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Typographic bookplate,
Switzerland, c. 1930s

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Editorial 6

They served their country. New Zealand bookplates associated with World War I – some biographical jottings

By Ian Thwaites, Auckland, New Zealand

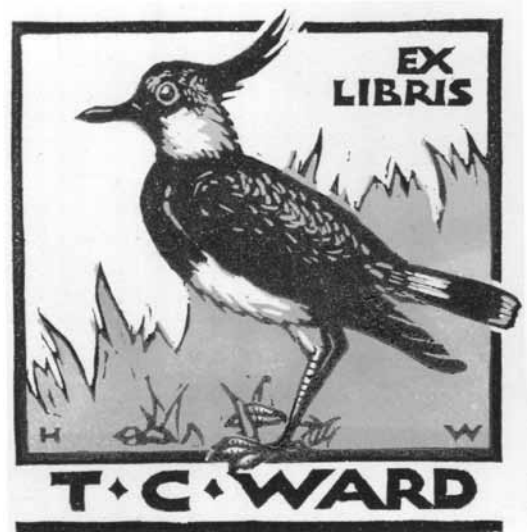
At the October 2014 meeting of the Auckland Ex Libris Society, I gave a screen presentation of 35 bookplates with World War I associations. Subsequently these items were shown for two months at Kinder House in Parnell and it is planned that they will also feature in our forthcoming bookplate exhibition at the Takapuna Public Library on Auckland's North Shore.

Without doubt a larger selection of Australian war-related ex libris could be made and so this is not any way submitted in competition, as it were!

Hilda Wiseman of Auckland was the best known and most prolific New Zealand bookplate artist from the 1930s to the 1960s and not surprisingly, she fashioned a large number of these plates. In this selection, no other artist contributed more than one design. The professions are, perhaps not unexpectedly, predominantly represented in the occupations of plate owners – there are architects, accountants, teachers and most prolifically, those from various medical fields.

Now that we are well into the digital age, many countries make available the complete records of World War I personnel. In New Zealand these can be downloaded from Archives New Zealand on their excellent website Archway. The service records of the bookplate owners make interesting reading; for example, that for Dunedin resident and later medical practitioner and maritime historian, Morris Netterville Watt, described him as '5ft 10 inches, 123 lb, but sparsely built for height'. Fellow Dunedin resident, schoolteacher David Forsyth, was 5 feet 8 inches, 132 pounds – both fairly typical of the relatively slight builds of those days. And both commissioned Hilda Wiseman to design their bookplates.

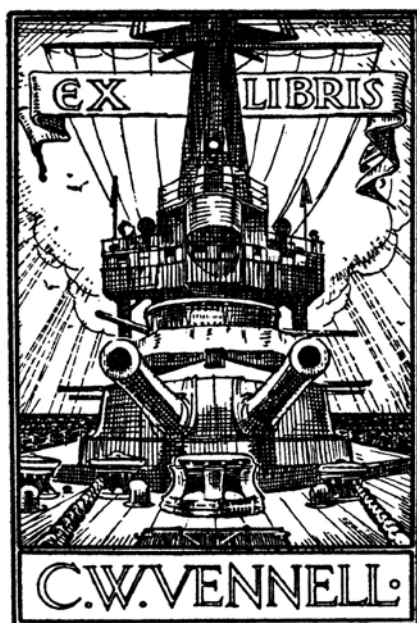
These personnel records are also poignant reminders of the length of time for which so many served – Lt Col Tracy Russell Inglis (also known as Tracy Russell Tracy-Inglis) served for 4 years and 232 days on New Zealand hospital ships. Glasgow-born but Melbourne-trained, Inglis was once cross country champion of Victoria. After World War I he made a huge contribution in Auckland as medical superintendent of St Helen's Hospital, 1906–36 (line drawing by Charles Palmer). Sergeant Ashley Cook completed 4 years and 62 days before his final discharge on 27 February 1919 'on nomination of length of period of service'! (linocut by Hilda Wiseman). At the other end of the scale was Hilda's neighbour Fred Wallis, young and fortunate enough to be asked to serve only 68 days (in New Zealand) at the end of hostilities.



Two-plate linocut by Hilda Wiseman for
T C Ward, 1946

There are some really attractive designs, including two with ornithological emphasis. The line drawing by Lowell Fooks for Ross McKenzie, enlisted aged 19 years and severely wounded at the Somme in September 1916, after the War found a life-long absorption in bird watching and study, especially of the waders which can be readily found in the South Auckland region. His service record also provides an all too typical example of the long periods of convalescence needed in British hospitals before the wounded were fit enough for the long sea voyage home. Then we have a lapwing, the central feature of Hilda Wiseman's linocut for Thomas Ward, originally from Presteigne, Radnorshire, who served for over three years with the Auckland Infantry Regiment and who was wounded at Passchendaele, October 1917.

