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Chapter 1 : Art: Design: Decorative: Emblems Books

An inexhaustible source of inspiration for artists, illustrators, and craftspeople, these handsome designs will add a touch of Victorian-era ambience to brochures, newsletters, and a host of other print projects.

Studies in Bookbinding History presented to Mirjam Foot. The British Library, , pp. Landow scanned, formatted, and linked the text, adding half a dozen images. The author like thanks the following for permission to consult collections in their organizations: Mr Robin de Beaumont for access to books in his Private Collection, and for much encouragement during the writing of this article. Research for this article has been assisted by the recent availability of a group of eight albums, folders, and scrapbooks, almost certainly belonging to Rogers, that has recently come to light. They contain very many original drawings made by him for book ornaments, for book cover designs. These albums are now in the possession of the Victoria and Albert Museum. In many instances the drawings are drafts, but there are more finished drawings for book cover designs as well. These are what the engravers of brass blocking dies would work with. The Album number derives from an Auction Catalogue listing. Directions Clicking on superscript numbers brings you to footnotes from the original article, which will appear in the left column; hitting the back button on your browser returns you to your place in the body of the main text. The majority of endnotes in the original print version now appear as items in an annotated bibliography, so the superscript numbers in the main text no longer form a complete sequence. Links without superscript numbers take you to materials in The Victorian Web. Click on images in the text to enlarge them. A brief assessment of W. Domestic life in Palestine London: The second edition appeared in , and was dedicated to William Holman Hunt. Sabbath bells Chimed by the Poets: Illustrated by Birket Foster Signed and dated Dec. However, the embellishment of his initials and their incorporation into the overall features of a particular book cover design was somewhat his speciality. A full list of these designs is in the bibliography of nineteenth-century book-cover designs which I am currently compiling. Some 48 designs by Rogers have been found to date. The figures for publishers are from the same source. The edition of Excelsior It has an identical cover design to the edition. However, the spine design is not by Rogers. To date, twelve designs by Rogers have been found on works published by Sampson Low between and For British heroes in foreign wars, the red onlay is completely blocked in gold, showing only the title letters in relief, in red. Rogers Albums contain a number of drawings for these, including in no. William Harry Rogers was one of a number of talented artists who worked on providing illustrations for books in the middle of the nineteenth century. Rogers also had a sister, Mary Eliza b. By , Edward was the Consul in Damascus, a fact recorded in her dedication of the work to him. Work for book design and illustration came early for Rogers. John Leighton designed the title-page of the work, but it was Rogers who provided designs for the head-pieces, the tail-pieces and the letter capitals. This was done for the preface and for the first page, and also for the additional articles included at the end. The enormous popularity of this volume allowed his artwork to be widely viewed. Like his contemporaries, Rogers was commissioned to provide designs for whole covers, for upper-cover vignettes, for spines, for multi-volume works, and for magazines. The commissions came from a variety of sources; of the designs so far found, work was executed for twenty-one different publishers. The work was published by William Pickeringm , following a privately printed edition in the previous year. Both covers of the edition are blocked identically, featuring a globe and a hand emerging from it, which points to the stars and a moon blocked above. The cover design cannot be attributed with certainty to Rogers, since it is not signed. The same title words are blocked along the spine in gold. Central vignette in naturalised setting. A visit to the New Forest. Vignette on 15 mm. It is clear that Rogers had an extended relationship with the publisher Sampson Low. The covers of this copy are of orange morocco vertical-grain cloth, with an elaborate design of strapwork and plant tracery. Songs of the Brave appeared, also published for Joseph Cundall, with a design by Rogers. Rogers provided a straightforward design for the upper-cover vignette, with the title letters in gothic style. In the same year, Rogers also produced upper-cover

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vignettes for three books, all with a pastoral theme. Only the spine is signed, although it is likely that Rogers also provided the designs for the covers. The design is elaborate, making extensive use of fillets to make panels, and black blocking for leaf and stem decoration, to contrast with the blocking in gold. In , Christian lyrics was published, with an elaborate design by Rogers for the upper cover. The cover is divided into squares and rectangles by the design, with contrasting use of blocking in gold and in blind to highlight the effect. This has an intricate cover design, fully blocked in gold on both covers of the green morocco horizontal-grain cloth, indicating an early issue. The title words are blocked in relief in gothic letters within large rectangular gold lettering-pieces at the head and tail of each cover. The letters stand out strongly against a variety of small patterns blocked within these rectangular panels. The centre-piece of each cover is a cross and a crown, intertwined, and highlighted by surrounding small decoration. There is a single cross and a single crown blocked in gold at the head and at the tail, and the two again are blocked intertwined on the centre. Rogers also provided the illustrations to accompany the text, and several of these are witness to the power and vividness of his imagination. This design was repeated, in its essentials, but with a change of title, on Emblems of Christian Life, with the same text and illustrations by Rogers. The design is blocked on purple sand-grain cloth, and remains visually effective, although some of the small decorative detail of the earlier work is absent. The title is blocked in relief within ribbon-shaped gold lettering-pieces on both the upper and on the lower board. Here, Rogers creates a delightful coat of arms of the Parfumeurs, containing in emblematic form some of the details of the manufacture of perfumes, together with a motto. The wide border decoration shows many emblems blocked in gold inside medallions. The centre-piece of each cover is a heart-shaped gold lettering-piece with the title letters blocked inside in relief. The spine decoration is equally elaborate. It is also readily distinguishable for having the monograms of Rogers and of Charles Henry Bennett combined together, blocked in relief within another heart-shaped gold lettering-piece. This is a rare feature. Bolt and strap design. The rather more balanced design created by Rogers for A. Frank Lydon was for many years the illustrator of books published by Benjamin Fawcett, and this work was printed by Fawcett in Driffield Maclean and Maclean. For the upper cover, there is strong contrast between the four fillets on the borders, blocked in black, and the decoration blocked in gold. Both the gold and black blocking show well against the bright red sand-grain cloth. The decoration in gold shows thin curling stems, ending in fuchsia-like flowers. The three words of the title are blocked in capitals, and are blocked to be in symmetry with the stems. The whole design displays a strong sense of proportion in relation to the size of the book. Rogers created designs that were used for multi-volume works, as well as for monograms. Two examples show this. The work was edited by Charles and Mary Cowden Clarke, for whom Rogers provided a further design for another work in . The upper-cover vignette design by Rogers is blocked in gold, and is the same for all four volumes. It has a Jacobean appearance, with a bolt and strap design, which forms the central frame. The title is blocked inside the frame in gold. For The mansions of England in the olden time, there is identical blocking on the four volumes published between and . Late designs by Rogers. In the same period, , Routledge was publishing its Five-shilling Juvenile Books. Four books in the series have covers and spines designed by Rogers. All four books have identical upper-cover designs. The design juxtaposes curling stems and leaf decoration, blocked in black, with the use of red onlays running vertically near the spine sides. The onlays are blocked in gold showing flower symbols of Britain in relief, in red. Between these onlays, there are two small blocks in gold, depicting military objects. For each spine, Rogers provided a different design, which is signed with his monogram in gold. The designs make common use of red or black paper onlays, on which the title words are blocked in gold. Wide stems, blocked in black and in gold, curl up the spines, providing the structure for the symbols of each book to be expressed the Army, the Navy, etc. It is likely that the other volumes were also executed by the same company, with re-use of the engraved blocks for the upper covers being simple to achieve. Gold blocking on colored onlays. Charles and Mary Cowden Clarke.

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