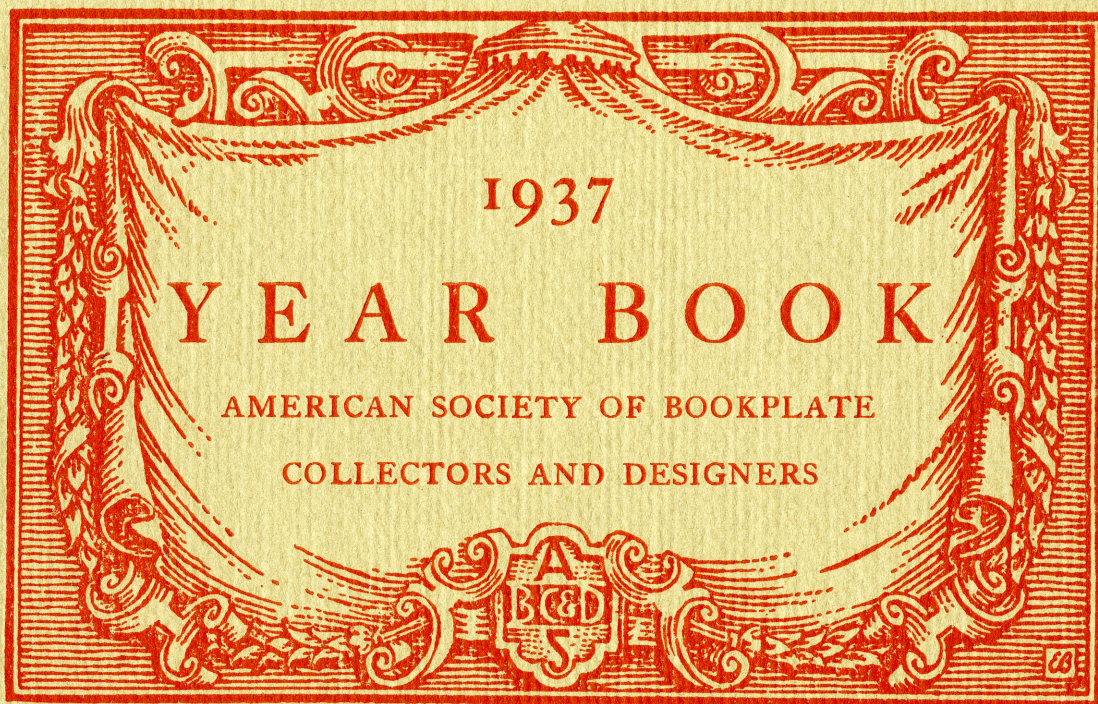


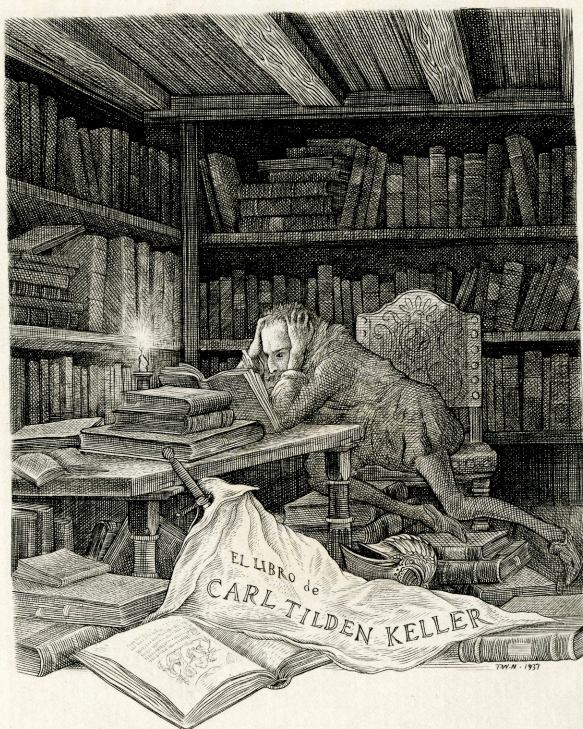


1937

YEAR BOOK

AMERICAN SOCIETY OF BOOKPLATE

COLLECTORS AND DESIGNERS





YEAR · BOOK · 1937

OF · THE · AMERICAN · SOCIETY · OF
BOOKPLATE · COLLECTORS · AND
DESIGNERS · WASHINGTON · D · C



PUBLISHED · BY · THE · SOCIETY
PRINTED · FOR · MEMBERS · ONLY
AT · THE · UNIVERSITY · PRESS · OF
SEWANEE · TENNESSEE · 1938

*Two hundred and fifty copies of
this Book are printed. This is*

No. 143

*Copyright 1938
The American Society of Bookplate
Collectors & Designers*

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*B*OOKPLATE of MENDON MORRILL,
engraved on wood by Thomas W.
Nason.



THOMAS W. NASON AS A MAKER OF BOOKPLATES

BY ANN SILBAUGH

THE talent and skill of Thomas W. Nason is essentially devoted to the making of fine prints and our interest in him as a maker of bookplates is due not to a long list of examples, but to his position as a master of the burin, and to the fine conceptive power he brings to everything he creates.

In examining this small group of bookplates (there are twenty-two in all) we shall concern ourselves with the still smaller group which represents the work of the last ten years. Mr. Nason made his first design, a woodcut for A. Scott Ormsby, in 1922. In the next three years he was to do a dozen more and although each is entirely adequate in itself, the significance of these early plates to a student and discriminating collector rests in a maturity suggested then and exonerated now.

Two years passed, 1926 and 1927, when skill and mind were devoted to fine prints alone. Then in 1928 came the first of this later group, the wood engraving for the North Haven Library. This plate introduces those that follow intermittently during the next years and nucleate for our attention here.

Focusing on the eight prints produced since 1928 one is impressed with several characteristics: the first of these is fitness. The fitness of a label designed to indicate not only ownership but the respect and fondness a man reserves for his books. A nobility infused in each piece of work which raises an utilitarian device to a high and satisfying plane.

The second of these characteristics is largely responsible for

the first. It is the compassion for his media the man brings to his work. Mr. Nason works on copper and on wood, and of the eight designs, four of which are on copper and four on wood, the inimitable quality of each is due to his unerring ability to select the medium most suitable to the idea. In the main the process of engraving is never employed as a means to reproduce a drawing in quantity—his designs are the creative work of a man who thinks in copper or wood. So the beauty of the line is in the line of the burin and not the line of pencil or pen transposed.

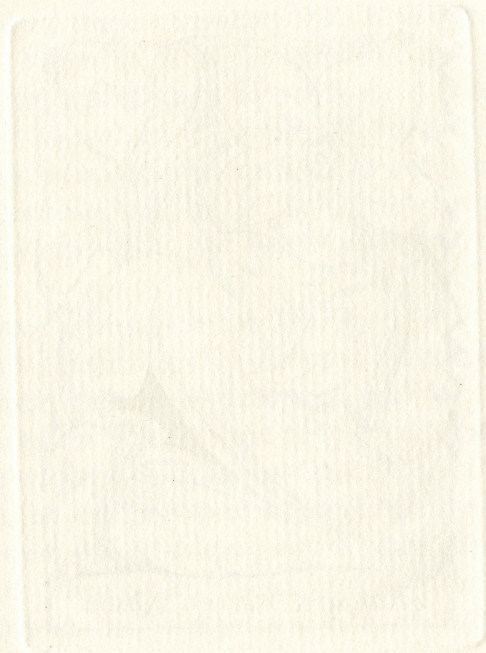
The third of these characteristics is originality in treatment of subject. Whether it is the symbolic and purely decorative or the pictorial plates, they do not borrow from each other neither do they use, when the artist is left to his own devices, the ideas that have repeated themselves in other bookplates. It is a range that comes not from the fact that so small a group leaves no excuse for repetition, but from the fullness of a rich and creative mind.

Two copper plates, one for Margaret Warren Nason and the other for the Chestnut Hill Garden Club employ a flower motif. In the former, the exquisiteness of leaf and petal is expressed in an extravagant flow of line that is rich and beautiful. It is this essence of growth that flowers. This free and imaginative treatment is in striking comparison to the restraint of the well-defined flowers which pile up and drop from a basket in the design for the Garden Club. And the simple but lovely tone of parallel lines in the background is as if to emphasize this restraint.

The wood engraving for E. A. was made for use in the books housed in an old farmhouse in Pennsylvania. The helmeted gentleman swinging his ax and sword astride the white horse, in reality points the direction of the wind, but here he turns the blades of his weapons to catch the light and oppose the lines of the initials E. A. The humor in the high-chested little rider and the tolerance of his jaunting steed will surely delight the owner as long as his books have meaning for him.



Margaret Warren Nason



Three pictorial plates are the Mendon Morrill and the Samuel Robert Morrill, engraved on wood, and the Carl Tilden Keller engraved on copper. The two Morrills, although essentially pictorial, are in essence symbolic. The first of these poignantly suggests the joy held for every reader within the covers of a book. It is rich in texture and charming in mood. The second, having been made for a small boy, embodies the love of courage and adventure. Mr. Keller's plate is the only one in the group that is not Mr. Nason's own design. It was made for a comprehensive Don Quixote collection and the subject selected was a Vierge illustration which most embodied for the collector the character of Don Quixote. As such, it justifies itself to the owner.

The ex-libris of John Taylor Arms III, a recent copper plate, is a splendid example of the importance as decoration well-composed lettering can play. The words "ex libris" run the width at the top terminating the mast and mainsail of a star boat a little above the jib. The name, in taller letters, is at the base. These two lines, primarily to inform, in the beauty of their design serve a decorative function as well. This plate, as well as the design made for Mr. Keller, is an example of those that for the best results must be printed as fine prints.

This representative group of types of labels is a happy lot and it offers varied experience in appraisal to any one who thinks about and loves bookplates. Their importance rests in the fact that as devices serving the dual purpose to decorate and denote ownership they never reveal the furcate demands that every maker of bookplates must encounter.