Many service personnel from the Dominion had strong British connections. Warwick Smeeton MM enlisted with King Edward VII's Regiment and the Royal Field Artillery. His linocut by Hilda Wiseman depicts a bear, the symbol of Warwickshire. After service on the hospital ship *SS Marama* with the NZ Army Nursing Corps (1915-17), Annie Patrick of Christchurch was appointed matron of the Babies of the Empire Society's Mothercraft Training Centre (subsequently named Cromwell House) in London, 1918-20. She was,

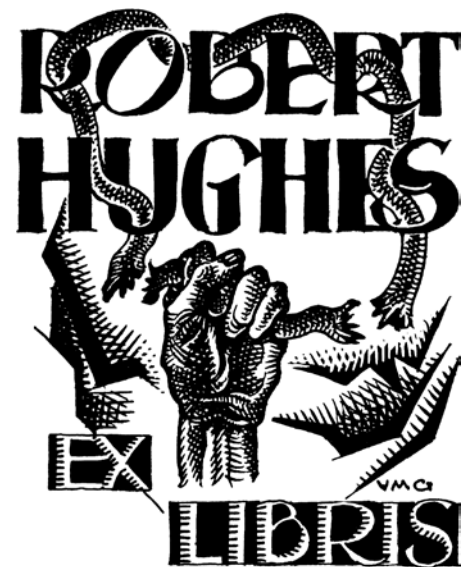


Pen and ink by Gordon Minhinnick for C W Vennell

after the war, one of the shining lights of the Plunket Society, which so successfully ministered to the needs of infant health in New Zealand. Fittingly, her bookplate by Wiseman depicts the beautiful Greek lamp which was presented by the Plunket Nurses of New Zealand to Annie on her retirement.

Another statistic revealed by the digital records is continuing patriotism and dedication. Consider the example of Captain Eric Francis Joseph Reeves MC, a foundation member of New Zealand Ex Libris Society (Wellington, 1930), well known for his interest in heraldic bookplates (he submitted his own design). Reeves served with the NZ Rifle Brigade, was wounded in France in 1917, returned to the front after convalescence and in late 1918 was wounded and gassed. In World War II he enlisted at the age of 45 and served for a time as Commandant, Dannevirke Military Camp. Well known Auckland general practitioner Thomas Harold Pettit (1889-1961) enlisted in England in August 1917 and served on the western front in 1918 as a Captain in the Royal Army Medical Corps (1935 linocut by Hilda Wiseman). In 1945-6 he was officer commanding the British hospital ship *Oranje* and in 1947 held the position of Senior Medical Officer, New Zealand Forces in Japan.

Some famous and talented artists contributed plates for ex servicemen. The design for James, later Sir James Elliott, of the NZ Medical Corps, was executed by John Hutton, who left New Zealand in 1935, later to become famous for his glass engravings on the West Screen of Coventry Cathedral. E Mervyn Taylor's wood-engraved bookplates are justly prized and among over 50 designs is one for Edward C Simpson, who served in France before coming to New Zealand in 1921, where he enjoyed a long career as a journalist, music critic and a founding figure in the chamber music movement. The artist Adele Younghusband supplied a somewhat crowded line drawing for her brother Geoffrey Roche, severely wounded in France while serving with the New Zealand Field Artillery. Schoolteacher Roche, despite lifelong effects from his



Pen and ink by Vaughan Murray Griffin for Robert Hughes, 1944

wounds, made a strong contribution as a historian, particularly with Waikato and Papakura historical societies.

There are several plates with Australian associations. Newspaper editor and historian C W 'Pip' Vennell joined *HMAS Australia* and served in the Royal Australian Navy for 5 years before settling in New Zealand in 1925. His line drawn plate shows the battle cruiser's formidable guns and was drawn in 1927 by celebrated *New Zealand Herald* cartoonist Gordon Minhinnick. During World War II Vennell was in charge of military intelligence work for the Waikato and King Country military districts.

Born in Ararat (Vic.) in 1885, Hadden Kingston Vickery served in the 3rd Light Horse Field Ambulance with the First Australian Imperial Force from 1914 to 1916; his diaries which give detailed coverage of the Gallipoli campaign are held by the Australian War Memorial. He arrived in Auckland in 1928 and was for 22 years Port Chaplain in Auckland for the Flying Angel Mission to Seamen, for which in 1949 he was awarded the MBE (colour linocut by G D Perrottet, 1945). Significantly, he was largely responsible for organizing the dawn Anzac Day services at the cenotaph in front of the Auckland War Memorial Museum. Yet another Australian connection is Noel H Wood of Adelaide who drew the plate for Lieutenant Guy Norman Morris (1866-1949), 4 Battalion, H Company, NZ Rifle

Brigade. This rather unusual plate depicts a centaur, book in hand, laughing satirically at the world as he hurries away into the forest.

