER TEALL

When Hilprand Brandenburg of Biberach hit upon the happy device of marking those books which he presented to the Carthusian monastery of Buxheim with a hand-colored, woodcut printed label bearing his arms he originated, or at least gave impetus to a fashion which has held the interest of booklovers for more than four hundred and fifty years, and it is quite unlikely that the time will ever come when the bookplate will lose its hold on the affections of those to whom books are precious things, or when it will ever cease to command the interest of printlovers as well.

Quite aside from their association interest, bookplates form an index to the progress of graphic art from the Sixteenth century to the present day, and because this is so, it seems curious that so few bookplates should have been engraved in chiaroscuro, a genre so admirably fitted to their purpose. One turns, therefore, with especial interest to the woodcut bookplates designed, engraved and printed by an American artist, Allen Lewis, wherein chiaroscuro has been employed so successfully. For the moment let us take note of this particular style of engraving.

Not long after Erhard Ratdolt of Augsburg set up his printing shop in Venice in 1476 and took into partnership 'Bernardus pictor,' also of Augsburg, and 'Petrus loslein' of Langenzenn, he produced some of the most beautiful woodcut books to be found in extant specimens of the early Italian press. Among these books was John of Holywood's

Sphaera Mundi (edition of 1485) with diagrams printed in color,—black, red and olive, which appear to be the earliest examples we have of book illustrations printed in color. This work led to the development of color-printing; establishing, as it did, the possibility of accurate registry necessary for the desired color effects in printing. Ratdolt returned to Augsburg and there printed the *Brixen Missal* in 1496, a work which marked a further step in color-printing. In Wittenberg Lucas Cranach the Elder was experimenting with color woodcuts as early as 1507, as we may see in his *Saint George on Horseback*, in the British Museum Print Room collection, a print in black and gold on paper tinted blue. Such prints by Lucas Cranach were quickly followed by the still more ingenious ones by Hans Burgkmair of Augsburg; for in his *Saint George* and in his *Portrait of the Emperor Maximilian*, Burgkmair dispensed with the block which Cranach employed to print white, obtaining the white of his high lights by cutting away parts of the tint block to permit the white paper to show through, thus rendering white ink unnecessary. Also Burgkmair's use of tint blocks did away with the necessity of tinting the paper by hand, as in Lucas Cranach's first method. These innovations, however, may have been due to Jost de Negker, Burgkmair's block engraver, instead of to Burgkmair himself. In nearly all of the German chiaroscuro color work a great deal of dependence was placed on the printing in

black from a key block, although such a woodcut in color as Burgkmair's *Death and the Lovers*, (engraved in 1510), makes slighter use of black, and much of its structural drawing was printed in color, thus more nearly approaching the Italian practice. Indeed, Burgkmair's *Portrait of Joannes Baumgärtner*, (engraved in 1512), does not employ black at all, but is printed from three super-imposed woodblocks in color. However, Kristeller remarks that such attempts at wood-cutting in several colors, going beyond the imitation of pen-drawing on tinted paper, with high lights put on, were quite isolated in Germany. In *Masters of Wood-engraving*, W. J. Linton says: 'Of chiaroscuro we have two kinds; the first drawn with a pen in outlines and cross-hatchings with high lights in white on a tint, done in two printings; the second without lines, altogether done with a brush, in three or four or more shades of one color, the first of these shades or tints furnishing the strongest shadows, the last supplying the lightest tint with the whites, or high lights.' German work represents the first kind of chiaroscuro and Italian work the second kind, generally speaking.

While the invention of chiaroscuro woodcuts was, for many years, claimed by the Italians, we have seen that the pure chiaroscuro printing of the second kind, as described by Linton, had, in truth, a northern origin. However, to this genre of woodblock printing, the Italian name of *chiaroscuro* was given, a word made up of the Italian terms for bright (*chiaro*) and dark (*oscuro*), derived from the Latin *clarus* and *obscurus* and indicating balanced light and shade.

Ugo da Carpi (1460?-1523), an Italian artist who possessed great ingenuity and unusual powers of invention, turned his attention to the discovery of some method of reproducing drawings in color, though it is possible that he was aware of the experi-

ments that preceded his own. July 24, 1516, we find this enthusiast of fifty-six petitioning the Signoria of Venice for protection from piratical imitators, and claiming the process of the 'new mode of printing *chiaro et scuro*' as his own invention. This Ugo da Carpi, says Vasari, although a mediocre painter, was nevertheless a man of most subtle wit in strange and fanciful inventions. 'He it was,' Vasari tells us, 'who first attempted, and that with the happiest result, to work with two blocks, one of which he used for hatching the shadows, in the manner of a copper-plate, and with the other he made the tint of colour, cutting deeply with strokes of the engraving, and leaving the lights so bright, that when the impression was pulled off they appeared to have been brightened with lead-white. Having succeeded in this, Ugo took heart, and attempted to make prints with woodblocks of three tints. The first gave the shadow; the second, which was lighter in tone, made the middle tint, and the third, cut deeply, gave the higher lights of the ground and left the white of the paper.'

The earliest dated Italian chiaroscuro prints, as yet discovered, are Ugo da Carpi's *Death of Ananias*, first state (Bartsch 27), a print in three colors, and this artist's *Aeneas and Anchises*, (Bartsch 12), both from designs by Raphael. Vasari, however, states that Ugo da Carpi's two-block chiaroscuro print, *The Sibyl*, after the design by Raphael, was Ugo's first chiaroscuro. This is, more likely than not, correct.

As Ugo's petition to the Signoria indicates, his work in chiaroscuro immediately had many imitators and followers. Among the latter were Antonio da Trento and Nicolo Vicentino, who worked during the first half of the Sixteenth century; Andrea Andreani, a chiaroscuro engraver who also bought blocks from other chiaroscuro engravers and unblushingly added to them his own initials, (just as did Geoffroy Tory, after purchas-



EX LIBRIS

THEO. & BERTHA
OBERMEYER

ing the *Hercules* blocks from Vavassori, add his own initials on republishing them). Then we have Coriolano, Boldrini, Scolari, Vavassori and the Sixteenth century artists whom we know only by their initials, F L M, and N D B. To Count Zanetti must be given the credit of bringing about the Eighteenth century revival of chiaroscuro printing; and some less important artists, including the engravers who produced anonymous chiaroscuro prints such as the *Venus Lamenting the Death of Adonis*, a design after Luca Cambiasi, and the *Jason*, a three-block chiaroscuro after a design by Parmigiano, whose drawings were admirably suited to chiaroscuro reproduction.

In the northern countries the art of chiaroscuro continued to flourish, as witnessed by the work of Baldung, Goltzius and others, but in the Seventeenth century copper-plate chiaroscuro printing superseded chiaroscuro woodcuts in popularity. Although these chiaroscuro copper-plates were often both beautiful and technically remarkable they do not particularly concern us here. Finally, there were the very beautiful chiaroscuro prints produced by the combination of copper-plate engraving, etching and aquatint key-plates, with the tints worked out by printing underlaying tints from woodblocks on which the high lights were cut out, as in the important works by Nicholas Le Sueur in collaboration with the Comte de Caylus, for whose etched designs Le Sueur supplied the chiaroscuro woodblocks for the colors.