***B**OOKPLATE of SAMUEL ROBERT MOR-
RILL, engraved on wood by Thomas
W. Nason.*

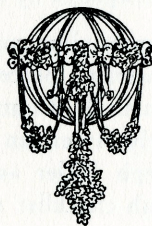
CHECKLIST OF THE BOOKPLATES OF THOMAS W. NASON

WOOD ENGRAVINGS

- | | |
|----------------------------------|-----------------------------|
| 1922—A. Scott Ormsby. (woodcut). | 1924—Charles Doan. |
| 1922—Douglas Vanderhoof. | 1924—William Sidney Thayer. |
| 1923—Robert H. Burrage. | 1924—Helen Warren. |
| 1923—Charles D. Burrage, Jr. | 1925—Thomas Nason. |
| 1923—Margaret W. Nason. | 1928—North Haven Library. |
| 1923—Russell Burrage. | 1930—Samuel Robert Morrill. |
| 1923—Albert C. Burrage. | 1930—Mendon Morrill. |
| 1923—Rachel L. Grinnell. | 1937—E. A. (Elmer Adler) |
| 1923—William Hewins Thayer. | |

COPPER ENGRAVINGS

- | | |
|----------------------------|---------------------------------|
| 1933—Margaret Warren Nason | 1937—Chestnut Hill Garden Club. |
| 1933—Ship (in oval). | 1937—Carl Tilden Keller. |
| 1937—John Taylor Arms III. | |





CHECKLIST OF THE YEAR BOOKS OF THE SOCIETY

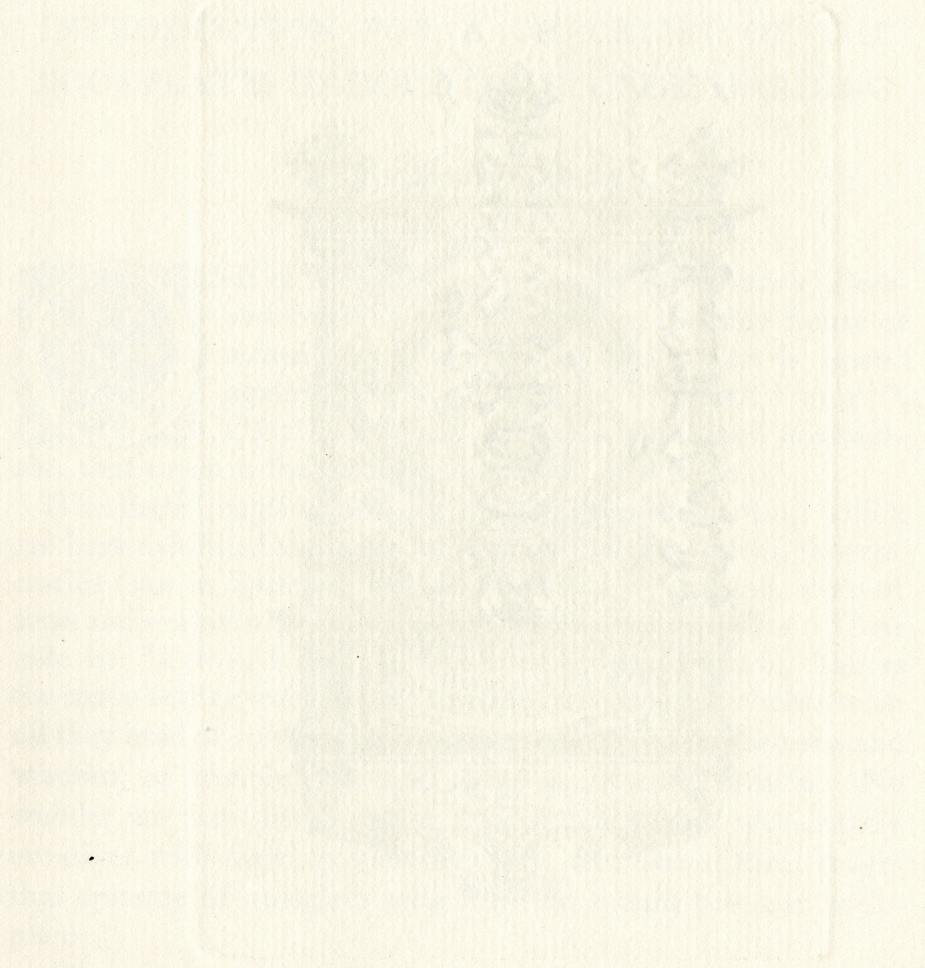
The present Year Book is the fifteenth annual published by the Society under the management of the same Editor and produced by the same Press. For continuity this is we believe a record in the field of bookplate publishing in the United States.

To satisfy a demand we give herewith a list of the Year Books published by the Society:

- 1923—Cover, 27 pps., 9 pls., from original coppers and blocks, 150 numbered copies. (Out of print and edition exhausted). Contents: Frederick Charles Blank and His Art by John Roth; The Bookplates of Arthur Howard Noll by Albert Chalmers Sneed; The Bookplates of Elisha Brown Bird by George H. Sargent; Dr. Joseph Crawford Egbert, biography. The Library of Congress Collection of Bookplates (the permanent collection of the Society).
- 1924—Cover, 31 pp., 9 pls., from original coppers and blocks, 150 numbered copies. (Out of print and edition exhausted). Contents: The work of Sara B. Hill by Rachel Mc M. M. Hunt, (with checklist 1-39); The Bookplates of Margaret Ely Webb by Wilbur Macey Stone; Cynthia Pugh Littlejohn: Her Bookplates by Elizabeth Goelet Rogers Palfrey.
- 1925—Cover, 35 pps., 5 pls., from original coppers and blocks, 25 pls., process reproductions, 25 line portraits, process, 150 numbered copies. (Out of print and edition exhausted). Contents: Design and Bookplates by Ralph M. Pearson; Early American Bookplates by Florence Seville Berryman; Charles Joseph Rider as A Designer of Bookplates by Marion Carmichael, (with checklist 1-8); Bookplate of Frank Slater Daggett.
- 1926—Cover, 35 pp., frontispiece (half-tone), 8 pls., from original coppers and blocks, 150 numbered copies. (Out of print and edition exhausted). Contents: Bookplates by Anthony Euwer (with checklist 1-61); Bookplate Extra—illustrating by Winward Prescott; Canting Bookplates by Hettie Gray Baker.

(Continued on page thirteen)

THE UNIVERSITY OF CHICAGO



THE UNIVERSITY OF CHICAGO





INTRODUCTION FOR A CHECKLIST OF THE BOOKPLATES OF DOROTHY STURGIS HARDING

BY ROCKWELL KENT

 ONE of the little engravings of *The Gates of Paradise* by William Blake shows the tiny figure of a man about to climb a ladder that is reared against the moon. The title is "I want, I want!". Of all our wants that are remote and unattainable that moon is the established symbol. Let it be.

The little intaglio prints by Dorothy Sturgis Harding which are here exhibited show land and sea, mountains, trees, flowers, castles (not in Spain), birds and beasts and men and coats of arms and—almost everything that people want and *have*. Their title is: "I own, I own!" For they are bookplates. And as the moon is the symbol of the unattainable so are our books with all they hold of life—of love and friendship, of foolishness and wisdom, of trouble, war and peace—our compensation. No wonder we want books. Nor, having them, that we identify ourselves with them by yielding to the embrace of their covers that epitome of ourselves which is—or should be—our bookplate.

Of designers of bookplates there should be as many as there are people to be understood. There are not nearly so many. There are very few who bring to their work such fine design and craftsmanship as distinguishes everything that Mrs. Harding does. A bookplate *should* be beautifully made: hers are.

*CONTINUATION OF THE CHECKLIST OF THE BOOKPLATES
OF DOROTHY STURGIS HARDING.

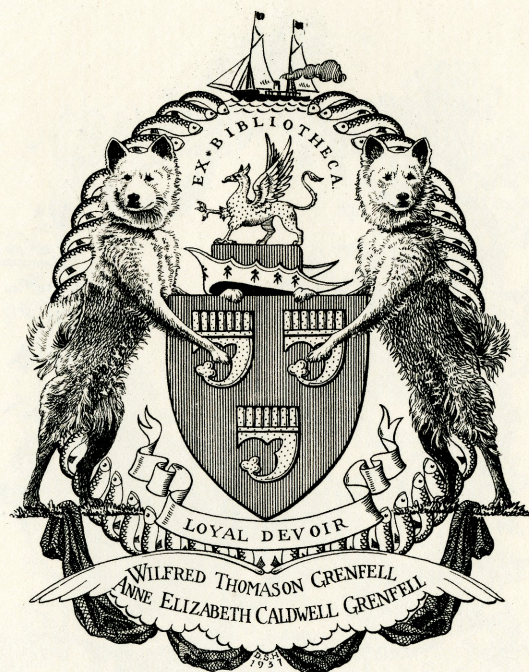
<i>Owner</i>	<i>Style</i>	<i>Reproduction</i>	
Mary Helen Wingate Lloyd	Decorative	Photogravure	1933
Peterborough Town Library	Pictorial	Photogravure	1933
Augustus Peabody Loring	Decorative	Line cut. Two plates	1934
Smith-Petersen	Decorative	Photogravure	1934
Marelta Vernon Carver	Pictorial	Photogravure	1934
Julia Gray Sears	Map	Line cut	1934
Eleanor Roosevelt	Armorial	Photogravure	1935
Harold Woodbury Parsons	Decorative	Photogravure	1935
Percival and Ethel Foerderer	Pictorial	Photogravure	1935
Emma Hawkridge	Decorative	Photogravure	1935
George Lindsley Burr	Armorial	Photogravure	1936
Vance and Gertrude McCormick	Decorative	Photogravure	1936
The Winsor School	Decorative	Photogravure	1936
James R. Hooper, Jr.	Decorative	Photogravure	1936
Wilfred Thomason Grenfell—	} Armorial	Photogravure	1937
Ann Elizabeth Caldwell Grenfell			
Percival and Ethel Foerderer	Pictorial	Photogravure	1937
Margaret Woodbury Strong	Pictorial	Photogravure	1937

EDITORIAL NOTE. Checklist 1910-1932 appeared in the Year Book for 1931.





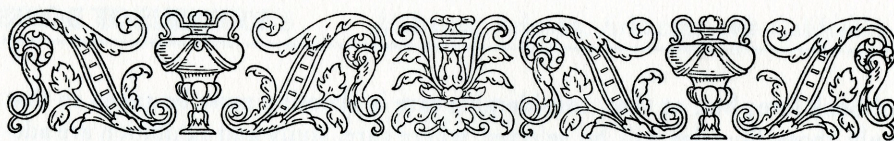




(Continued from page ten)

- 1927—Cover, 30 pp., 5 pls., from original blocks; 12 process reproductions, 150 numbered copies. (Out of print and edition exhausted). Contents: The Ex Libris Art of Edmund Hort New by Gardner Teall (with checklist 1-98); The Modern Trend in Some Continental Ex Libris by Winward Prescott; The Year 1927 in Bookplate Publishing (Winward Prescott).
- 1928—Cover, 42 pp., portrait frontispiece (halftone), 8 pls., from original coppers and blocks; 9 pls., process reproductions, 165 numbered copies. (Out of print and edition exhausted). Contents: William F. Hopson and His Bookplates by George Dudley Seymour (with checklist 1-201); Mexican Indian Motifs in Bookplates by Frederick Starr; Sidney Hunt by Maurice Fort; the Year 1928 in Bookplate Publishing (Winward Prescott).
- 1929—Cover, 60 pp., 21 pls., from original coppers and blocks, 2 pls., process reproductions, 165 numbered copies. (Out of print and edition exhausted). Contents: Alfred James Downey, Engraver by Exly Brist (with checklist 1907-1929); Sidney L. Smith, Death of; The Bookplates of Ainslie Hewitt by Edith Emerson Spencer (with checklist 1-114); The Bookplate in Australia—Its Inspiration and Development by P. Neville Barnett; Regarding Bookplates by Ralph Fletcher Seymour (with Seymour checklist, 1902—1930); The Year 1929 in Bookplate Publishing (Winward Prescott).
- 1930—Cover, 51 pp., Portrait frontispiece, (halftone), 11 pls., from original blocks and plates, 8 pls., process reproductions, 240 numbered copies. Contents: Adrian Feint's Book-plates by the Hon. John Lane Mullins, M.A., M.L.C., (with checklist 1-100); The Decorative Quality in Heraldic Bookplates by Winward Prescott; Motion Picture Bookplates by Hettie Gray Baker; Dr. Arthur Howard Noll (First President of The Society, Death of); Year 1930 in Bookplate Publishing (Winward Prescott).
- 1931—Cover, 34 pp., 12 pls., from original coppers and blocks, 2 halftone portraits, 200 numbered copies. (Out of print and edition exhausted). Contents: The Bookplates of Timothy Cole by Oliver S. Tonks; Bookplates of Dorothy Sturgis Harding by C. Howard Walker (with checklist 1910-1932); Fred Thompson, Designer and Bookplate Engraver by John Hudson Elwell (with partial checklist); The Bookplate of Clannfhearghuis of Stra-Chur; Biographical sketches in re Deaths of Dr. William A. Brewer and Winward Prescott.