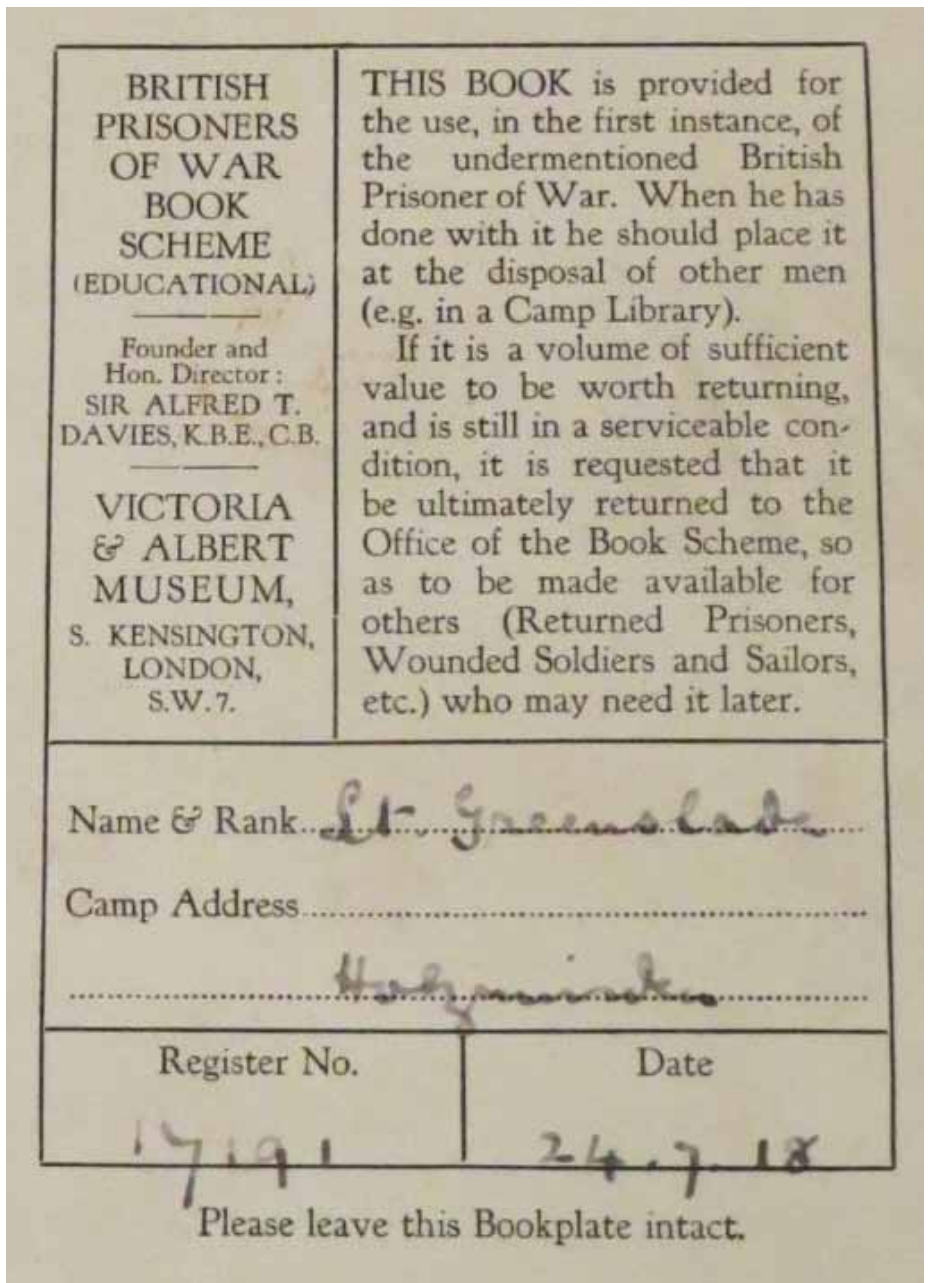
Lieutenant Colonel Arthur Robert Percy Hughes QSO (1900-1992) was a major figure in the Heraldry Society (New Zealand Branch) and for some years an influential member of Auckland Ex Libris Society. Born in Buckinghamshire, he moved as a teenager to Toowoomba (Qld) and enlisted with the First Australian Imperial Force in October 1916. In the 1930s he lived in Ceylon and his subsequent military career included service with the Ceylon Defence Force and Indian and New Zealand armies. During World War II, while imprisoned in Changi Gaol in Singapore, he was responsible for both Australian and New Zealand prisoners of war. His powerful bookplate design was drawn in 1944 by fellow prisoner Vaughan Murray Griffin (1903-92) an official Australian war artist to Malaya and the Middle East. The plate symbolizes living, hedged in by bayonets and barbed wire – bonds which could be broken, however, when the prisoners entered the kingdom of the mind.