In Eighteenth century wood-engraving we find an interesting figure in John Baptist Jackson, an Englishman, (born in 1701), whose *Essay on the Invention of Engraving and Printing in Chiaroscuro* (1754), illustrated with plates in chiaroscuro, is of great rarity. In 1726 he went to Paris where he worked for J. M. Papillon, whose *Traité de la Gravure*, likewise a rare book, also contains successive impressions from wood-

blocks in color. From Paris Jackson went to Rome and thence to Venice, where Pasquali published a collection of twenty-four of his chiaroscuro woodcuts on eighteen sheets in large folio under the title of *Titiani Vecelii: Pauli Caliarii: Jacobi Robusti: et Jacobi de Ponte; Opera Selectiora, a Joanne Baptista Jackson* (1745). Jackson returned to England about this time, settling in Battersea, where his chiaroscuro prints had led to the establishment of the first manufactory of paper wall-hangings. Aside from their inspiring the printing of wallpaper, Jackson's chiaroscuros appear to have made little or no impression upon the printers of the day, and from 1754 we have no further record of him. Jackson's chiaroscuro work, which had not the intrinsic merit of that of his predecessors, was carried out in blocks of enormous size, and the chief merit it possessed was that it had suggested the practicability of pictorial wall-papers. However, he remains an important figure in the history of color-printing from wood blocks.

The Nineteenth century witnessed the remarkable development of color-printing with which we are all familiar. The invention of lithography and of photographic processes made broad avenues of the trails blazed by the early chiaroscuro woodcut artists. Art and imagination, and technical skill to present both, have not been lacking in the color work of our own time, but the mechanical processes on which, at times, we place too great a dependence for our own good, can never seem to present to us the living thing that we find in the work of the artist's own hand. Authorities on the graphic arts may remind us that Jost de Negker did no more than cut the blocks bearing Burgkmair's designs, and that he may, therefore, be compared to a machine. However that may be, he was a *human* machine at least, and I can not but think it counted for much as against

many of the products of this age of mechanical machinery.

The intimate quality to be found in the chiaroscuro and other woodcut bookplates of Allen Lewis, a quality which seems to connect them to the soul of the artist undiluted by all the intermediary things that to-day so often come in between the artist's conception and the opportunity of the public to judge it, is one which, it seems to me, is due to the artist's completely producing his bookplates; himself designing, engraving and printing them, with the exception of a few early blocks printed by a New York printer, and some knowledge of earlier efforts in chiaroscuro, which I have attempted to suggest in the introductory outline. Their history will, I think, enhance the appreciation of the work of modern chiaroscuro engravers, few though these are.

The bookplates by Allen Lewis seem informed with the spirit of the early Italian engravers, those masters of chiaroscuro in whom too little interest appears to have been shown in later years. There is something of the Renaissance breathing in Allen Lewis's bookplates, something which must, I think, partly have come through a sympathetic appreciation of the drawings of the old masters, although Allen Lewis's work is too original to be considered imitative, even though reminiscent of the *spirit* of early design. A woodcut bookplate by Allen Lewis does not need to be signed to be recognized as a work from his hand. I do not know to what extent this artist is familiar with the chiaroscuro prints of the early masters of wood-engraving, but if old Andrea Andreani were to come back among us, I have not the least doubt but that he would feel honored to add his own initials to one of Allen Lewis's blocks, were he fortunate enough to get hold of one!

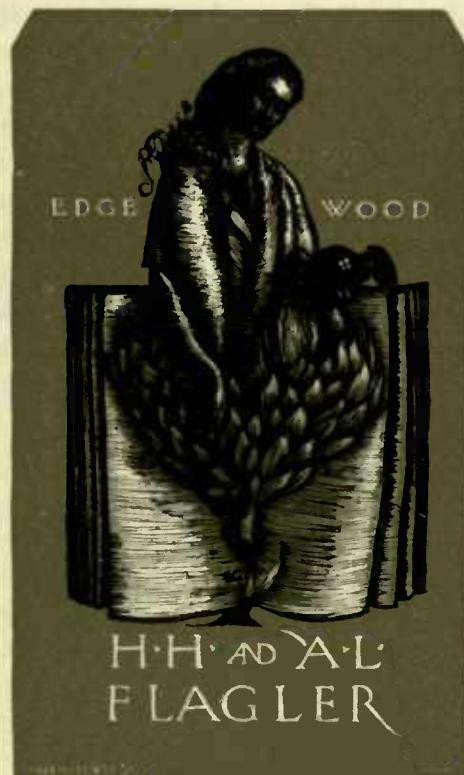
In France P. E. Vibert, A. Thévenin, Tony Beltrand, Auguste Lepère and others

have produced remarkable chiaroscuro woodcuts; in England we have fine chiaroscuro woodcuts by Lucien Pissarro, Charles Shannon, Frank Brangwyn, William Nicholson and other artists; A. de Karolis in Italy upholds tradition in his remarkably fine chiaroscuro work to which he imparts originality; Hans Thoma, Franz Naager, Otto Seitz, Albert Weisgerber and Joseph Sattler have produced important chiaroscuro work in Germany, and in America, Rudolph Ruzicka's chiaroscuro woodcuts stand as one of the achievements in modern wood-engraving, as do those by Gustave Baumann. It is interesting to note that the chiaroscuro woodcut bookplates of Allen Lewis not only hold their own in this goodly company, but have the refreshing beauty and simplicity of primroses, in contrast to the more gorgeous blossoms of peony and zinnia, or the exotic buds of tuberose and camellia.

Allen Lewis's first essays at bookplate designing were five lithographs experimentally made for Hamilton Easter Field of Brooklyn about 1899. Later he etched to order a bookplate for a physician (name not known) and one for William M. Ivins, Jr. The Ivins plate was lost before more than a few proofs were pulled from it. On Lewis's return to America in 1902, he turned particular attention to wood-engraving in chiaroscuro, and made a sixth bookplate for Mr Field, this time a woodcut. Lewis had already experimented a bit with linoleum cuts, and with a set of wood-engraving tools and blocks which he had had by him for some years, but until 1902 he had not, I believe, engraved a bookplate. Thereafter an occasional chiaroscuro woodcut bookplate came from his hand, as leisure might permit, but the great pains Lewis has taken in the printing of his wood-blocks—(and no one who has *not* tried his hand at registering chiaroscuro blocks can have any idea of the time it takes to produce satisfactory plates!)—made demands upon

It is not unusual for a man to be successful in business right out of college, and he may be given an initial advantage, but it is not unusual for a man to be successful in business later in life, especially if he has a good education and a determined wife, and he may be successful in business even if he has a wife who is not determined, or if he has a good education and little drive. Determination and drive are important, but success is not just about having a good education and a good wife.

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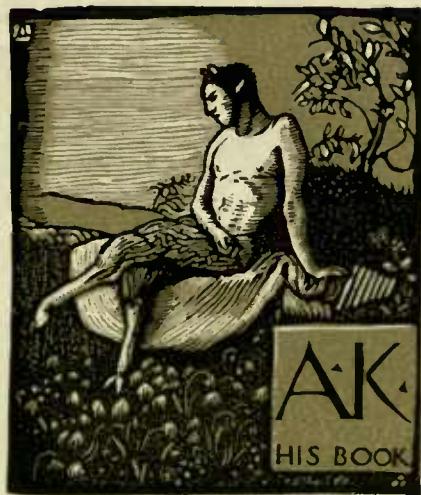
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his time too great for a prolific output, since so much of his time was then, as it is now, devoted to etching, in which art Lewis has achieved success. Allen Lewis was the first president of the Brooklyn Etcher's Society and is a member of all of the important societies of etchers. Lewis was born in Mobile, Alabama, and lived in Buffalo from 1891 to 1893 where he studied art under George B. Bridgman, the painter. In Paris he continued his studies for two more years at the Beaux-Arts under Gérôme, and exhibited on different occasions at the Salon and at the Paris Exposition of 1900. The work Lewis has accomplished shows that his student days were spent to advantage, and if they were years of hard work, much happiness came into them, as he himself declares.