- 1932—Cover, 36 pp., 11 pls., from original coppers and blocks, 200 numbered copies. Contents: The bookplates of A. N. Macdonald by Thomas E. French (with checklist 1896—1932); Lino-cut Bookplates by George D. Perrottet; The Bookplates of G. D. Perrottet by Camden Morrisby (with checklist 1929-1932); Oscar T. Blackburn, Engraver by H. E. MacDonald (with checklist 1-64).
- 1933—Cover, 39 pps., 9 pls., from original plates and blocks, halftone frontispiece, 200 numbered copies. Contents: Bookplate Remarques by Winward Prescott; Edith Emerson's Bookplate Designs (with checklist 1910—1933) by Marian Greene Barney; On Behalf of Accuracy by Cleora Clark Wheeler (with Wheeler checklist 1-29); Some Uses of The Imaginative Bookplate by Margaret Ely Webb (with Webb checklist 1-71).
- 1934—Cover, 32 pp., 8 pls., from original coppers and blocks, 200 numbered copies. Contents: Bookplates of Frederick Charles Blank by Herbert Edwin Lombard (with checklist 1-47); A Collector's Criticism of the Bookplates of Sara B. Hill (with continuation of checklist 40-50); My Bookplates by Allen Lewis (with checklist 1900-1935).
- 1935—Cover, 44 pp., 13 pls., from original coppers and blocks, 200 numbered copies. Contents: Biographical Sketch of John William Jameson with descriptive checklist (1-91) of his bookplates by Jerome K. Wilcox; Wilbur Macey Stone and His Bookplates by Margaret Ely Webb (with checklist 1-57); Bookplate Designs of Dan Burne Jones, B.A.E., by Doris E. Hight and John Baima (with checklist 1-30), and A Letter From Spenceley.
- 1936—Cover, 43 pp., 12 pls., from original blocks, wood engraved frontispiece. Contents: The Bookplates of John W. Evans by Cornelia Eames Neltner Anthony (with a checklist, 1909—1937); A Short Talk on Wood-engraving by John W. Evans; Ideas About the Making and Printing of Bookplates by James Guthrie (with a checklist, 1898—1935); Leslie Victor Smith and His Bookplates by Edith Stewart Danvers (with checklist, 1-49); Bookplate of the Army Medical Library of Washington by Lieut. Col. Edgar Erskine Hume, U. S. A. Med. Corps.



A CENSUS OF BOOKPLATE COLLECTIONS

In Public, College and University Libraries in the United States. (With Several Foreign References.) By CLARA THERESE EVANS and CARLYLE S. BAER. This also appears as a separate publication. Published by THE BRUIN PRESS, (Carlyle S. Baer), Washington, D. C., 1938.

FOREWORD

What will you do with your collection once you have it? That is a question that has no doubt bothered many a collector—whatever his pursuit. "The Bust outlasts the throne,—The Coin, Tiberius". Book collectors have made something of the sentimental business viewpoint that books should be sold, so as to afford another collector the competitive pleasure enjoyed by themselves. That attitude may be proper in respect to collections that have no other background than "profit and loss". Collections that have a real idea back of them, a reason for being, are worthy of a more enlightened attitude for they may make a contribution to scholarship and social welfare. Monetary returns are not so well assured as they once seemed. Taxes on appraised values and cost of selling markedly reduce the final return. On the other hand there is a proper pleasure and pride in assembling a collection that will receive the esteem and approval of those whose knowledge enables them to speak with authority. One warning not often enough heeded is that for future good collections should be given only to institutions that can adequately care for them and whose field is such that they supplement and enhance the value of the institution. This is true even if an endowment accompanies the collection.

Bookplate collections are no exception. One of the great values of this Census is that it will afford knowledge of what collections have been assembled and are preserved, where they are, the type of material gathered, how they are cared for and their availability for study and consultation. Perhaps it will also call to attention the emphasis necessary on classification of bookplates, methods of preservation and use, and forms of indexing or cataloguing to make ready consultation possible. These should not be unconsidered trifles if any collection is to serve a good purpose and be worthy of proper care and extension. Libraries seem the natural depository for bookplates which are a part

of book lore; but, at that, considerable care is choosing must be taken so that only those libraries will be selected where care, study and exhibition are adequately provided. Something more than mere storage is necessary. To fulfill its proper function a collection must be accessible and made an active factor in extending knowledge and appreciation of the wide variety of expression appropriate to bookplates. Libraries are now providing exhibit space for their rare and interesting possessions as never before.

Bookplates have a minor place in social history, no doubt, but they have received some attention from many worthy and friendly individuals, whether artists, statesmen, or mere book lovers. They afford one of the happy byways in the paths of history, biography, graphic arts, design, skill and craftsmanship, fancy, personality and human character. They are the little masterpieces that light up our human foibles, our strength and weakness, even our best aspirations. Whether for art or story may their production, and collection, never cease.

LOUIS J. BAILEY, *Chief Librarian*,
The Queens Borough Public Library,
Jamaica, Borough of Queens,
New York City, N. Y.

INTRODUCTION

The Census contained in this volume has been compiled from the replies received from public, college and university libraries to the questionnaire following:

1. How particular collection was acquired: by gift, will, or otherwise?
2. Is such collection available to the interested public for study?
3. How is the collection arranged?
4. Is the collection being increased, and if so, what means are being used: are prints purchased or exchanged with collectors?

The Census in its present form is probably not as complete as it could be made, as there are certainly many libraries having bookplate collections in their possession that are not represented in this compilation. Some libraries are seemingly indifferent to their collections, and make no particular effort to use them effectively. On the other hand this Census will show we believe that the majority of the libraries owning collections are particularly interested in them and welcome opportunities of increasing their collections. It is hoped that the present Census will focus attention upon the possibilities that such collections afford their library owners, and that a second corrected and more nearly accurate edition of the Census can be issued within the next year or two.

CARLYLE S. BAER.

PLATE COLLECTIONS

Alabama, Arizona, Arkansas and California

ALABAMA

BIRMINGHAM:

Public Library

1. By exchange with other libraries.
2. Yes.
3. Alphabetically by State and owner.
4. We have no funds for purchase. Many interested friends are helping us to collect. Will exchange.

ARIZONA

BISBEE:

Copper Queen Library

1. We are a small private library. Have only a few plates, but hope to build a collection.
2. Notice of possession on bulletin board. Yes.
3. Kept in file.

ARKANSAS

FORREST CITY:

Public Library

1. The collection is a hobby of the librarian. She exchanges her personal plate with individuals and libraries and has acquired a small collection which is in the library.
2. Is available to any one who is interested.
4. Through exchange.

CALIFORNIA

BERKELEY:

University of California Library

1. We have probably over 2000 bookplates acquired wholly by gift, exchange and by lifting from the books received by the library.
2. We allow interested parties to study them. We also have a continuous exhibition under glass, the exhibits being changed every six months.
3. The collection is not as yet mounted or catalogued. Thus we are enabled to exhibit a large number of plates at any one time. They are kept in folders and envelopes labeled: California designers; California owners; heraldic; curiosa; (and fantastic); European (and separate countries); etc. Plates by distinguished

designers—Spenceley, Bird, French, Sherborn, Macdonald, etc., are of course kept as separate units.

4. We welcome exchanges. Our own plates are sent out only in exchange.

LONG BEACH:

Public Library

1. Our collection was started before 1911, and was kept in the librarian's office. No one on the staff at the present knows the history of the collection. Since then, many have been added by gift. When books and periodicals are discarded we take the bookplates from them. While the bookplates in the collection are not strictly kept as a collection of bookplates they are interesting to the designers who have made use of them for study.
2. Available.
3. We have filed them under the heading *Bookplates* in the picture collection.
4. By gift.

LOS ANGELES:

Public Library

1. Small collection of about 1000 prints acquired as gifts at various times.
2. Collection is available for study, with the exception of about 100 etched and signed plates. The collection may be borrowed for home use.
3. Plates are mounted on cards and filed in pamphlet boxes.
4. Slowly increased by means of gifts. So far have had few duplicates for exchange.

PALO ALTO:

Public Library

1. Collection acquired by gift.
2. Yes.
3. Mounted and filed with pictures.
4. Through exchange.

PALO ALTO:

Library, Leland Stanford, Jr., University

1. The collection of Stanford University was organized in 1912, from the plates which had accumulated from various sources, chiefly second-hand books. It now numbers about 700 prints. It is largely armorial, although many well known artists and distinguished owners are represented.

2. The collection is available upon request. It is in charge of the Reference staff and occasionally exhibits are made.
3. The plates are mounted on dark brown art paper, 10 x 10 1-2, arranged alphabetically by owner in loose leaf binders. Notes as to source are pasted on verso of mount. There are owner, designer, motto and institution indexes. A descriptive note is usually placed on the owner card.
4. The normal growth of the collection is as much as we are able to care for at present. We have never purchased plates.

POMONA:

Public Library

1. The collection was acquired by gift and by extraction of plates from second-hand books purchased.
2. Available.
3. Mounted on cover paper 11 x 14, labeled and numbered on upper corner, fully catalogued. A rudimentary grouping has been made, but as the collection is small the arrangement is hardly perceptible.
4. We have no money for purchase. Our collection is simply a by-product and must remain so until better times.

RIVERSIDE:

Public Library

1. Collection was acquired by gift and exchange.
2. Available.
3. Collection is arranged in folders. We have not acquired a sufficient number to classify and mount.
4. The collection is not increased by any definite effort.

SACRAMENTO:

City Free Library

1. The gift of a number of interesting bookplates by an artist was an incentive in starting our collection.
2. Available.
3. Bookplates are mounted on cards and filed in cases.
4. Collection is being increased slowly by occasional exchanges with other collectors. The library has no funds at present with which to purchase plates.

SACRAMENTO:

State Library

1. The library has a collection of about 1,100 plates obtained by gift and exchange.

2. Available.
3. Plates are mounted on light weight mounting board. The collection is filed in specially designed cases in alphabetical arrangement, by owner and type of plate.
4. We are adding to the collection as opportunity occurs. We have a number of duplicates we would exchange for plates not in our collection.

SAN DIEGO:

Public Library

1. Collection started as a hobby of the librarian.
2. Available.
3. In scrap books.
4. Exchanges requested from owners, taken from gift books, etc.

UPLAND:

Public Library

1. The library has a small collection at the present time, collected by the librarian, from gifts, books which have been donated having plates in them, and by exchange.
2. Yes, if called for.
3. No particular arrangement.
4. By exchange. The collection is a hobby of the librarian.

COLORADO

DENVER:

Public Library

1. Collection of about 1,500 plates acquired by gift and through exchange. We also have a collection of lantern slides of bookplates for lectures.
2. Available.
3. Mounted on cards.
4. Increased now only through exchange.

GREELEY:

Public Library

1. Collection acquired by gift.
2. Available.
3. Tipped in loose-leaf notebooks.
4. Yes, but mostly by chance.

CONNECTICUT

HARTFORD:

The Connecticut Historical Society, 624 Main St.

1. Chiefly by gifts.

2. Yes.
3. Each plate mounted with hinges on a stiff card with data concerning it written on the back of mount. A few large plates are laid in folders.
4. The collection is increased slowly by gift and exchange. It contains a number of old German plates including a specimen of the earliest known plate, and the earliest dated plate. Also some good early American plates, a good collection of Hopson and a number of plates by French.

(ED. NOTE: Collectors of Early American Bookplates can find a wealth of information in *An Early Connecticut Engraver and His Work*, by Albert C. Bates, Librarian of the Society, published privately in 1906 at Hartford. The book is well illustrated. In a recent letter Mr. Bates states that copies of the book are still available at the published price of \$2.00).