There it is a small but hopefully interesting selection. No doubt I have missed some designs but this is a start.

A First World War prisoner in Holzminden

By Bryan Welch, London

Our images of the First World War are usually of the blasted landscapes and the horrors of trench warfare and their legacy in the massive and immaculate cemeteries. The trials and sufferings of Allied soldiers who became prisoners of war of the Germans are largely forgotten, as is their heroic resistance to their captors and their efforts to escape. There were over 170,000 Allied prisoners of war and they often suffered appalling conditions with brutality, dirt, disease and malnutrition taking their toll on their health and lives. Books were especially important to prisoners as they offered recreation and a mental escape from their confinement and an opportunity to educate themselves for the future. After



the passing in the UK of the Defence of the Realm Act 1916 virtually all exports and imports from the UK were banned without a licence. Most books that were sent to prisoners after that were supplied by charities such as the Red Cross, the YMCA and the British Prisoners of War Book Scheme (Educational) operating with the support of the War Office. These schemes supplied a very large number of books – one charity sending out 1,593 books in a single week in October 1918.

The British Prisoners of War Book Scheme (Educational) offered educational books of all types free to prisoners; supplying everything from an instruction manual on barrel making for a cooper to text books

for external degree courses. An example of the bookplate used by the Scheme (shown here) instructs the recipient to make the book available to other men; this was surely unnecessary for it must have been natural to share books and contribute them to the camp libraries – at Holzminden this grew to around 5,000 books. And, despite the request on the bookplate, those responsible for the Scheme can hardly have expected the books to be returned to their office in London!

The bookplate marks a book sent to Lieutenant Greenslade at Holzminden Camp in July 1918 (it was still in a book but unfortunately I did not note the title). I have not yet been able to find out any information

about Lt Greenslade's military service or how he became a prisoner of war, but there is a great deal of information about the camp. There were two camps at Holzminden, a civilian internment camp and an officers' prisoner of war camp. The conditions in the officers' camp, where Lt Greenslade, the recipient of this book, would surely have been held, were particularly brutal and as a result the camp was known to its inmates as 'Hellminden'. It was the scene of a number of escapes – most spectacularly a mass escape through a tunnel 55 yards long which had taken nine months to dig with primitive implements including penknives, spoons, and a stolen chisel. The tunnellers had to contend with the foul air, rats and changes of direction due to rocks in its path. The escape took place on the night of 23 July 1918 when it was planned that a total of 85 prisoners should escape. In all 29 men succeeded before the tunnel collapsed on the 30th prisoner, whom they were fortunately able to rescue. The following morning the tunnel was discovered when a local farmer complained that his crops had been trampled down. The 29 who escaped made a home run to Holland. Unfortunately Lt Greenslade was not one of those who escaped – that would have made the bookplate an even more interesting find!

Bookplates of this century ... and earlier. James P Keenan talks about the art in Berkeley, CA.

By Monica Oppen, Sydney

Just by chance on Tuesday, 14 October, I was able to attend a talk given by James P Keenan of the American Society of Bookplate Collectors and Designers. He was talking at the Colophon Club's regular dinner event in Berkeley, California. It was an opportunity to promote his new book *Bookplates: the art of this century*.

The first question Keenan asked the audience was, 'What is a bookplate?' It was an unnecessary question given the audience and it was answered very succinctly. It was not a trick question! This talk was not about breaking the boundaries of bookplate form or structure or about e-bookplates (do they exist?) – not out of the realm of possibility

as his new book is, in fact, available as an e-book only, at the moment.

Keenan talked about his own involvement with printing and his evolution towards a passion for bookplates. He went on to give a basic history of the bookplate beginning with Hans Iglar of Germany, whose bookplate from 1450 is considered to be the earliest known. This early history hovered around the German-speaking world. He then spoke about the history of American bookplates before briefly touching on the beginnings of bookplate collecting. Although he did not set a date or name a stimulus for the beginning of bookplate collecting no doubt it arose when book collectors and the bookplate artists themselves recognised the artistic brilliance of these miniature artworks – collectors commissioned plates, artists swapped their work. The most enthusiastic collector that Keenan mentioned has commissioned 3000 plates.