The work of Allen Lewis has unquestionably enriched the art of the bookplate in America, and we should be grateful to this artist for reminding us of the delightful

genre of chiaroscuro, which he introduces in so many of his woodcut bookplates. Only Sattler, so far as I know, has, besides Allen Lewis, given so much attention to chiaroscuro woodcut bookplates, and while Sattler's are as Teutonic as they are ingenious, Allen Lewis's are little pledges to the spirit of the Renaissance, clothed with his own originality. In passing, one may call attention to Lewis's work as an illustrator, for he has contributed the woodcut illustrations and decorations to the following volumes: *Divers Proverbs* by Nathan Bailey, (Yale University Press); *Journeys to Bagdad* by Charles S. Brooks, (Yale University Press); *Osru* by Justine Stearns, and a privately issued biography from the Columbia University Press. The frontispiece to *Osru* was from two blocks in color, brown and blue. Like the early chiaroscuro designers, Lewis mainly employs soft browns, bistre, sepia, olive and brownish reds in printing his blocks.





STURGE MOORE'S BOOKPLATES

BY ALEXANDER J. FINBERG

'Perhaps when dealing with the graphic arts one should rather speak of great character than great thoughts,' wrote Mr Sturge Moore in his thoughtful and stimulating book on Albert Dürer. He went on to point out that Dürer's engravings are characterized by a 'sparsity of intellectual creativeness', 'so many are there of which either the occasion or the conception is altogether trivial when compared with the grandiose aspect of the composition or the impeccable mechanical performance.' Dürer's mind we know was 'constantly exercised upon and around great thoughts,' so that he approached even trivial and uninspiring subjects with a dignity and an austerity which were 'carried over from some precedent hour of spiritual elevation.'

These remarks on Dürer's engravings strike me as useful now that I sit down to write a few remarks on Mr Sturge Moore's bookplates. A bookplate is a comparatively trivial occasion for the exercise of an artist's powers. The simplest description of a bookplate is a label expressing ownership. It sets out in the first place to say something which can hardly be described as deeply significant, nor can it be said to be directly connected with any very profound emotion. 'This book belongs to Mr A. B., or to Mrs or Miss C.'; in itself this is not a 'great thought'. Yet Sturge Moore's bookplates have a grandeur and dignity of aspect and character which contrasts rather forcibly with the triviality of their immediate purpose.

I am well aware that the distinction between subject and treatment is a very dan-

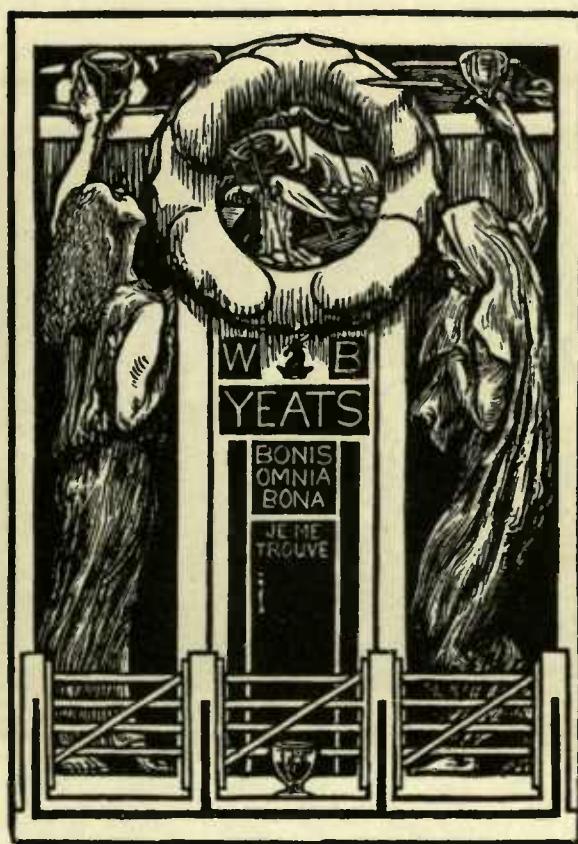
gerous one for an art critic to use. In less competent hands than those of Mr Sturge Moore it has led to all kinds of absurd blunders. In all fine art it is impossible to separate treatment from subject. A work of art is its whole self. In this respect art is like the poet's conception of nature; 'she has neither husk nor kernel,' said Goethe, 'she shows her all in every part.' The subject, say, of Turner's *Fighting Temeraire* is a great deal more than an old battle-ship being tugged to the broker's yard. Yet every writer on this subject tells us that Clarkson Stanfield generously gave Turner this subject. But the picture itself tells us ever so much more than Stanfield could have seen. It gives us Turner's thoughts and feelings not only about the old battle-ship, but upon human life and destiny. The great character of the work is in the treatment, and it belongs just as much to the artist as to the subject. The subject of a picture is strictly its whole content. What people carelessly call the subject is merely the immediate purpose or occasion; the treatment is supposed to be something contingent or superfluous, like the architecture which Lowell's friend thought he would add to his house after it was built. It is because so much confusion is created by a careless use of the distinction between subject and treatment that I was careful just now to speak of the immediate purpose of a bookplate rather than of its subject.

The content of every bookplate which is a work of art is, of course, much more than an intimation of ownership. This bare pur-

VERITAS SINE TIMORE



WILLIAM A PYE



OMNE TULIT PUNCTUM QUI MISCUIT UTILE DULCI.



EX LIBRIS GEORGE HARRY MILSTED.

pose is always expanded by the artist in one direction or another. In the delightful bookplate by Mr E. H. New published in the third number of *The Bookplate Chronicle*, he gives us in his own inimitable way a representation of the home of the owner of the book. Other artists give us a portrait of the owner; others his coat-of-arms, telling us of his family and position in the world; others praise books in general and the delights of literature. And all of them, so far as they are artists, make their work grateful to the eye and gracious and precious to the imagination.

Sturge Moore's way of individualizing each bookplate he produces is to connect it with the character of the owner by making it express some favourite thought, symbol, or occupation. Miss Downs is evidently fond of acting, dancing and music. The myth of Leda and the Swan has deeply impressed Mr A. G. B. Russell's imagination. Mr W. S. Kennedy's favourite phrase is *A chacun son infini*. In these bookplates the meaning is obvious. In other examples the connexion between the literary ideas and the designs is not so obvious. The artist has been good enough to inform me that the phoenix in Mrs Murray Baillie's plate is surrounded by the two plants, mentioned somewhere by D'Annunzio, that have different leaves and different modes of growth, and which only flower when their roots chance to meet underground; when that happens they each blossom into precisely similar flowers. Mr W. B. Yeats' bookplate represents his favourite symbol, a candle in a boat adrift in a stormy sea. This is shown surrounded by the mystic Rose sculptured in stone, with figures representing youth and age on either side. Mrs Yeats' bookplate is founded on a sign connected with her nativity. It represents the wrath of God freeing the Soul (symbolized by a Unieorn) from Pride. I am sure that

the artist could give me a very beautiful and subtle explanation of the connexion between the mottoes chosen by Mr William A. Pye and by Mr Harry Milsted and the designs by which they are illustrated. But if he has ever explained these to me I have forgotten the details. I fancy I can see some connexion between the search for truth and the action of digging in Mr Pye's bookplate, but my prosaic mind is baffled in its attempts to link up the black and white horses and the gallant ships with Horace's well-known tag.

I can quite imagine that the very subtlety and elusiveness of the play of fancy in these designs endears them to their owners, because it gives them a kind of privacy or even sanctity. But this private meaning is only a kind of secondary quality in these designs. I find that the designs I love best are those I least understand. But I do not like them because I fail to understand them. Only, the 'understanding them' seems rather a trivial thing. It is quite enough for me to feel that the artist understood what he was doing; and I know that because his hand would have faltered and his sense of design would have failed him had not these shapes been full of meaning to him. As a mere arrangement of lines and of dark and light I find Mr Milsted's bookplate thrilling and delightful. There is perhaps only one weak passage in it; the line of the bank comes awkwardly with the belly of the black horse. But Mr Campbell Dodgson's bookplate seems to me as nearly perfect in its own way as any work can be. It is my favourite among all Sturge Moore's bookplates. The cunning way in which the surfaces are diversified, the play of white line with black line, and the way each part derives half its interest and beauty from its surroundings, make it a source of never-ending delight. Yet it is something more than mere decoration. The pattern is too subtle, too intricate, not to have been controlled by the meaning. So that



GEORGE

YEATS



though I have forgotten the meaning I divine its presence and rejoice in it on faith. The lettering and ornamental frame designed by Lucien Pissarro, as used for his Eragny Press, have been employed in both the Dodgson and Milsted bookplates.