HARTFORD:

State Library

1. Library has a growing collection acquired from time to time by gift and otherwise.
2. While the collection has not been placed on exhibit, it is open for study.
3. Collection is arranged on separate mounts, alphabetically.
4. While no special effort has been made for the rapid enlargement of the collection, we do appreciate receiving by exchange or otherwise additional prints.

HARTFORD:

Trinity College Library

1. Hardly extensive enough to be called a collection. Plates have been saved as they came to hand.
2. Yes.
3. Kept loose in envelopes.
4. Prints are added as they come, chiefly from collectors asking either for the library plates or the personal plate of the librarian.

HARTFORD:

Wadsworth Atheneum

1. Collection acquired by gift.
2. Available.
3. Plates are kept in portfolios, alphabetically by name of owner.
4. Increased by gifts and exchanges.

NEW HAVEN: *Free Public Library*

1. Collection was acquired by gifts.
2. Available.
3. Mounted in book form in part; some plates loose in picture file.
4. Largely by gifts and exchange.

NEW HAVEN: *Yale University Library*

1. Collection has been growing for years without any particular effort to enlarge it. It has been acquired almost entirely by gift. There are about 5,000 prints in the collection.
2. Available.
3. Two separate files, one for foreign and one for domestic bookplates, which includes Canada and Mexico. The plates are arranged alphabetically by the name of owner. In the case of well known artists like Spenceley, French, Hopson, etc., their bookplates are filed under their names. A card catalogue of the collection is kept with a card filed under the name of each owner, and if the artist is known under the artists name as well. On these cards is any information that may be available as to provenance, history, etc. As many as possible of the plates have been identified with the British Museum catalogue of the *Franks Collection of British and American Bookplates*, and the Franks number is added to the card.
4. The collection is being increased, but only by the gifts of friends and interested people.

NEW LONDON: *The Palmer Library, Connecticut College*

1. The librarian has been making a collection of bookplates for the library. While it has not as yet reached great proportions, it is growing.
2. Available.
3. Arranged alphabetically by owner.
4. Collection has been built largely through the efforts of the librarian; by exchanges and by purchase.

SHELTON: *Plumb Memorial Library*

1. Collection acquired by gift.
2. Not at present.
3. In envelopes.
4. Would like to enlarge collection by exchange.

DELAWARE

WILMINGTON: *Wilmington Institute Free Library*

1. Library is making a collection of Delaware bookplates and bookplates designed by Delawareans.
3. Not yet arranged.
4. Spasmodically.

DISTRICT OF COLUMBIA

WASHINGTON: *Library of Congress (Division of Fine Arts)*

1. By will, gift, transfer and exchange.
2. Yes.
3. By owner and by designer or engraver (when largely represented).
4. We make no purchase of bookplates. Accession only as indicated in No 1.

The Collection of Bookplates in the Library of Congress is made up of the following collections:

The Collection of the American Society of Bookplate Collectors and Designers:

Egbert (Joseph C.) Collection.....	1,847	
General Collection.....	1,998	3,845
<i>Ruthven Dean Collection</i>		13,493
General Library of Congress Collection from many sources		1,634
Sidney L. Smith Collection.....		310
Total		19,282

The Collections of the *American Society of Bookplate Collectors and Designers*, and the Library of Congress General Collection, are arranged under the name of the owner, whether individual or institution.

The *Ruthven Deane Collection* is arranged alphabetically under the name of the designer, with special groups under special categories of owners, as doctors, lawyers, etc.

In the Collection of the American Society of Bookplate Collectors and Designers should be included:

Books	21 vols.
Pamphlets	29
Periodicals and Year Books	64
Sales Catalogues	9

WASHINGTON:

Public Library

1. Gift.
2. Yes.
3. Mounted on card board mounts.
4. By exchange.

FLORIDA

JACKSONVILLE:

Public Library

1. Library has a small collection of bookplates made by *Miss E. V. Long*, former staff member. The collection was presented to the library after the death of Miss Long by her sister.
2. Yes.
3. Unmounted generally. Some mounted on picture mounts.
4. Collection is not being increased.

GEORGIA

SAVANNAH:

Library, Georgia Historical Society

1. Collection acquired through gifts from persons and institutions and from removing plates from old books.
2. Yes, under supervision.
3. Arrangement not systematic.
4. Slowly. Purchase no bookplates.

ILLINOIS

CHICAGO:

Library, University of Chicago

1. By gift, exchange, as well as by purchase.
2. Yes, to a certain extent.
3. Mounted; others in books not removed. Alphabetically arranged 1, Owner; 2, Type; 3, Designer; 4, Engraver; 5, Motto.
4. Yes, by exchange. We note as far as possible bookplates in books in the library.

CHICAGO:

Ryerson and Burnham Libraries, The Art Institute of Chicago

1. Gift and bequest from the late *Zella Allen Dixon*, of about 1,700 plates.
2. Yes.
3. Numerical list only.
4. Casual gifts. No effort to increase collection. Do not exchange.

DECATUR: *Orville B. Gorin Library, James Millikin University*

1. By gift.
2. Yes, under certain regulations.
3. No special arrangement, as yet.
4. Being increased by original donor, by occasional accessions and by purchase of books on the subject.

PEORIA: *Public Library*

1. Gathered largely from old books we have purchased in England and the United States.
2. Available.
3. Arranged in scrap books.
4. Increased by gifts.

ROCK ISLAND: *Denkmann Memorial Library, Augustana College*

1. Small collection acquired through exchange.
2. Yes.
3. Arranged in albums.
4. No special effort is made to increase the collection.

URBANA: *Library, University of Illinois*

1. Collection numbers about 1,500 plates.
2. Available for use under the same conditions that other material in the library is available.
3. Collection is mounted, each plate on a stiff dark coloured sheet about 8 x 10, and these are kept in pamphlet boxes or letter files.
4. Collection is growing slowly largely because we have not had the time to do more than take care of the few additions that come to us from our friends. Every year or so we have arranged an exhibition of the plates in the collection. The library has five or six good bookplates and these and other duplicates we are glad to exchange to enlarge the collection.

URBANA: *Library School, University of Illinois*

1. The collection was started by a gift on December 15, 1906 of 850 mounted plates from *John S. Stewart*, who at the time was in the State Auditor's office at Springfield, Ill.
3. The collection was indexed on different coloured cards, and listing the colours will give some idea of the original scope. Individual plates, American, white; individual plates, English and British

possessions, buff; individual plates, Continental Europe, cherry; organizations, libraries, etc., lemon; schools and colleges, blue; museums, salmon, and University of Illinois alumni and instructors, green. There was also an index typed on sheets of important designers.

4. The additions to the collection have been entirely haphazard. We have continued indexing them as they were originally indexed, but we have not continued to maintain the index by designers. In 1933 by using student help on FERA funds, we managed to have what we thought were the only loose plates mounted, but since then a large number have been found and we hope to have another project of this nature. If enough time can be found we will certainly make an index by designers, as this seems to be one of the most important phases to bring out. After that, if possible, we would like to index important accessions by type of design.

WEST CHICAGO:

Public Library

1. The general collection formed by *Cornelia Neltnor Anthony* and *Frank D. Anthony*, specializing in early American bookplates and plates of notable people, was given to this library. The collection consists of approximately 10,000 plates.
2. The interested public can examine the collection upon application to the librarian.
3. Each plate is mounted on a mat, size 8 x 10, and labeled with name of owner, address and name of the artist, designer, engraver, or etcher, if known; the source of the receipt of the bookplate by the donors, together with any item of special interest regarding the bookplate subject, owner or artist with space remaining for added information that might be supplied at a later date.
4. The collection is being enlarged by Mrs. Anthony from time to time.

INDIANA

ELKHART:

Public Library

1. Collection acquired through gifts and exchange. Collection is small, but we are serious in our interest.
2. Available.
4. Exchange with interested persons.

INDIANAPOLIS: *The John Herron Art Institute*

1. Collection acquired through gift and exchange.
2. Yes.
3. Mounted on uniform sheets of stiff paper, labeled. Additional information is printed on the back of the mount.
4. Exchange plates with collectors, friends and patrons. Indiana artists have given us bookplates they have designed.

INDIANAPOLIS: *Public Library*

1. General collection in its art room.
2. Available.
3. Mounted and used as an illustrative and working collection.
4. Increased by gifts—will exchange.

INDIANAPOLIS: *State Library*

1. *Kling Collection of Bookplates*, 400 prints, the gift of *Mrs. Flora G. Kling*, of Mt. Vernon, Indiana.
2. Available. Also have a collection supplementing the volume *INDIANA BOOKPLATES* by *Esther Griffin White* of bookplates of Indians or plates designed by Indiana artists.
3. Mounted in scrap books but to be changed to mounting on cover boards, $5\frac{1}{2} \times 8\frac{1}{2}$.
4. Occasional gifts of original donor still being made.

LAFAYETTE: *Library, Purdue University*

1. Collection acquired by gift and exchange.
2. Available.
3. No definite arrangement.
4. Collection being increased as occasion offers, but no definite measures are being made at present to increase its size.

IOWA

DES MOINES: *State Library*

1. Collection in the library formed by the librarian. It was acquired, one by one, as old books (chiefly English) came to hand.
2. Available.
3. Filed alphabetically.
4. Slowly being increased. In the purchase of second-hand books where two or more identical plates are found, one is retained for the collection. Also through exchanges with other collectors and by occasional purchases.

KANSAS

LAWRENCE: *Watson Library, University of Kansas*

1. Collection numbers about 10,000 prints. It was made by *Dr. Arthur Wellington Clark*, of Lawrence. After his death in 1927, his brother, *Alfred Houghton Clark*, gave the collection to the library as a memorial to Dr. Clark. Plates are exhibited from time to time.
2. Available, in a limited way.
3. In general the collection is kept in letter boxes arranged alphabetically under the names of the owners of the plates. Plates by well known artists are kept together under the artist's name, also under different groupings, as music, drama, children's, notables, etc.
4. The collection has so far been increased only by gifts, and to some extent by exchange.

LOUISIANA

NEW ORLEANS: *Library, School of Medicine, Tulane University*

1. Collection being formed by librarian to consist of plates of medical interest, plates of medical libraries, collections in medical libraries, medical collections in general libraries and plates of physicians.
2. Available.
3. Each plate is mounted by stamp hinges to a dull blue ripple finish card. Notes in explanation of the design, gift, notes from the owner, or biographical and professional notes concerning the owner are attached by hinges to the back of the mount. The size of each mount is $5\frac{1}{4} \times 8\frac{3}{8}$. This permits arrangement at will in displaying plates of special interest, as to design, specialty, etc.
4. Thus far, no plates have been purchased. All we have, have been given by the persons or institutions to which they belong, or have been exchanged with other medical libraries.

MAINE

AUBURN: *Public Library*

1. Gift.

PLATE COLLECTIONS

Maine—*Continued*, Maryland

2. Yes.
3. In an alphabetical file and also a display case.
4. Gift and exchange.

BANGOR:

Public Library

1. Collection started by reference librarian who was personally interested.
2. Yes.
3. Numbered as acquired and listed under name of giver, owner, and designer. The plates of Sidney L. Smith are kept together in a separate file.
4. The collection is increased mostly through exchange.

BRUNSWICK:

Hubbard Hall, Bowdoin College

1. Small collection.
2. Yes.
3. Bookplates are kept in albums. The Bowdoin plates are kept separately from the others.
4. Collection is being increased as new bookplates happen to come in. No prints are purchased.

