

In October 1896 Turnbull wrote again to Quaritch and (after ordering a book) noted that the bookplates had arrived safely, were 'very handsome' but had a defect in that the paper buckled and wrinkled when damped and applied.⁶

It seems probable that the bookplate in question is the one identified by Barnett⁷ as a photogravure by Graham Johnson, the heraldic artist attached to the court of the Lord Lyon, Edinburgh (Figure II).

The difficulties must have been resolved either by modifying the method of application or by printing the plate again because this is the most commonly found armorial design in the collection. There are four variant printings: two sizes printed by photogravure and two slightly different sizes printed from half-tone blocks presumably made later from the photogravure bookplates. The larger half-tone is printed on a shiny surfaced paper and the smaller half-tone on very thin paper but the reproduction of the smaller varies so considerably that, at its worst, the original design is scarcely recognisable. Turnbull's wishes to receive the printing plate cannot have been met.

The two pictorial or symbolic bookplates worked on by the Sydney artist D. H. Souter in 1909 are probably the best known



Figure III