And in all art perhaps that is nearly all we want. Even if the work contains great thoughts, they cannot be expressed as thoughts. They must appear in sensuous form; we must feel them in what we see, in the meaning-laden line, the expressive mass or pattern. It is therefore better, as Moore

has said, not to look for great thoughts in pictorial art. But all Sturge Moore's designs have the indubitable marks of greatness of character. They have a grandeur and austerity of aspect which can only come from a mind 'constantly exercised upon and around great thoughts.' Within their narrow but wisely chosen limits the craftsmanship is well-nigh perfect, and behind them one feels the movement of the mind and heart of a real poet, and the creative energy of a soul rightly tempered and attuned.





By Frank G. House
CERTIFICATE OF AWARD
SEVENTH ANNUAL EXHIBITION

THE SEVENTH ANNUAL EXHIBITION OF CONTEMPORARY BOOKPLATES

The Seventh Annual Exhibition of Contemporary Bookplates is comprised of two hundred and twenty-two designs for bookplates by seventy-five artists. As usual all entries have been limited to designs completed during the preceding year, 1921 for this exhibit. This exhibit includes a greater number of entries than any of its predecessors.

Mr Charles B. Falls, the well-known poster artist who is a prominent New York designer and illustrator, and who is president of the Guild of Free-Lance Artists, and Mr Frederick W. Goudy, the typographical expert who is an author and decorative designer of note, and who is president of the American Institute of Graphic Arts, served with Mr William Edgar Fisher, the bookplate designer of note who is president of the American Bookplate Society, as a Jury of Awards.

The judges awarded Certificates of Merit to Mr Frank G. House, of London, for the personal design for *Eunice Migham*; to Mr Carl S. Junge, of Oak Park, for the *Homer Goble* design for a child; to Mr Edmund H. Garrett, of Boston, for the portrait design for the *Stevens Memorial Library*; to Mr A. G. Law Samson, of Edinburgh, for the armorial design for *Harry Beauchamp Douglas Baird*; to Mr. Henry J. Haley, of London, for the institutional design for the *British Antique Dealers Association*; and a special award to Mr Oscar T. Blackburn, of Minneapolis, for an unusual design, the *Perkins*.

Certificates of Honorable Mention were awarded as follows: for personal designs; to Mr Carl S. Junge for the *William Nathan Hurlbut*, to Mr Ismael Smith for the *Evelyn Schmoll*, to Mr J. J. Lankes for the *Edee Bartlett Lankes*, and to Mr Paul Flury for the *Lina Vogel*. Certificate of Honorable Mention for a design for a child to Mr L. H. R. Hess for the *Jack Lucas*; for a portrait design to Mr Edmund H. Garrett for the *Graves Memorial Library*; for armorial designs, to Mr Graham Johnston for the *Montague Grant Wilkinson*, and to Prof. Ernest F. Detterer for the *J. Clarkson Miller*; for institutional designs, to Miss Ethel G. Hoyle for the *Concord High School Library* and to the Rev. Arthur Howard Noll for the *Vassar College Library*.

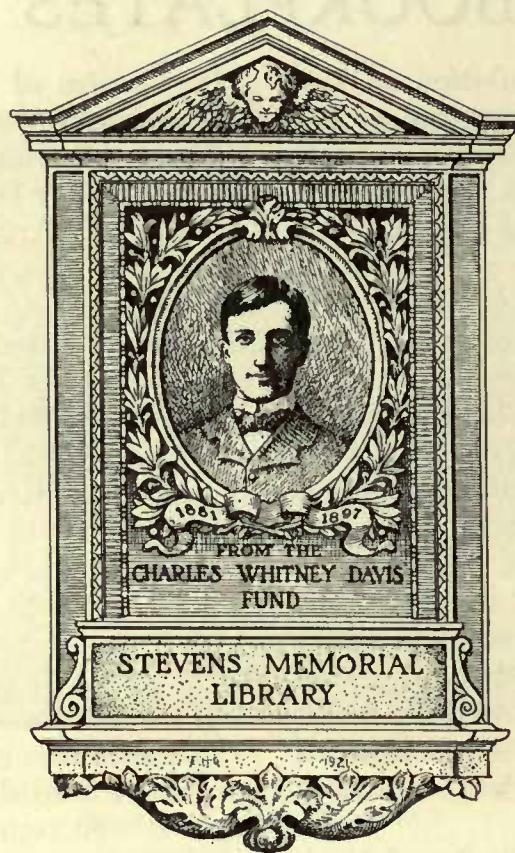
The exhibit comprises an unusually large number of English and foreign entries. Belgium is well represented, in some cases by color-etchings, and there are particularly fine selections by Rassenfosse, Flury and Ubbelohde. The *Seventh Annual Exhibition* was first shown at the National Arts Club in New York and is now being shown in various cities throughout the United States.

A catalogue of the exhibition follows:

Aikman, Walter M.
Lewis, Frederick & Mary

Alexander, W. W.
Murphy, Joseph J.

Anderson, Frank Hartley
Anderson, Frank Hartley
Manning, Warren H.



By Edmund H. Garrett

CERTIFICATE OF AWARD
SEVENTH ANNUAL EXHIBITION

Babcock, Dean
Rocky Mountain National Park
Thompson, Ruth Londoner

Barry, Edith C. (Engraved by A. N. Macdonald)
Barry, Charles Dummer
Bodman, Edward W.

Bird, E. B.
Downing, Agnes
Hanson, E. Irving
Isenberg, Max
Lorenz, Frieda Kracht
Pratt, Dorothy D.
Pratt, Eliot D.
Pratt, Jr., George D.
Pratt, Sherman
Technology Club of New York

Blackburn, Oscar T.
Perkins
Smith, Junius Penny

Blank, F. C.
Beth's Book
GMP
Purchase, Marjorie R.

Block, Maurice
Nash, Edward Watrous

Bouvier, H.
Mason, William Smith

Brettell, G. A.
Strahan, George V.

Capon, Charles R.
Kittredge, Edward Holmes

Carcano, Mary Callet
ABCDE

Chamberlain, Julian I.
Pratt, Walter Merriam

Chambers, Jay
Bonte, Charles Howard
Butler, Henry F.

Child, V. L.
Child, V. L.

Davies, Jean W.
Gill, Norman Gossage

Detterer, Ernst F.
Miller, J. Clarkson

Engler, Arthur
Chapin, Roy Dikeman, Inez Tiedeman
Gilmour, William Pegram
Lambert, Mary Robinson
Rutgers College

Evans, John W.
Townley, Rev. Frank M.