WAYNE:

Public Library

1. The Annie Louise Cary Memorial Library Collection is being acquired by gift direct from owners or artists, through friends and otherwise. The collection numbers about 3,000 plates.
2. Not available. The collection is to go to the Annie Louise Cary Memorial Library and the building of the library has not as yet been erected. The present library has no facilities and no person attached to it who could be used to care for the collection.
3. The collection has not yet been arranged.
4. Collection is being increased by gifts. As there are seldom any duplicates in the collection there is no medium for exchange.

MARYLAND

BALTIMORE:

Library, Goucher College

1. Gathered in a desultory fashion the bookplates we have, we have never done anything about arranging them.

BALTIMORE: *Maryland Historical Society, 201 W. Monument St.*

1. Collection started by *Louis H. Dielman*, Esq., and presented to the Society.
2. Yes.
3. Each plate is mounted on heavy paper, 6½ x 10. Name of person to whom it belongs in upper right hand corner. Filed in black cloth covered boxes in alphabetical order.
4. Increased by gifts of friends, or exchanges when available.

BALTIMORE: *Library, School of Medicine, University of Maryland*

1. Acquired by gift.
2. Yes.
3. Alphabetically.
4. Increased by gifts.

BALTIMORE: *Library, The Johns Hopkins University*

1. A small collection acquired by gift and through exchange.
2. No, except to the University public whom we serve. We have had loan exhibits and have included the library's collection in such exhibitions.
3. Filed in boxes.
4. Slowly, usually from old books that come in having interesting bookplates in them.

BALTIMORE: *Peabody Conservatory of Music, Peabody Institute*

1. We have many fine bookplates in old books in our library. We do not remove them, except when rebinding is necessary, and then they are replaced.

BALTIMORE: *Enoch Pratt Free Library*

1. We have only the few bookplates which have come to us in volumes from old libraries and certain private libraries which have been incorporated in our collection. We have a fair collection of books on bookplates and these are quite popular.
2. Available.
3. All the bookplate material is located in the Literature Department in the same class with books on book collecting.
4. We do not buy bookplates.

HAGERSTOWN: *Washington County Free Library*

1. Acquired by gift.
2. Available.
3. Too small for permanent arrangement.
4. By exchange.

MASSACHUSETTS

AMHERST: *Jones Library*

1. Collection was acquired by gift and exchange. Very occasionally by purchase.
2. Available for study and use in exhibitions.
3. Arranged alphabetically by owner.
4. Increasing slowly by gift, also exchange.

BELMONT: *Public Library*

1. Collection acquired by gift.
2. Available.
3. Alphabetically.
4. Through exchange.

BOSTON: *Boston Athenaeum Library*

1. Collection estimated roughly at about 4,000 separately mounted plates, acquired by gift, purchase and exchange.
2. Collection is for the use of the proprietors and ticket holders of the Athenaeum, otherwise access is by special permission only.
3. The mounted plates are in alphabetical order by owner. The card catalogue has cross references for designers; this index also refers to the bookplates of former owners of books in the library.
4. Collection is increased mainly by gift and exchange.

BOSTON: *Library, College of Liberal Arts, Boston University*

We have never made an attempt to collect bookplates systematically and the only ones we have on file are those which have been sent us with a request for prints of our own in exchange.

BOSTON: *Museum of Fine Arts*

1. Chiefly by gift.
2. Yes.

3. By artist, if several by one man, otherwise by library or owner. Originals are separate from photo-mechanical plates.
4. No special effort is made to increase the collection. It is added to from time to time by gift. There are no duplicates for exchange.

BOSTON:

Public Library

1. Acquired by gift and exchange.
2. Yes.
3. Filed as received.
4. Increased by exchange with collectors.

BOSTON:

Society for the Preservation of New England Antiquities, 141 Cambridge St.

1. By gift.
2. Available.
3. Arranged in envelopes.
4. Very slowly by gift.

CAMBRIDGE:

Library, Harvard College

1. Collection was mainly acquired by gift, although we have recently had one bequest of perhaps one thousand plates. Other plates have come in exchange with other libraries. The basis of the collection was some three thousand plates collected by the late *Daniel B. Fearing*, of Newport, Rhode Island, which consists of plates showing angling scenes, fishes and water-craft plates. These three categories are kept separate. Beyond this we have the following divisions: Harvard men, colleges, schools, societies, clubs and miscellaneous plates. Plates by well known artists, such as French, Smith and others are kept separate with usually a reference from their own classifications.
2. Available.
3. Plates are mounted on cards and kept in filing cases.
4. Collection is being increased but slowly and largely by gift. We do not purchase plates.

FITCHBURG:

Historical Society Library

1. By gift.
2. Yes.
3. Mounted in albums.
4. Not being increased particularly; only by occasional gifts

HAVERHILL:

Public Library

1. Collection acquired by gift and exchange, and from plates taken from old books.
2. Available for reference use only.
3. Arranged at present alphabetically by name of owner.
4. Increased by gift and exchange only—none are purchased.

PITTSFIELD:

Berkshire Athenaeum

1. The collection presented by *Mrs. Albert N. Hillier*, now *Mrs. Richard L. Van Deusen*.
2. Yes.
3. Mounted in three books and classified under the headings: armorial, institutional and personal. We also catalogue bookplates in books of the library.

SALEM:

Library, Essex Institute

1. Collection acquired mainly by gift.
2. Available.
3. Catalogued by name of owner, subject and place.
4. Condition static at the present time as our staff is so small that we have had to neglect it during the past several years.

SPRINGFIELD:

The City Library Association

1. Collection acquired by gift from individuals and institutions.
2. Yes.
3. Collection is kept in portfolio and classified as a book. There is no particular arrangement of the bookplates themselves.
4. The collection is being increased by gift and infrequently by exchange. Not a sufficient number of duplicates are received to permit a large addition by exchange.

WILLIAMSTOWN:

Library, Williams College

1. The Library collection of about 1,600 plates was acquired by gift. The *Ruth M. Sabin Collection* of 1,002 plates was presented by *Mrs. Karl E. Weston*, of Williamstown. The collection is rich in some of the best examples of bookplate art, Mrs. Weston having for sometime past specialized in engraved plates. Other plates are of value because of the distinction of their owners, Talleyrand, Edward Fitzgerald, Charles Dickens, Theodore Roosevelt, to mention only a few. As a sometime member of the Ex Libris

Societies of England and Germany, Mrs. Weston was able to add many interesting and colorful examples by exchange. Her particular desire has been to complete her set of the work of the American engraver, Edwin Davis French, her own plate being the work of his hand. The French plates now comprise 249 examples and the remaining 54 credited to him are for the most part unobtainable. Mrs. Weston's gift as originally received may be classified as follows: American bookplates, general 348; E. D. French 249; J. W. Spenceley 54; W. F. Hopson 18, and Sidney L. Smith 12, a total of 691. Foreign plates: English 72; French 41 and German 208.

Other interesting items are the gift of William F. Hopson of 25 of his bookplates, 20 of which are signed proofs, and the collection of *J. O. S. Edwards* (Williams College 1912).

2. Available.
3. The collection has been re-arranged by placing it in alphabetical order under countries and separating and listing the plates by notable American artists.
4. The collection has not been increased since 1922.

WORCESTER:

American Antiquarian Society

1. Collection was begun with the gift of the private collection of *Rev. Herbert E. Lombard*, one of our members, and has been built up largely through his efforts. The collection includes the sample books of E. D. French and Sidney L. Smith, as well as their bookplate correspondence. We also have as a part of the collection a voluminous bookplate correspondence of our own which describes and tells the story of the plates in our collection.

The collection is particularly rich in early American plates, especially for the period covered by Allen's checklist. Within this field we probably have three times as many as Allen records, including three-fourths of those in his checklist. We have a large percentage of the bookplates by N. Hurd and the other early engravers, including all of the Paul Revere bookplates and labels. We have bought many collections en bloc and many bookplate designers have provided us with prints and proofs of their own work. A great many others have been sent by exchange or gift of their owners.

The collection contains about 25,000 bookplates, mostly American,

including an excellent collection of several hundred early West Indian bookplates, also several hundred Canadian plates. There are perhaps a thousand or more from Great Britain in the collection but these we have made no effort to collect though we have saved them when they came our way.

2. The collection is always available to qualified persons, interested in bookplates, early American history and engraving.
3. Collection is arranged as follows: each bookplate is hinged with two stamp hinges on a 5 x 8 stiff manila mount. These are preserved in specially made cases having wooden bases, stiff cardboard sides and front, but no top or back.

The bulk of the collection is arranged in one alphabet under the name of the owner. However, the work of some half dozen important artists, such as E. D. French, S. L. Smith, A. N. Macdonald, etc., are arranged alphabetically under the name of the owners and by artist.

The third group is arranged geographically. In other words public institutions and subscription libraries would be under their respective cities.

Canadian, West Indian and other foreign groups are arranged geographically. A copy of *Allen's American Bookplates* is checked for the early plates.

Bookplate proofs are kept flat in larger boxes arranged in the same general order as the bulk of the collection. We also have *Marshall's Notes* in the form of a card index describing thousands of early and later American bookplates.

4. The collection is constantly growing, largely by gift and exchange but occasionally by purchase. We also have a considerable collection of duplicate material on hand.

WORCESTER:

Free Public Library

1. Collection acquired by gifts.
2. Available.
3. Mounted on uniform sized cards.
4. Increased only by gift. Will exchange.

MICHIGAN

ALMA: *Library, Alma College*

1. Gifts from various sources.
2. Yes.
3. Not yet arranged. Two exhibitions have been held.
4. No special effort has been made due to lack of time, help and money. We cannot purchase.

ANN ARBOR: *Library, University of Michigan*

1. The collection of about 2,500 bookplates was acquired by gift and exchange. The nucleus was a gift from *Theodore W. Koch*, formerly librarian of the University, of the plates he had acquired while writing his monograph "Concerning Bookplates," published in the Papers of the Bibliographical Society of America, Vol. 9, 1915, Nos. 1 and 2.
2. The collection is available for study.
3. Collection is arranged as follows: I. Individuals (American) A-Z; II. Institutional (American); 1. Libraries (university, college, public) 2. Other institutions. III. University of Michigan (library, faculty, alumni and students in a single alphabet.) IV. Plates by famous bookplate designers (e.g. E. D. French, J. W. Spenceley, etc.) V. Foreign A-Z.
4. The collection is being increased by gifts and exchange.

BATTLE CREEK: *Public School Library*

1. Small collection acquired by gift.
2. Available to interested public for study.
3. Mounted on sheets of paper and filed in picture collection.
4. Collection is increased from time to time by individual gifts.

DETROIT: *Public Library*

1. Acquired by gift and exchange.
2. Yes.
3. Bookplates are mounted and filed with picture collection.
4. Collection is growing slowly. No prints have been purchased, but the Detroit Library bookplate is exchanged with collectors upon request.

SAGINAW:

Hoyt Library

1. Small collection.
2. Yes.
3. Mounted and filed in vertical file.
4. Increased slowly by gift.

MINNESOTA

MINNEAPOLIS:

Library, University of Minnesota

1. Collection is small.
2. Not yet available.
3. Unarranged. (No expert help available.)
4. Some exchanges, some gifts, and plates from old books. The library has a fair collection of books on ex libris and notes in separate file of notable plates in books purchased.

MINNEAPOLIS:

Public Library and Minnesota Athenaeum

1. By exchange and gift.
2. Yes.
3. Mounted on cards 5½ x 7½, arranged by name of designer or engraver on back.
4. Exchanges with collectors.

ROCHESTER:

Public Library

1. This library has a Spenceley bookplate, but no collection as yet, but one is in the process of being made. Many collectors have written requesting our bookplate. Apparently it was not known until quite recently that the plate engraved by Spenceley belongs to this library as the name of the State was not a part of the original design. The State name "Minnesota" has now been added to the original copper plate.