Fisher, William Edgar
Pack, Arthur Newton

Flury, Paul
Buser, Hans
Cannmann, Jean B.
Distelbarth
Flury, S.
Heller, Anni
Lang, Mathilde
Morel-Vischer, Elisabeth
Reinle, El M.
Stickelberger, E.
Vogel, Lina

French, Thomas E. (Engraved by A. N. Macdonald)
French, Janet
French, Thomas Ewing
Meeker, Claude
Ohio State University, Pomerene Collection

Fuller, George W.
Downs, George A.
Genevieve's book
Spokane Public Library

Garrett, Edmund H.
Graves Memorial Library, Louis T.
Rich, Edgar & Louise
Stevens Memorial Library
Stockton, Howard
White, Jr., Joseph Nelson

Haley, Henry J.
British Antique Dealers Association

Harding, Dorothy S.
Bartow, Howard Key
Fairbanks, Stephen
Thayer, William Roscoe

Harrod, Stanley
Dorman, Nancy
Fowler, Harry Alfred
Harrod, Stanley
Harrod, Stanley
Montreal, Bank of
Terrell, Evelyn Mason

Hedley, Mary B.
MBH

Hess, L. H. R.
Lucas, Ann Elizabeth
Lucas, Jack

Hewett, Ainslie
Frantz, Juliette
Knott, Ruth Jones
Roach, Sallie Bird Wilson

Hill, Sara B.
Beebe, William
Hunt, Alfred Mortimer



By Henry J. Haley

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THE SEVENTH ANNUAL EXHIBITION

35

Hopson, William F.

Cole, Robert Williams
Daughters of 1812
EBH
Godard, George Seymour
Hopson, W. F.
Lawson McGhee Library, McClung Collection
Lewis, George R.
Merrow, Paul Gurley

House, F. G.

Cox, George Trenchard
Migham, Eunice
Pearce, James Townsend

Hoyle, Ethel G.

Concord High School Library

Johnston, Graham

Don, Dorothea
Douglas, W. C.
Haig, Douglas, The Earl
Horne of Stirke, Baron
Wilkinson, Montagu Grant

Jones, Jessie B.

Dupre, George Buckwell

Junge, Carl S.

Deane, Ruthven
Fieldings, The
Goble, Homer
Hurlbut, William Nathan
McCormick, Robert R.
Meyers, Dudley Cameron
Sheldon, Eleanor
Ward, Lutio

Lankes, J. J.

Jacobs, Sophie Yarnall
Lankes, Edeo Bartlett
O'Neil, Harry J.
Stone, Wilbur Macey
Sehwanekamp, W. J.

Levoz, Berthe

ABCDE

Lord, J. C.

Daniell, Henry Charles Nugent

Maas, Edmund W.

Mass, Edmund W.

Macdonald, A. N.

Culverhouse, Charles S.
Erstein, Benedict
Luke, Adam Keith
McCaskie, Florence
Vondermuhll, George A.
Wilbur, James Benjamin

Maier, Louis de

HB

LM

Riza-Rangabe, Penelope

Massonet, A.

ABCDE

Nelson, Harold

Moss, W.
Tapping, Charles B.

Noll, Arthur Howard

DeSaussure, Louis McPherson
DuBoso Memorial Church
Goodwin, Ellen Thomas
Graves, Eva Bronson
Hinton, Harold B. & Eva R.
Horton, Elizabeth Rivers
Russell, Philip Winfred
Sturzerman, Adolph
Vassar College Library
Viehe, Henry
Vineyard, Nancy Preston
Wilcox, Alice Wilson
Williams, Paul Frederick

Oldham, E. W.

Colborne, Ulric
Gordon, William
HHB
Rogers, H.
Steel, Wilson
Vivian, Arthur Pendarves
Willan, Jane E.

Palmstrom, Philip O.

Sandhill Farm-Life School

Pauer-Arlau

Radin, Herman T.

Pearson, Ralph M.

Burlin, Natalie Curtis
Cranmer, Jean & George
Hale, William Gardner
Osborn, Chase S.
Tough, John Sloan

Pissarro, Lucien

Orovida, C.

Poole, H. Nelson

Fiske, Helen
Smith, Hugh Harold

Quittelier, Henri

Vauthier, Emile

Rassenfosse, Armand

Radin, Allan Irwin

Rels, Armand

Barbanson, Georges

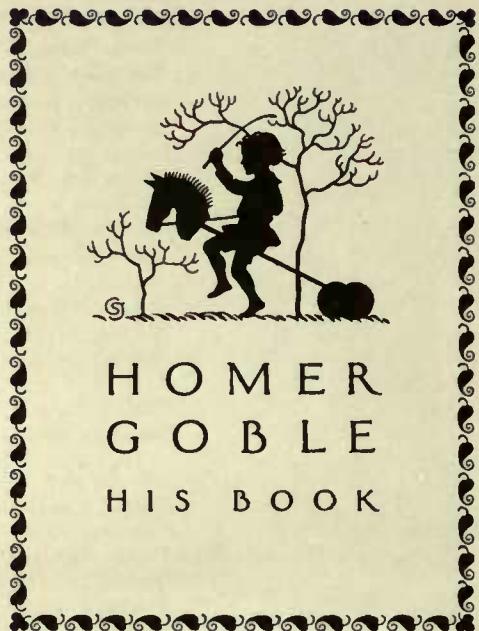
GB

Hallet, Max

Louvain Ex-libris Memento

Reusel, Magda Van

ABCDE



By Carl S. Junge
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THE SEVENTH ANNUAL EXHIBITION

37

Rodo, Ludovic
Pareau, Marcel

Samson, A. G. Law
Baird, Harry Beauchamp Douglas
Crane, Francis James
Haws, George W.
MacIlraith, William MacLaren

Sigart, Marthe
ABCDE

Smith, Ismael
Albeniz, Isaac
Arriaza, Aurora
Gayangos, Juan Riaño
Graham, Walter B.
Granados, Enric
Kane, Joseph Nathan (2 designs)
Schmoll, Evelyn

Smith, Sidney L.
Howe Library
Leo, John Thomas
Malden Public Library
Smith, Harry Worcester

Stone, Pauline
Netcher, Ethel
Peloubet, Maurice Edward

Stuyvaert, Victor
ABCDE

Sutherland, John R.
MSW
Nightingale, Charles T.
South African Native College

Tielemans, Emile H.
Conrardy, C.
CP
Desmet, F. Vanderspigel
Fondeville, Anna
Gaby
Garra, E.
Janssens, J.

JVE
Opizzoni, Conte L. A. Ratti
Parys, Van
Seoufnaire, Fernande
WT

Titz, Louis
Titz, Constance
Van den Fontyne, George
Van den Fontyne, Madeleine

Todd, George
Bathurst, Ian

Ubbelohde, Otto
Hosbach, Edith Virginia
Hosbach, Horace Rockwell
Hosbach, Jano Brookmire
Hosbach, J. T. A. (2 designs)
Hosbach, Norman Renda
Hosstetter, Julius Mann
Radin, Dr Herman T.
Woods, Ralph & Anne

Wall, Bernhardt
Markham, Edwin

Waller, Pickford
Gray, Alice M.
Marzetti, Eustace
Parton, Muriel A.
Ridley, Basil W.
Ridley, Frida
Waller, Sybil (2 designs)

Wheeler, Cleora
Wheeler, Cleora Clark

Wolseley, Viscountess
Shontz, Russell Melvin
Wolseley, Viscountess

Wood, Scout Cornet
Troop 43 Library

Younger, Jane
Cooper, Walter Roylands



By A. G. Law Samson

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SEVENTH ANNUAL EXHIBITION

NOTES ON THE BOOKPLATES

Earl Haig

The bookplate of the Right Honorable Sir Douglas Haig, Earl Haig, Viscount Dawyck and Baron Haig of Bemersyde, K.T., G.C.B., Order of Merit, G.V.O., K.C.I.E., etc., Field Marshal in His Majesty's Army, is purely armorial and reproduces his arms which are blazoned as follows: Quarterly, first and fourth: Azure, a saltire between two mullets in chief and base, and a deerecent and inrecessent in fess argent; a bordure parted per pale argent and sable, charged with three cow's heads cabossed, all counter-changed, for Haig. Second and third: Argent, three cow's heads cabossed sable,

within a bordure engrailed azure, for Veitch of Stewartfield. Crest: a rock proper. Motto: *Tyde what may*. Supporters: Dexter; a bay horse caparisoned, thereon mounted a private of the Seventh (Queen's Own) Hussars, habited, armed and accoutred: Sinister; a bay horse caparisoned, thereon mounted a lancer of the Seventeenth (the Duke of Cambridge's Own) Lancers, habited, armed and accoutred, all proper. The original bookplate is a half-tone reproduction of the achievement with lettering below.