ST. PAUL:

Public Library

1. Collection acquired by gift.
2. Yes.
3. Arranged in envelopes in vertical file.
4. Increased through gifts and exchange.

MISSISSIPPI

LAUREL: *Eastman Memorial Foundation*

1. Small collection in our library which was commenced with a gift of four hundred plates.
2. Yes.
3. Mounted on cream coloured paper board 7 x 10 inches and filed under the name of engraver or designer.
4. The collection is being increased by exchange and gifts. We hope soon to catalogue the collection with cards under the names of designer, engraver, owner, etc.

MISSOURI

COLUMBIA: *Library, University of Missouri*

1. Collection acquired by exchange.
2. Yes.
3. Arranged roughly under the following classifications: colleges, universities, public and private libraries.
4. By exchange.

KANSAS CITY: *Public Library*

1. Collection acquired by gift and exchange.
2. Yes.
3. Arranged alphabetically under class, personal, college and university.
4. Exchange.

ST. LOUIS: *Public Library*

1. By gift. Collection numbers about 1,000 plates.
2. Yes.
3. Plates are mounted separately and filed in portfolios. There is no classification by subject.
4. Increasing slowly, almost entirely by unsolicited gifts. There is a considerable exchange, but we do not purchase.

ST. LOUIS: *Library, School of Medicine, St. Louis University*

1. Collection of medical bookplates, acquired mostly by exchange.
2. It is available to any one interested, but must be used in the library.
3. Plates mounted on mats of uniform size, mostly grey, but some brown

mats are used for a few plates in sepia. We use Nu-Ace mounting corners, so no adhesive is applied to the prints, and they may be changed, since sometimes we receive others from the same source, and prefer to group them on one mat. For convenience the collection is arranged alphabetically under the name of the university, physician or scientist owner, with notes upon the backs of the mats.

4. Collection grows by gift and exchange.

NEBRASKA

LINCOLN: *Library, University of Nebraska*

1. This library does not possess a collection, but a "bookplate card" is made for every bookplate found in books in our library. This card is filed in the librarian's office, under the name of the owner of the plate. It is but one of the unit cards used in regular cataloguing so carries full information as to the book in which the plate appears.
2. This index of bookplates is available for use.
3. Cards in catalogue.

NEW HAMPSHIRE

CONCORD: *Public Library*

1. A small collection.
2. Yes.
3. Mounted in books.

DOVER: *Public Library*

1. Collection was given to the library by a former trustee, *Elisha Rhodes Brown, Esq.*, who has been interested in bookplates for many years. There are 5,000 plates in the collection.
2. Yes.
3. Collection is kept in gray file boxes, arranged alphabetically by designers.
4. The collection is being increased by exchange with individual owners of bookplates as opportunity offers.

HANOVER: *Baker Memorial Library, Dartmouth College*

1. Library has a rather extensive collection of bookplates. This col-

lection was acquired by the gift of an alumnus in 1928. It was originally the *Frederick J. Libbie Collecton* with some additions. It is especially rich in English plates and in early American plates. The collection of plates by Paul Revere is complete. The collection numbers about 12,000 prints.

3. Each plate is mounted on a card. The English plates are arranged alphabetically. The American plates are in two groups. One, of plates listed in Allen, and other early American which naturally should be included in Allen, and the other, modern plates.
4. The collection is being increased rather slowly. Many plates are taken from second-hand books purchased by the library, and the library exchanges to a certain degree for plates of value not in its collection. There is no money available for the purchase of book-plates.

NEW JERSEY

MONTCLAIR: *Library, Montclair Art Museum, Montclair Art Association, South Mountain and Bloomfield Aves.*

1. Small but very good collection of bookplates, with a great many signed proofs. Collection acquired by gift and exchange, and all additions have been made in the same way.
2. Mounted on cards, so that they may be exhibited. They are arranged under the following subjects: architectural, books, library interiors, emblematic, figures, portraits, landscapes, labels, armorial influence, heraldic, Chippendale and unclassified.
4. Increased by gift and through exchange. Have a number of duplicates and would be very glad to augment collection by exchange with other libraries and collectors.

NEW BRUNSWICK: *Library, Rutgers University*

1. Collection acquired by gift and by removal of plates from books purchased.
3. No arrangement at present.
4. Through gift.

PRINCETON: *Library, Princeton University*

1. Collection consists of about 2,500 prints, not including those plates which are in bound volumes in our regular collection. The col-

lection has been acquired largely by gift, though some have come to us by exchange.

2. Available.
3. Arranged by name of owner, except that we have special collections by E. B. Bird (60), E. D. French (330) and C. W. Sherborn (242).
4. Bookplates are not ordinarily purchased, but we receive a good many of them from time to time by gift and exchange.

NEW YORK

ALBANY:

State Library

1. The collection was begun in 1889 by *Dunkin Van Rensselaer Johnson*, who was reference librarian at that time. According to a lengthy account of the collection published in a New York newspaper in 1889, the number of plates then approximated 2,000. Among these were many early American plates, and some other plates of sufficient significance to warrant mention.

This account is the only record available of the number and kind of bookplates in the collection before the fire of March 29, 1911, which practically destroyed the State Library. The bookplate collection was in large part destroyed, although there survived a few items, browned, stained and charred.

Since 1911 a new collection has been gathered together, built on a foundation of generous and thoughtful gifts by the Library's interested friends. No funds have ever been appropriated for the purchase of desirable items, but despite this the collection has grown to number 12,778 plates, of remarkable variety and increasing value. Of the gifts that have been possible this notable collection, the following are outstanding:

From *Walter Stanley Biscoe*, for long a member of the staff of the State Library, upward of 2,500 plates, including more than 1,500 from the notable collection of *Henry Blackwell*, of New York. In addition to this large number of bookplates, Mr. Biscoe also gave several reference volumes and pamphlets on ex-libris, including the E. D. French Memoir and Checklist.

From *Mary L. Sutliff*, in 1914, about 150 plates, also several volumes of American bookplate periodicals and a number of books and pamphlets.

From *Theodore L. Cole*, in 1918, about 400 plates, largely the earlier book labels of state and other American institutional libraries.

From *Mary Cassmajor*, in 1919, over 700 bookplates, and 33 pamphlets, including many German plates sent to her by the Baroness Alice Bachofen von Echt, of Steirmark, Austria.

In 1925 the collection of *Mrs. Lauriston Stone*, of Rochester, was received as a bequest. This gift consisted of more than 1,000 plates, autograph letters, books and pamphlets of bookplate literature and the copper plate of Mrs. Stone's bookplate engraved by Sidney L. Smith.

In 1926 *Colonel Edgar C. Leonard*, of Albany, presented the *Collection of Bessie Woolworth Leonard* to the Library. Included with a group of 650 bookplates and correspondence concerning them, were the original pen and ink drawing and the photogravure copper of Mrs. Leonard's bookplate by Elisha B. Bird.

The most recent gift was that of *J. M. Andreini*, of New York City. This was an unusual group of 317 items, being plates and proofs, many of them signed by the engraver, J. W. Spenceley, and some of his original pen and pencil sketches. There were also plates and signed proofs by A. N. Macdonald, G. W. Eve and C. W. Sherborn.

Through the kindness and goodwill of *Dr. Herman T. Radin*, of New York City, the library was able to acquire 375 plates from his personal collection. These plates are by famous American and English artists and engravers, many of whom had been without representation in the library collection.

The collection has been displayed to the general public by exhibitions in the rotunda of the Education Building. Notices in local newspapers distributed through the United Press and the Associated Press have given publicity to these exhibits. Special exhibits have been arranged and lent to study clubs and school art classes.

We have also a collection of three hundred reference books on bookplates which are available for lending throughout the State.

2. Visitors interested in bookplates are shown plates from the files as requested.
3. Plates are mounted with hinges on brown manila art paper and are arranged in folders in five large cases of vertical files, alphabeti-

cally by artist's name, when known. Reference is made from owner's name to the name of the artist. There are files of artists, owners, Early American plates and New York State artists and owners. A card index is kept of the subjects represented in the designs of the plates, with headings such as theatrical, watercraft, etc. Plates illustrated in the reference books are recorded in another card index of more than 7,000 cards.

4. Increase of the collection is possible only by exchange with other collectors and through gifts. A fairly large supply of valuable duplicates is available for exchange, which is always welcome as exchange is the chief source of growth of the collection. It is hoped also that interested and generous friends will continue in the future, as in the past, to remember the collection with gifts of such bookplates as may come to them for disposal.

BROOKLYN: *Library, Brooklyn Museums*

1. Collection was acquired by gifts and by will.
2. Available.
3. Arranged by owners' names.
4. Increased by gift and exchange.

BROOKLYN: *Free Library, Pratt Institute*

1. Acquired by gift and exchange.
2. Available. Selections on exhibition periodically.
3. No arrangement. Selective, representative, and very limited.
4. Only individually as it must be kept small. We do not exchange.

BROOKLYN *Public Library, Montague Branch, 137 Montague St.*

1. By gift.
2. Yes.
3. Partly by country, partly by artist.
4. Not actively at present.

BUFFALO: *Grosvenor Library*

1. By gift and exchange.
2. Yes.
3. In albums.
4. Exchange.

CLINTON: *Library, Hamilton College*

1. Partly by gift, partly by exchange.

2. Yes.
3. We are not ready to arrange the collection until after further study.
4. Yes, by exchange and gift.

GREAT NECK:

Great Neck Library

1. Collection of 6,000 plates, the gift of *Mrs. Maria Gerard Messenger*, of Chappaqua, New York, who made the collection over a period of many years.
2. Available.
4. No bookplate to exchange.

NEW YORK CITY:

Library, Columbia University

1. The nucleus of the collection was formed by members of the library staff beginning with the administration of Melvil Dewey as librarian and continuing by gift and upon application and through exchange with universities and colleges, and libraries, public and private.
2. Yes.
3. Arranged in specially designed boxes which have the appearance of books on the shelves. Prints are mounted on Japan vellum paper size $7\frac{1}{2} \times 10\frac{1}{2}$. Collection now numbers about 8,000 prints.
4. Being increased by gift and through exchange.

NEW YORK CITY:

Library, Teachers College, Columbia University

1. Collection was largely the result of the personal enthusiasm of *Miss Elizabeth Baldwin*, former librarian of Teachers College, who bought, exchanged and sought out fine examples.
2. Yes.
3. Temporary arrangement, alphabetical by owners' names, foreign, English and American.
4. Very little increase except by gift. Occasional exchanges. A gift of several hundred fine plates has recently been made by *Miss Adelaide Nutting*, of Teachers College.

NEW YORK CITY:

Library, Editor and Publisher, 1700 Times Bldg.

1. By purchase.
2. Yes.
3. Prints are mounted on heavy white paper, placed in manila folders and filed alphabetically in steel cabinets.
4. Both by purchase and exchange.

NEW YORK CITY: *Print Department, Metropolitan Museum of Art*

1. Collection was acquired by gift: The *Harris Brisbane Dick* bequest in 1917; the *William E. Baillie Collection* of more than 25,000 items came to the museum in 1920 and Mr. Baillie increased the collection from time to time until his death in 1931. A small collection of English and Scotch bookplates was given by *Mr. Young Pentland*, of Scotland.
2. Yes, in the Print Room from 10 to 4:45. Saturday from 10-1. Closed on Sunday.
3. Several classifications too numerous to describe here.
4. Increased by exchange with libraries and by gifts to the Print Department.