Albert Einstein

Although the bookplate for Albert Einstein was drawn by Erich Büttner in 1917, the present popularity of its owner makes the design of timely interest. The artist has endeavored to present something of the fam-

ous theory of relativity in the design; whether or not he has succeeded may be left to the few who are able to fully grasp it. The bookplate is the one the professor actually uses in his library.

William Beebe

Miss Sara B. Hill has drawn a handsome bookplate for William Beebe, the naturalist, scientist and author; preëminent in his special field of ornithology as shown by the frigate or man-o'-war bird, the highest type for power, speed and endurance in bird flight, at the top of the design, and by its direct antithesis, the curious four-winged creature used as a remarque, known to sci-

tists as the Tetrapteryx, or flying lizard. This bird is an attempt to reconstruct the earliest form of bird flight from the evidence of Mr Beebe's own scientific investigations. The general idea of the bookplate is that of nature as manifested in earth, air and sea. The motto, *Ex-libris ad naturam* (From books to nature), needs no explanation.

A Sporting Bookplate

Sidney L. Smith has made a bookplate for Harry Worcester Smith which the latter

aptly calls 'a bibliography of Smith in sport.' The owner's love of the great out-of-doors

is shown by the wild flowers; his love for fishing, hunting and other sports by appropriate paraphernalia, whilst the scene in the centre is of particular interest. It shows the Champion Steeplechase of 1900 with the owner in the foreground on his mount, 'The Cad,' on which he won the race and the cup shown at

the top of the design. Every detail has some particular significance. The artist is to be congratulated on having achieved a vast amount of interesting detail without a sense of over-crowding, and the owner is to be congratulated on possessing such a fine sporting bookplate.

Chase S. Osborn

Mr Ralph M. Pearson, who etched the *Chase S. Osborn* bookplate, describes it as an attempt to use the subject-matter presented to him by the owner in a partially abstract manner, giving prime importance to the quality of the design rather than to realistic rendering. The artist goes on to say that the owner of a bookplate can have his material used realistically and derive pleasure from recognizing familiar objects, or by

giving freedom to the artist, he can see his familiar subject-matter transformed through the prism of the artist's sensitiveness and ability into a design that is truly the creation of the artist. The treatment of the pine tree in the central panel is typical of the method. The essential forms and relations are preserved, yet each form is simplified and rearranged as demanded by the needs of the design for its own sake.

A Bookplate for Boy Scouts

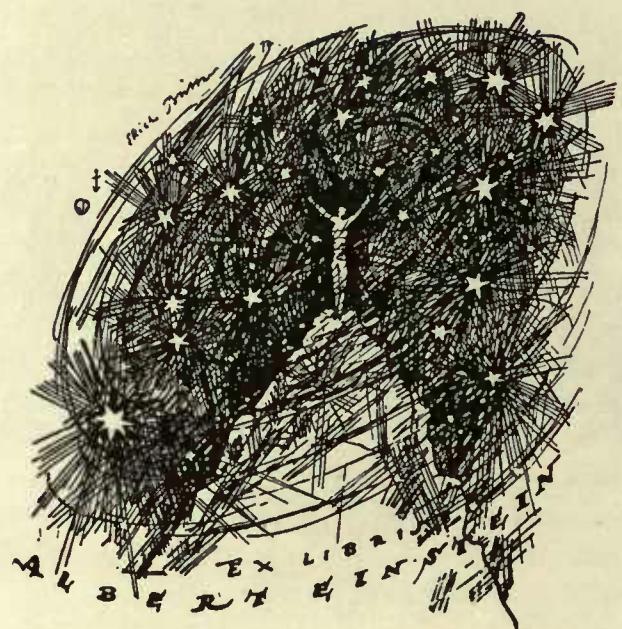
Scout Cornet Wood, age 16, has designed a fine bookplate for his troop, No. 43 of Indianapolis. The design is typical of the high ideals of the Boy Scout movement and is a particularly commendable design, both for utility and as a handsome bookplate. It

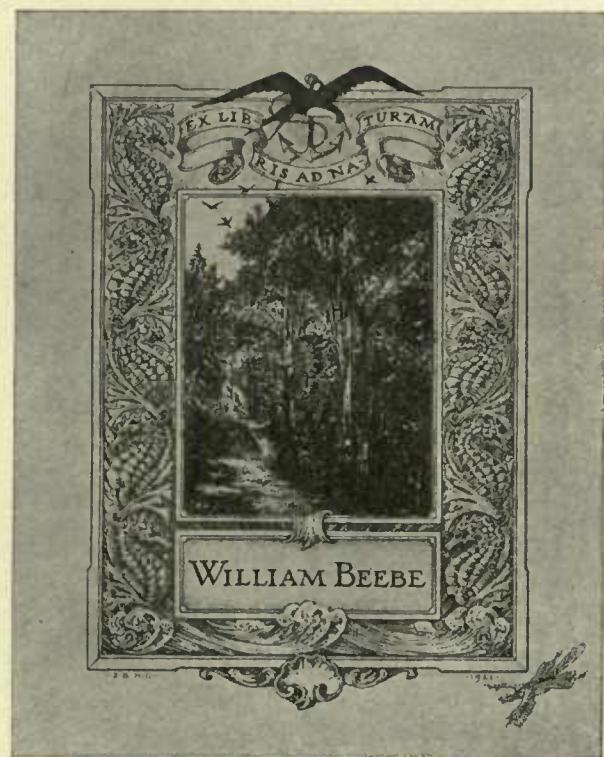
will prove an inspiration for similar organizations throughout the world.

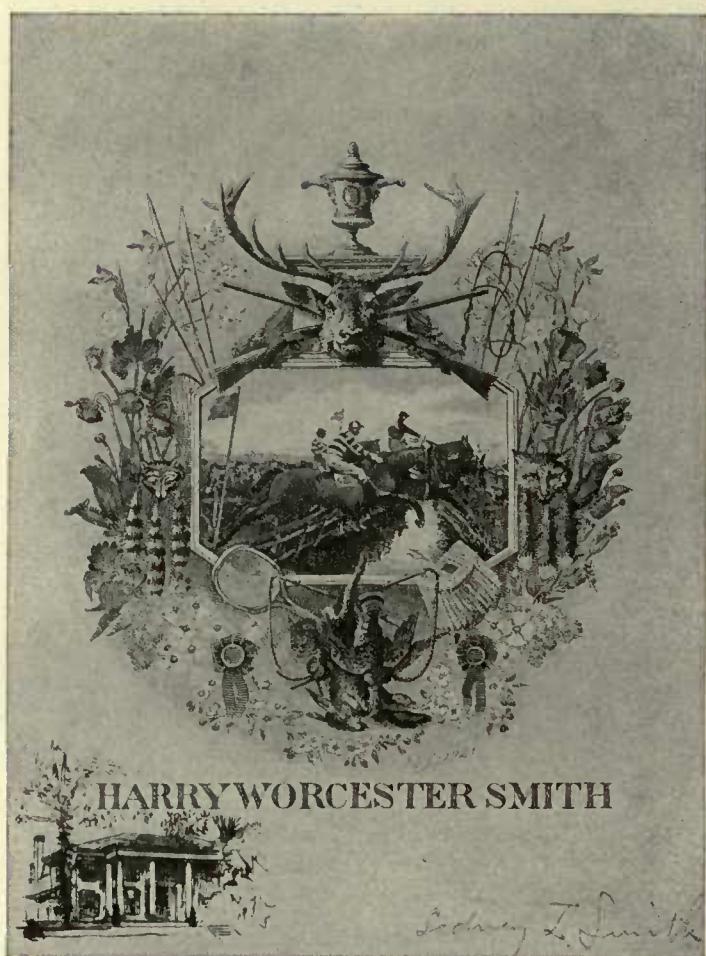
The editor of *The Bookplate Annual for 1922* sincerely thanks the owners of the bookplates, and the artists, for their permission to use the bookplates in this book.



Ex Libris
Douglas, The Earl Haig
of Bemersyde.









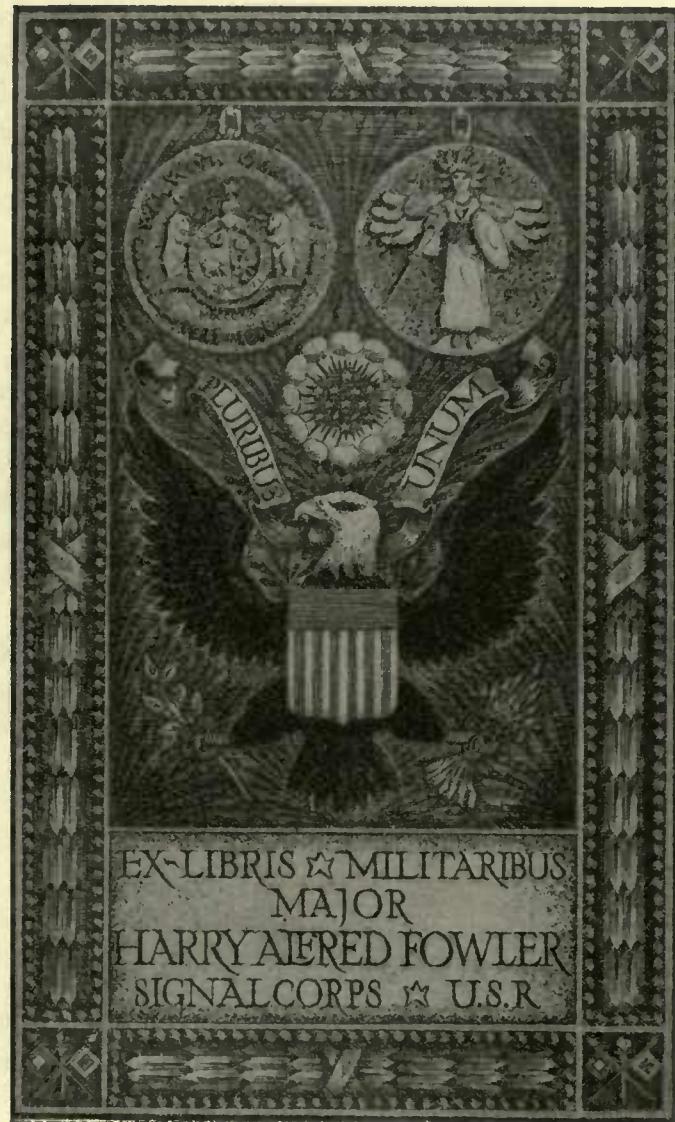


EX-LIBRIS



SOPHIE
YARNALL
JACOBS





A BOOKPLATE EXCHANGE LIST

In our endeavor to make *The Bookplate Annual* useful as well as ornamental, we are presenting a list of collectors who wish to exchange bookplates; with notes concerning the specialties in which they are particularly interested. It is believed that the notes will be found fully self-explanatory. The list follows:

Adkins, Nelson F., 41 Madison Street, Hartford, Connecticut. *Exchanges desired: personal bookplates (modern) and bookplates of educational institutions.*

Alexander, Will W., 116 King Street, West, Toronto, Canada. *Will exchange his own designs, engraved and etched, for any good specimens.*

Anderson, Frank Hartley, 1121 Empire Building, Birmingham, Alabama. *Well designed bookplates, regardless of subject or country. Send list.*

Andreini, J. M., 29 West 75th Street, New York City. *Will exchange Eves for Eve proofs and prints not in his collection.*

Anthony, Mrs Frank D., Knickerbocker Apartments, Albany, New York. *General exchanges; especially interested in bookplates of notable people and their clubs.*

Ayearst, Morley J., 63 Kendal Avenue, Toronto, Canada. *Wants architectural libraries' and architects' bookplates, also bookplates by Eve and von Bayros.*

Baer, Carlyle S., 1719 K Street, N. W., Washington, D. C. *Has bookplates by Bertha Gorst, A.R.E., Arthur Howard Noll, and W. R. A. Hays.*

Bailey, Louis J., 635 Fillmore Street, Gary,

Indiana. *General exchanges; especially interested in ship bookplates.*

Bolton, W. Ernest, 577 Roslyn Avenue, Westmount, Canada. *Will exchange his etched bookplate by Harrod for etched or engraved bookplates.*

Comstock, Dr John A., Southwest Museum, Los Angeles, California. *Will exchange modern bookplates with designers and collectors.*

Cosgrave, Dr Macdowel, 5 Gardiner's Row, Dublin, Ireland. *Especially interested in American pictorials.*

Crawford, Miss Inez M., San Mateo Public Library, San Mateo, California. *General exchanges with emphasis upon authors' bookplates.*

Cutting, Robert, G.P.O. Box 2086, Sydney, Australia. *Will exchange his Sherborn for others by Sherborn and other modern engravers.*

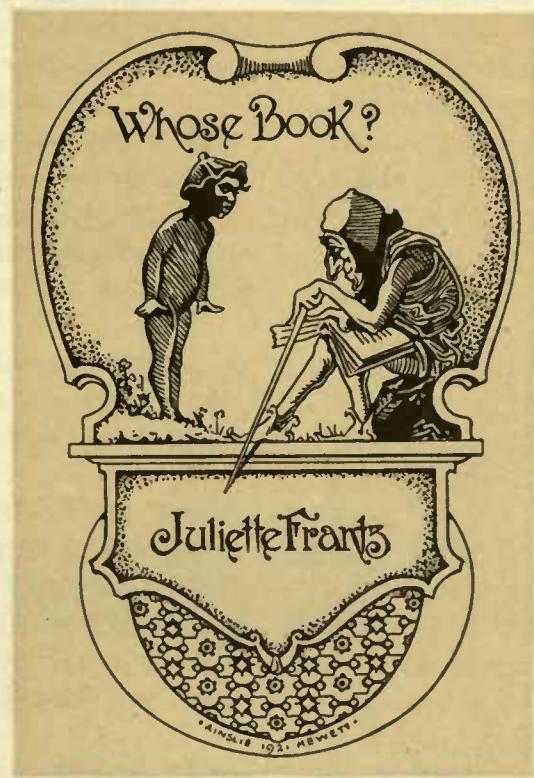
Daniell, Henry, The Spinney, Hatfield, Herts, England. *General exchanges.*

Day, Miss Mary B., 1518 East Marquette Road, Chicago, Illinois. *Especially interested in bookplates of librarians, libraries and authors.*

Dore, Harry E., 2238 Telegraph Avenue, Berkeley, California. *Offers his etched bookplate by Mrs Clute for contemporary etchings and engravings.*

Egbert, Dr Joseph C., Wayne, Pennsylvania. *Offers a copper-plate by Smith, a photogravure and zinc-etching for equal quality.*

Fisher, Justine Mann, 611 West 136th Street, New York City. *Desires general exchanges for her two bookplates by WEF.*



Fisher, William Edgar, 611 West 136th Street, New York City. *Will exchange bookplates by himself for modern ones having artistic merit.*

Foster, T. Henry, Care of John Morrell & Co., Ottumwa, Iowa. *Exchanges his J. W. Spenceley for bookplates by Spenceley, Smith, Sherborn, Hopson and French.*