NEW YORK CITY: *Library, The New York Academy of Medicine, 2 E. 103rd Street*

1. Collection just begun with a small number of bookplates of physicians and medical libraries presented by one of our staff.
3. No arrangement has been made beyond alphabetical order by name of individual or library.
4. No attempt is being made to increase the collection, however bookplates found in books in one section of the library have been indexed. This was done by an unpaid worker and will be resumed only under similar conditions.

NEW YORK CITY: *New York Society Library, 109 University Place*

1. Library has perhaps 100 old bookplates on book covers of old books. When the library was re-catalogued in 1937 an alphabetical list was made of the name on each bookplate telling on what book cover it could be found.
2. Yes, but plates are scattered and not assembled.
3. No attempt has been made to classify them as to engraver or date.
4. No additions are made by purchase, except the plate is in a book we purchase. We do not exchange bookplates.

NEW YORK CITY: *Library, University Club, 1 W. 54th Street*

1. Library has a collection of bookplates, for the most part the plates of libraries of colleges and universities which are represented by the membership of the club. Collection was acquired by gift upon application to colleges and universities.
2. Yes, to qualified persons upon application.

3. Arranged alphabetically by college. Plates are in albums.
4. Increased from time to time. Members of the club give us their individual bookplates.

NEW YORK CITY: *Public Library*

1. Gift.
2. Yes.
3. French, Sherborn and a few other artists of that class are arranged under "Engravings". The other bookplate designers are arranged alphabetically under "Bookplates"; all plates being included in the Print Rooms irrespective of process.
4. Library has no funds for the purchase of prints and has developed no system of exchange with other collectors.

POUGHKEEPSIE: *Library, Vassar College*

1. Collection built up mainly by a former librarian through exchange of our own bookplates, with the addition of many gifts.
2. Availability of the collection to the public is limited.
3. Mounted and filed in cabinet and are arranged under the headings: armorial, French, German, other foreign, unidentified, designer, college, school, university, public library, association, club and firm, U. S. Government, old, not armorial, modern, personal and prominent persons.

The collection is being increased steadily through exchange, without any solicitation on our part. We do not purchase bookplates.

RICHLAND SPRINGS: *Public Library*

1. Collection was presented to library by *Thomas R. Proctor, Esq.*, who also gave the library.
2. Yes.
3. Arranged in books, alphabetically by the names of owners.
4. Increased through exchange.

ROCHESTER: *Public Library*

1. Collection acquired almost entirely through gifts, many plates having been presented to the collection by *William F. Yust, Esq.*, former librarian.
2. Yes.
3. Arranged at present as follows: prints are mounted separately on grey or brown mounts $7\frac{1}{2} \times 11\frac{1}{2}$ and bound in loose leaf bind-

ers, classified under such headings as public library, college and university, association, society and personal; so far as possible, plates are arranged alphabetically and the name of the designer entered on the back of the mount. In the process of making a cross reference list of the plates in the collection and the names of designers and owners.

4. Gradually being increased by gift and exchange.

ROCHESTER: *Reynolds Library, 100 Spring Street*

1. Forming a collection.
2. Not yet.
3. In envelopes.
4. We will appreciate gifts and will exchange.

SYRACUSE: *Public Library*

1. Bookplate collection acquired by gifts.
2. Yes.
3. Arranged in picture collection, with separate folder for Syracuse bookplates.
4. Increasing slowly as gifts are made.

SYRACUSE: *School of Library Science, Syracuse, University*

1. Nucleus of collection was acquired by gift from the Director. Since that time it has grown by exchanges with other libraries.
2. Yes.
3. Arranged alphabetically by name of owner.
4. Increased from time to time by exchange with other collectors.

TROY: *Public Library*

1. Collection acquired by gift and exchange.
2. Available.
3. Mounted on loose leaves 8½ x 11, on which is typed descriptive notes. Arranged alphabetically by names on bookplates.
4. Increased through exchange and gift.

UTICA: *Public Library*

1. Gift.
2. Yes.
3. By artist alphabetically with a card index of owners giving "see" reference to artist.
4. Yes, by exchange.

YONKERS: *Public Library*

1. Collection acquired by gift.
2. Yes.
3. Chronologically as received.
4. Exchange.

NORTH CAROLINA

ASHEVILLE: *Sondley Library*

1. Collection acquired by gift, and removal of plates from books.
2. Yes, when library is opened to the public.
3. Prints are mounted on tan paper $5\frac{3}{4} \times 8\frac{1}{2}$ and the information with reference to the plate is typed in the upper left hand corner.
4. No increase to date, but exchanges will be possible later.

WAKE FOREST: *Library, Wake Forest College*

1. Collection was acquired by gift in memory of *Hubert Evans*, Class of 1898, presented by his wife.
2. Yes, with certain restrictions.
3. Alphabetical in a twenty-four drawer cabinet.
4. Additions are being made as opportunity offers.

WILMINGTON: *Public Library*

1. Bookplate collection in this library is loaned by the librarian.
2. Yes.
3. Alphabetically.
4. Exchanges with collectors.

NORTH DAKOTA

BISMARCK: *Public Library*

1. Gift.
2. Yes.

OHIO

CINCINNATI: *Public Library*

1. Acquired through gift.
2. Yes.
3. Alphabetical.
4. Slowly through exchange with collectors.

CLEVELAND:

Public Library

1. Chiefly gifts from many sources and exchanges.
2. Yes.
3. Mounted on 8 x 10 cards and filed in vertical file.
4. Increased slowly. Prints are exchanged with collectors upon request. A few are removed from second-hand books. There is no fund for purchase. We would like to be on any exchange list.

CLEVELAND:

Library, Adelbert College, Western Reserve University

1. A notable collection of bookplates was given to this library in 1917 by *Mr. and Mrs. Paul Lemperly*, of Cleveland, in memory of their daughter, *Lucia*, a student in the College for Women who died in 1915. The collection consisted of some 540 bookplates (and other engravings) by Edwin Davis French, the American designer and engraver of bookplates. Later the same donors presented a collection of 82 plates of celebrated personages. The collection is in the custody of the Library of Adelbert College, the central library of the University. With the collection the same donors gave several of the standard works on bookplates, the catalogues of Mr. French's bookplates as exhibited by the Grolier Club in New York and the Rowfant Club in Cleveland, and the volume published as a memorial to Mr. French which includes a checklist of his engraved bookplates. Of the two hundred and ninety-nine bookplates recorded in this checklist the Lemperly Collection contains examples of all but six, besides half a dozen that are not included in the list. A great many of these are represented by two or more impressions from different states of the same plate, the variations thus shown often being highly interesting to a careful observer. The collection is especially remarkable for the numerous trial proofs and print proofs given by Mr. French to his friend Mr. Lemperly and signed by the artist, many of which bear presentation inscriptions.

The library also has a miscellaneous collection of about 800 prints, a large number of which have come from American college and university libraries.

2. Yes.
3. Plates are mounted and labeled, arranged alphabetically by the names of their original owners.
4. We keep adding to our miscellaneous collection. We are always

glad to exchange bookplates with other college and university libraries and thus far have not refused requests for exchanges from private collectors.

COLUMBUS: *Library, Ohio State University*

1. Primarily by exchange.
2. Yes.
3. Alphabetically by artists.
4. Exchanges engraved plates only and those the work of a selected list of artists and engravers.

DELAWARE: *Charles Elihu Slocum Library,
Ohio Wesleyan University*

1. Accumulated by exchange.
2. No.
3. In vertical file.
4. Exchanges as requested only.

HAMILTON: *Lane Public Library*

1. Collected by the librarian through travel and from other libraries as gifts.
2. Yes.
3. Collection mounted.
4. Exchanges. We do not purchase plates.

OREGON

EUGENE: *Library, University of Oregon*

1. By gift and exchange.
2. Yes.
3. Mounted on 8 x 10 mats, filed in letter files.
4. Increased gradually by exchange.

PORTLAND: *Library Association of Portland*

1. Acquired by gift and exchange.
2. Yes.
3. Mounted and numbered.
4. Increased by gifts.

SALEM: *State Library*

1. Gift.

2. Yes.
3. Alphabetically by name of owner.
4. Increasing slowly. No plates purchased.

PENNSYLVANIA

ALLENTOWN: *Library, Muhlenberg College*

1. Started by librarian as her personal hobby.
2. Yes.
3. Alphabetically.
4. Increased through exchange.

BETHLEHEM: *Library, Lehigh University*

1. Collection made up of plates in books purchased, consisting of more than 2,500 plates.
3. Catalogued on cards; prints are still in books in which originally placed.
4. No effort is being made to increase except by finding and cataloguing books in stacks having bookplates in them.

CARLISLE: *Hamilton Library, and Historical Association of Cumberland County, Pennsylvania*

1. Collection acquired by exchange with other libraries.
2. Yes.
3. Mounted in albums.
4. By exchange.

DOYLESTOWN: *Library, The Bucks County Historical Society*

1. Purchase.
2. Yes.
3. Filed in envelopes.

DU BOISE: *Public Library*

1. Librarian has a personal collection in the library of the bookplates of libraries.
2. Yes.
3. Mounted on 4 x 6 cards.
4. Gifts and exchanges.

MEADVILLE: *The Reis Library, Allegheny College*

1. By gift and exchange.

2. Yes. The collection is also displayed once a year.
3. Partly mounted; balance in envelopes.
4. Slowly, mostly by exchange with colleges.

PHILADELPHIA: *Free Library of Philadelphia*

1. Collection of miscellaneous bookplates of which about 250 came from the *Carson Collection*, the rest as gifts, together with a large working library of books relating to bookplates.
2. Yes.
3. Bookplates are arranged alphabetically under the names of the person, society or institution owning them.
4. Through gifts.

PHILADELPHIA *The Historical Society of Pennsylvania*
1300 Locust Street

1. Most of collection acquired by gift.
2. Yes.
3. Alphabetically in books.
4. Increased almost entirely by gift.

PHILADELPHIA: *Library, Philadelphia College of Physicians*

1. Gift from personal collection of former librarian, *Charles Perry Fisher, Esq.*
2. Yes.
3. In books.
4. Collection is being increased by exchange and gift, and by historic plates found in books now in the library.

PITTSBURGH: *Library, Duquesne University*

1. Collection small.
2. Yes.
3. At present not classified.
4. Gifts.

RHODE ISLAND

PROVIDENCE: *Library, Brown University*

1. Library has a collection of bookplates which came to it from various sources. The library is in a receptive attitude toward material of this sort.
2. Yes.

3. Not arranged.
4. Collection is being increased through gift and exchange.

SOUTH CAROLINA

CHARLESTON:

Charleston Library Society

1. We have no special collection of bookplates. There are listed in our card catalogue under "*Bookplates*" the plates found in a number of our books, arranged alphabetically by names of persons or institutions formerly owning the volumes, and reference to the books in our collection in which they appear. Some of these books were bought by the library which has been in existence since 1748 and some were gifts over this long period.
2. Any interested member or subscriber to the library may have access to the books containing these bookplates.

CHARLESTON:

Library, College of Charleston

1. Our only bookplates are in books in the library.
2. Not open to the public, but permission is granted to persons doing research work.
3. Cards in catalogue under the heading "*Bookplates*".

COLUMBIA:

Library, The University of South Carolina

1. We have no special bookplate collection, but list all the bookplates found in books in the library in our catalogue under the heading "*Bookplates*".
2. Yes.
3. The entry on each card alphabetically by the name of the owner, and title of book is given.
4. Growing slowly. There are about 150 cards on bookplates listed.

SOUTH DAKOTA

MITCHELL:

Carnegie Library

1. By gift.
2. Yes.
3. Catalogued.
4. We have no extra or duplicate plates, and do not purchase.

TEXAS

AUSTIN: *Library, University of Texas*

1. Collection of bookplates acquired from various sources.
2. Will be available when arranged.
3. No arrangement as yet.
4. Gifts of plates will be appreciated, and exchanges will be made when possible.