Fowler, Alfred, 17 Board of Trade, Kansas City, Missouri. *General exchanges.*

Fowler, Mrs Alfred, 3606 Paseo, Kansas City, Missouri. *Particularly interested in bookplates for children.*

Fowler, Miss Emily, 111 Locust Street, Danvers, Massachusetts. *General exchanges.*

Fuller, George W., Public Library, Spokane, Washington. *Has three woodcuts and three pen designs; pictorial bookplates preferred.*

Gihon, G. H., 2709 College Avenue, Berkeley, California. *Offers the Spinello bookplate by Spenceley for French, Spenceley, and Smith.*

Girling, Mrs Winthrop, 753 Bluff Street, Glencoe, Illinois. *General exchanges.*

Godfrey, A. W., Princeton Club, Vanderbilt Avenue & 44th Street, New York City. *Spenceley, French, Smith, Hopson, Macdonald, and Garrett for French and Sherborn.*

Hall, Gilbert E., 706 Hayes Avenue, Fremont, Ohio. *Will exchange etched bookplate by Hopson for good engraved bookplates.*

Harrod, Stanley, 110½ Havelock Street, Toronto, Canada. *Wants bookplates by Eve, Smith, Cameron, von Bayros, Falgas, Broel, Ubbelohde, de Riquer, Titz.*

Hays, William R. A., 30 East Broad Street, Columbus, Ohio. *Will exchange two bookplates by von Bayros for bookplates of similar quality.*

Hosbach, J. T. A., 817 South 58th Street, Philadelphia, Pennsylvania. *Offers thir-*

teen etchings and two engravings by Ubbelohde for etchings and engravings.

Hoyle, Miss Ethel G., Concord, Massachusetts. *Interested in institutional bookplates and out-of-doors bookplates of travelers and mountaineers, etc.*

Knight, D. Allen, 1504 Poplar Street, Philadelphia, Pennsylvania. *Will exchange an engraved bookplate by Dowling for etched or engraved bookplates.*

Licht, George A., 126 East 38th Street, New York City. *General exchanges.*

Lindley, Dr Walter, 821 Pacific Finance Building, Los Angeles, California. *Particularly interested in bookplates that include portraits or homes.*

Lloyd, Mrs Cyrus Decker, 522 Osage Street, Leavenworth, Kansas. *Offers her bookplate by E. B. Bird for general exchanges.*

Loeb, Harold S., Hotel Longacre, 1429 Walnut Street, Philadelphia, Pennsylvania. *Exchanges etched bookplate by Wilm for artistic etched or engraved bookplates only.*

Martin, Miss Lenala A., Susanville, California. *General exchanges.*

Morey, Miss Bertha Graves, 327 West Fourth Street, Ottumwa, Iowa. *Will exchange for bookplates of artists.*

New York State Library School, Albany, New York. *General; Early American; noted artists, E.D.F., etc.; noted owners; N.Y. artists, owners.*

Pannell, Ernest V., 165 Broadway, New York City. *Collects marine and ship designs.*

Perine, Fred A., 1532 West Philadelphia Avenue, Detroit, Michigan. *Personal historical bookplate for general exchanges.*

Pratt, Walter M., 159 Devonshire Street, Boston, Massachusetts. *General exchanges.*

Prescott, Winward, P. O. Box 3066, Boston,

Massachusetts. *Exchanges his bookplates by Smith, Macdonald, Noll, von Bayros, Falorsi and Bates.*

Preston, Mrs George M., 12 Vernon Street, Brookline, Massachusetts. *Desires bookplates of public libraries, colleges, clubs and 'notables.'*

Rugg, Harold G., Dartmouth College, Hanover, New Hampshire. *Exchanges engraved bookplates and celebrities.*

Samson, A. G. Law, 10 Bellevue Terrace, Edinburgh, Scotland. *Interested in line, wash, and copper-plate bookplates.*

Seward, C. A., 314 Sedgwick Building, Wichita, Kansas. *General exchanges.*

Sherwin, Miss Clara Prentis, Corning Place, Lake Shore Boulevard, Cleveland, Ohio. *Will exchange her etched bookplate for the bookplate of any other collector.*

Smalley, Carl J., 1122 Grand Avenue, Kansas City, Missouri. *General exchanges.*

Stevens, Edward F., Pratt Institute Library, Brooklyn, New York. *Exchanges his bookplate by Edmund Hort New for others by that artist.*

Thomas, R. E., Beeleigh Abbey, Maldon, Essex, England. *General exchanges.*

Totten, Miss Emma J., 5 Vista Avenue, Auburndale, Massachusetts. *General collector; especially interested in children's bookplates: will exchange own designs.*

Townley, W. R., 76 West Monroe Street, Chicago, Illinois. *General exchanges.*

Underhill, Miss Adelaide, Vassar College Library, Poughkeepsie, New York. *Offers personal bookplate and Vassar College EDF, SLS, WFH bookplates for equivalents.*

Vasconcellos, N. de, 2167 West 98th Street, Cleveland, Ohio. *General exchanges for South American bookplates by Junod and Belden.*

Weicker, Herman G., 55 Myrtle Avenue, Montclair, New Jersey. *Interested in exchanging bookplates by French, J. W. Spenceley, and Smith.*

Wheeler, Miss Cleora, 1376 Summit Avenue, Saint Paul, Minnesota. *Will exchange her own designs for any well designed bookplates.*

Wolf, Dr Max, 93 Second Avenue, New York City. *Interested in etched or engraved bookplates of any kind.*

Wolseley, Viscountess, Massetts Place, Haywards Heath, Sussex, England. *Offers a new bookplate of her own design for Eve and French.*

Wood, Hart, Castle and Cooke Bldg., Honolulu, Hawaii. *General exchanges.*

A LIST OF BOOKS

The Bookplate Annual for 1922 presents articles dealing with the chiaroseuro bookplates of Allen Lewis, by Gardner Teall; with the bookplates in wood-engraving by T. Sturge Moore, written by Alexander J. Finberg; an article on the Seventh Annual Exhibition of Contemporary Bookplates, with a catalogue, and a bookplate exchange list of prime importance to bookplate collectors. The illustrations comprise the fine work of T. Sturge Moore and Allen Lewis; the bookplates of Field-Marshal Earl Haig, Albert Einstein, and other celebrities as well as the Certificate of Merit bookplates in the Seventh Annual Exhibition and other important contemporary designs, several printed in colors. The edition is limited to 500 copies on Old Stratford paper, large quarto in size, substantially bound in art boards. Price \$5.00 per copy.

Bookplates for Beginners, by Alfred Fowler, is a book that treats of the whole subject of bookplates, or *ex-libris*. It deals comprehensively with the origin of bookplates; with their early use in America; with the many phases of the art in modern times, and with bookplate collecting. The book is freely illustrated and is printed on Old Stratford paper, large quarto in size, bound in art boards. Uniform in format with *The Bookplate Annual for 1922*. Price \$5.00 per copy.

The Bookplate Annual for 1921, a comprehensive survey of the year in bookplates, comprises, among others, articles on the bookplates of Frank Brangwyn, on the earliest American bookplate, and on a bookplate found in a Filipino thatched hut. It also presents a short history of the American Bookplate Society and an illustrated Catalogue of the Sixth Annual Exhibition. The illustrations, more than a score in number, include an original etching and several prints in colors. The book is printed on Old Stratford paper, large quarto in size, and is substantially bound in art boards. Uniform in format with *The Bookplate Annual for 1922*. Price \$5.00 per copy.

A Directory of Bookplate Artists, with notes concerning their work, compiled from data furnished by the artists, by Alfred Fowler, 1921. Price \$1.00 per copy.

J. J. Lankes: Painter-Graver on Wood, by Bolton Brown. A critical essay with six wood-engravings by Mr Lankes. Bds., 1921. Price \$1.50 per copy.

Complete descriptions will be sent on request. The publications may be obtained through any bookseller or directly from:

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