HOUSTON: *Public Library*

1. By gift.
3. It has not been organized.
4. Not added to in any systematic way.

UTAH

OGDEN: *Carnegie Free Library*

4. Will exchange bookplate of the Golden Spike Collection of books of Western history presented by the Union Pacific and Southern Pacific Railroads with collectors.

VERMONT

MIDDLEBURY: *Library, Middlebury College*

1. By gift and exchange. In the Abernethy Collection of American Literature we have many books with bookplates of the original owners in them. These bookplates have been noted in the catalogue of the collection.
2. Yes.
3. Not arranged in any definite way.
4. By gift and exchange.

MONTPELIER: *Vermont Historical Society, State Building*

1. Gifts.
2. Yes.
3. In envelopes.

VIRGINIA

LYNCHBURG: *Jones Memorial Library*

1. Small collection acquired from various sources.

2. Yes.
3. Arranged in folders marked "*Bookplates*" in picture file, as they are used mostly for design purposes.
4. Have two bookplates we use, both go in books given to us by the local Catholic Church, and books purchased as a memorial to Captain and Mrs. Blackford (the Blackford coat-of-arms) given by Mrs. Vance McCormick.

RICHMOND:

State Library

1. A casual collection of references to noteworthy bookplates in a number of our older books, with a few separate bookplates in the file. All indexed under names of owners.
2. These are not in shape to be generally available to the public, but are consulted by our staff for occasional inquiries.

ROANOKE:

Public Library

1. We are just starting a collection.
2. Available when arranged.
3. To be catalogued under owner's names with cross references for designers.
4. Being increased by requests.

WILLIAMSBURG: *Library, College of William and Mary*

1. Collection acquired by gift.
2. By special arrangement the public may examine the collection.
3. No special classification.
4. Collection is being increased gradually through exchange.

WASHINGTON

SEATTLE:

Public Library

1. Collection is small.
2. Yes.
3. Arranged alphabetically under the name of institution or individual owning the plate.
4. No special fund for maintaining or increasing the collection. We keep on file also reproductions of bookplates. Our collection is used chiefly by designers.

WEST VIRGINIA

CHARLESTON: *Kanawha County Public Library*

1. This library has a few bookplates, but it can hardly be regarded as a collection.

WISCONSIN

APPLETON: *Library, Lawrence College*

1. Gift. Our collection of approximately 700 plates was formed by Mrs. Bertha Jaques, Chicago, and was a gift from her.
2. Yes.
3. Working on arrangement, and as yet a definite system has not been worked out. Mounted on two-colour mats, size $6\frac{1}{4}$ x $9\frac{1}{4}$, blue gray on which plates in the gift collection are mounted; tan on which future accessions will be mounted.
4. Collection is being slowly increased by gift and exchange.

MADISON: *State Historical Society of Wisconsin*

1. Collection has grown slowly—mostly from duplicates in our own books—a few gifts—fewer exchanges.
2. Always available, with over a thousand plates listed.
3. Alphabetically.
4. Increasing slowly—no particular effort made to collect, and no purchases are made.

CANADA

TORONTO: *Library, Academy of Medicine, 13 Queen's Park*

1. Library has a small collection of bookplates of medical interest, that is, bookplates of physicians and medical institutions and the librarian has contributed a few plates designed by medical men, but not for physicians. The collection has been of gradual growth.
3. Collection not arranged as yet. Prints are mounted and filed under name of individual or institution owner.
4. Plates solicited from doctors known to have bookplates, some are purchased from English dealers and some are secured through exchange.

ENGLAND

CAMBRIDGE: *Library, Magdalene College, Cambridge University*

1. Collection of 15,000 plates a gift from *Charles Stewart Davison, Esq.*, 56 Pine Street, New York.
2. Yes.
3. The arrangement is somewhat intricate, that is to say, primarily it is by countries—England, France, Germany, Spain, Italy, Switzerland, Portugal, Sweden, Norway, United States, Mexico, Canada, South American countries, etc.

Each country is divided into periods and styles of engraving. For example, the various classes of English Chippendale are collected together. Then again, quarto and folio bookplates are separately classified and what is probably the most important sub-division or arrangement, consists of the dated plates, these numbering seven or eight hundred, are arranged strictly in accordance with the years of their dates, so that if for example, one takes the dated plates of 1705, one would find what the art of engraving was and what the prevailing styles were in a half-dozen countries at that date. This is probably the most instructive way of arranging any collection.

Then again, in each country signed plates are grouped together under the artist's name. It makes, as you see, rather an intricate arrangement and takes a great deal of time to carry it out, but the result is infinitely more interesting and instructive.

The greater part of the collection is of plates prior to 1800 and that, substantially, there are none after 1850.

(From a statement furnished by the donor of the collection.)

LIVERPOOL: *Liverpool Public Libraries, Hugh Frederick
Hornby Art Library*

The Liverpool Collection of Book-plates owes its inception to a conversation between Mr. J. F. Smith, Chief Librarian of Liverpool, and the late Mr. James Carlton Stitt, a well-known and enthusiastic Liverpool collector, who later bequeathed his entire collection of approximately 15,000 items to the City. The bequest has been supplemented by many important gifts, including 900 items from Mr. Hardman A. Earle, and 600 items from Mr. George T. Shaw, M.A., formerly Chief Librarian of Liverpool. Many artists were generous enough to present

specimens of their work, so that the collection is now thoroughly representative of all styles of book-plates from the beginnings until the present day.

When the Stitt collection was received, the first question to be solved was that of finding the best methods of preserving and housing book-plates. Some collectors paste their treasures in albums; others keep them in envelopes. and a third, opulent type, smoke a prodigious quantity of expensive cigars and place the plates loosely in the empty boxes. The last-named method is palpably of no advantage to librarians. Usually the boxes are labelled with the styles of book-plates contained in them; but unfortunately, the styles of book-plates are not mutually exclusive. For example, a book-plate may have a Chippendale shield on a library interior background, or a wreath and ribbon shield may be decorated with a festoon. Obviously one book-plate cannot be placed in two or three boxes at one and the same time, so some collectors purchase several copies of a plate and scatter them throughout the boxes as required: a method possessing obvious disadvantages.

The book-plates in the Liverpool Collection are mounted, with the aid of gummed stamp hinges, on stout grey paper. The mounts are in two sizes: $8\frac{1}{2}$ by $5\frac{1}{2}$ inches and $10\frac{1}{2}$ by $7\frac{1}{2}$ inches. Most book-plates are accommodated on the octavo sized mounts, which are filed in dust-proof boxes measuring 9 by 6 by 2 inches. The large mounts are filed in boxes measuring 11 by 8 by 2 inches. A box holds 150 items. The book-plates are arranged alphabetically by the names of owners and each box bears on the outside a card, behind a xylonite slip, indicating its contents. As the mounts are in two sizes, two sequences must be adopted, but fortunately, only a couple of boxes are needed to hold the larger sized book-plates. The boxes are housed in two oak cabinets, each holding approximately 9,000 book-plates.

The most important printed catalogue of book-plates is the British Museum Catalogue of the Franks Collection, published in three volumes, 1903-4; an unsatisfactory alphabetical title arrangement under the names of owners. To quote a few entries taken more or less at random:

Earle, Henry	Crest in a garter
Earle, Josh.	Armorial spade shield
Earle, Thomas	Armorial spade shield
Earle, Thomas, Esqr.	Armorial spade shield
Earle, Thos. Geoe. Jno.	Armorial spade shield
Earle, Wm. Benson	Chippendale armorial
(Earle?) anonymous	Wreath and ribbon armorial

The alphabetizing has been strictly carried out by the abbreviated forenames, with the result that entries for an owner possessing more than one *ex libris* may be separated, for on one plate an owner may have initials only representing his christian names, on another he may have an abbreviation—for example "Josh," which, incidentally may stand for Joseph, Joshua or Josiah, and on his third plate he may have his full name. Modern elementary cataloguing principles tell us that one form of heading should be adopted for all the plates belonging to the one owner.

Another defect of the British Museum catalogue is the paucity of information given in the entries: mottoes, poetical and prose quotations are ignored, and the annotations, although useful, are too infrequent to permit discrimination between plates, which, while appearing to belong to one owner, actually bear no resemblance except in the inscriptions. Again, the Franks Collection catalogue gives no arrangement by styles.

The Catalogue of the Liverpool Collection when completed, will consist of main entries arranged under the names of the owners of the plates; and index entries for styles, engravers and designers, Liverpool plates, and dated plates. References will be given in the main part of the catalogue from unused forms of names, variants, from noblemen's titles to their family names, from the first part of a hyphenated name to the last, and so forth. Entry will be given under the family form of a name, in preference to an additional or adopted form, to conform with genealogical practice.

The following rules and forms have been adopted. The description part of the main entry comprises as many of the following items as are applicable: (1) the style; (2) the motto, or mottoes, verse or quotation; (3) the owner's name and, if given, his degrees, title, address, etc., in the forms in which they appear on the book-plate; (4) the date. If the date is not given on the book-plate but is supplied from some other source, it is enclosed in brackets; (5) the designer's and engraver's names. Again, if this information is obtained from an outside source, it is enclosed in brackets.

An annotation may be given, after the description, indicating (1) the presence of a watermark; (2) that the book-plate is printed on coloured paper or in coloured inks; (3) that it is a proof impression or signed by the artist; (4) any other elucidatory information.

If the owner possesses more than one book-plate, entries are given under his name for every one of his plates, with sufficient data to iden-

tify and discriminate between them. The following self-explanatory terms are used for secondary plates: (1) Another plate: last one reworked; (2) Another plate: last one with the motto reworked; (3) Another plate: last one with part of the name erased.

A reworked plate is one in which the coat of arms or picture or inscription has been re-engraved. When the inscriptions are identical in spelling or wording on all his plates, the inscription is only given in the main entry for the first plate.

Many other rules, too numerous to mention, have been adopted, but the foregoing will serve as an indication of the methods selected after careful deliberation. The most difficult problem which must be solved in the future is the question of entry for anonymous book-plates. The British Museum deals with this question by appending a heraldic index to the Franks Collection catalogue, but unfortunately this appendix is only of value to one conversant with heraldic terminology.

In conclusion may I mention Andrew Lang's words on book-plate collectors: "The antiquarian ghoul steals title-pages and colophons. The aesthetic ghoul cuts illuminated initials out of manuscripts. The petty, trivial, and almost idiotic ghoul of our own day, sponges the fly-leaves and boards of books for the purpose of cribbing the book-plates."

I am not a collector, so I have no occasion to defend myself against a charge of ghoulishness or imbecility, but may I point out that few true collectors destroy or deface books in the pursuit of their hobby. Most book-plates are purchased from dealers, some are obtained by exchange, and many by gift. Some, it is true, are extracted from books purchased from a bookseller's twopenny box, but in these instances probably the book-plate has as much value as the book. Modern book-plates are usually presented by the artists responsible or by the proud owners, who are generally quite willing to have their plates included in a public collection. By these means a representative collection may soon be brought together, forming an unexpected treasure-house for the library, the genealogical and the art student and expert.

[In connection with the collection of book-plates referred to in this article, Mr. J. F. Smith, Chief Librarian, Liverpool Public Libraries, writes to say that he is always pleased to receive specimens and that information regarding any book-plates presented, in particular the date of execution and name of the artist, would be very welcome.]



AMERICAN · SOCIETY · of · BOOKPLATE
COLLECTORS · AND · DESIGNERS

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