The bulk of his talk was an impressive run of images of the work of contemporary bookplate makers, which form the core of his book. He covered artists from the USA, Canada, Mexico, Argentina, Belarus, Belgium, Bulgaria, China, the Czech Republic, Estonia, France, Germany, Ireland, Italy, Japan, the Netherlands, Poland, Russia, Turkey, the Ukraine and England. However, none from 'downunder'! I did wait with bated breath as he had shown Lionel Lindsay's [very famous] plate for Camden Morrisby and another by artist, Allan Jordan, whom I'd not heard of.

On the American society's website it states that *Bookplates: the art of this century*, subtitled *An introduction to contemporary marks of ownership*, 'is a new annual directory of the world's top artists, engravers, and printmakers... [and] included are works by 130 artists, representing 31 countries with over 300 bookplate images. Brief biographies, artists' quotations along with opinions from collectors and artists regarding the future of this graphic art form.'

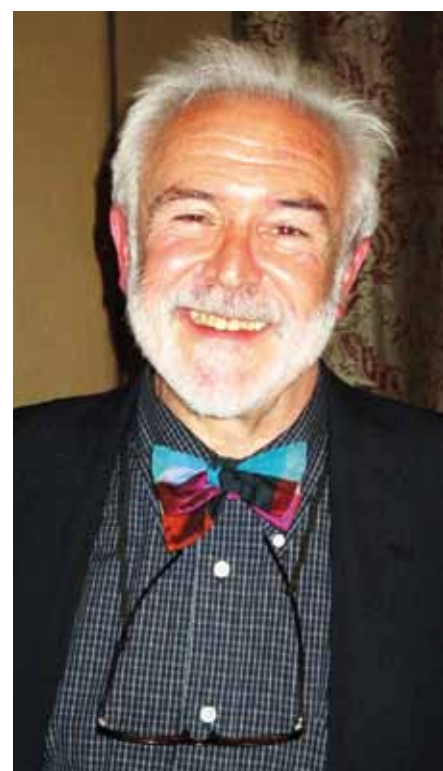
Most interesting is the use of the word



Design by Nurgül Arikan (Turkey) for James P Keenan, 2012

'this' in the title of the book, given that *this* century is only 14 years old. The work profiled is by contemporary *practising* bookplate designers/makers. Techniques used by the artists include traditional printmaking (wooden engraving, etching) and hand printing methods as well as digitally designed and printed work.

After the talk it was possible to look through Keenan's album of plates. Given the wonderful showing, the art is alive and well!



James P Keenan (photo: Monica Oppen)

Notes and happenings

Recent publications

PETER DOYLE. *Pulp confidential: quick & dirty publishing from the 40s & 50s.* Sydney: State Library of NSW, 2014; p. [iv]

The booklet accompanying the exhibition of the same name has as a frontispiece a detail from a larger watercolour and ink work referred to as 'Bookplate caricature of Frank Johnson', c. 1945, painted by Lock, the pseudonym of N M Sherlock (see image).

STEPHEN KELEN. Book-plates mirror the history of our states. *West Australian*, 18 Oct. 1952, p. 27

Two ex libris shown, E Mort for Anne Lindsay and an armorial for John Palmer

ROBERT C LITTLEWOOD. *Bookplates for Pat Corrigan & family.* Melbourne: Douglas Stewart Fine Books, 2014. De Luxe edition of 15 copies with original signed bookplates, and Standard edition of 200

copies; all include a DVD containing a video interview with Pat Corrigan.

Describes Corrigan's life and influences, his motivation for collecting bookplates and gives brief biographical information on the artists Corrigan commissioned. Designs by Earle Backen, W Rubery Bennett, Peter Chapman, John Coburn, L Roy Davies, Brian Dunlop, Joel Elenberg, Allan Gamble, Bruce Goold, Peter Hickey, Robert Jacks, Peter Kingston, Alun Leach-Jones, Euan Macleod, Pixie O'Harris, David van Nunen, David Preston, Lloyd Rees, Andrew Sibley, Irena Sibley, Blake Twigden, Brett Whiteley and James Willebrant.

ROBERT C LITTLEWOOD. *Ten bookplates by Allan Jordan.* Stoke-on-Trent: Lytlewode Press, 2014. De Luxe edition of 25 copies, Standard edition of 125 copies.

Although produced in the UK, essentially an Australian publication; comprises an introductory essay, checklist and prints of the 12 bookplates, reproduced mostly from the original blocks.

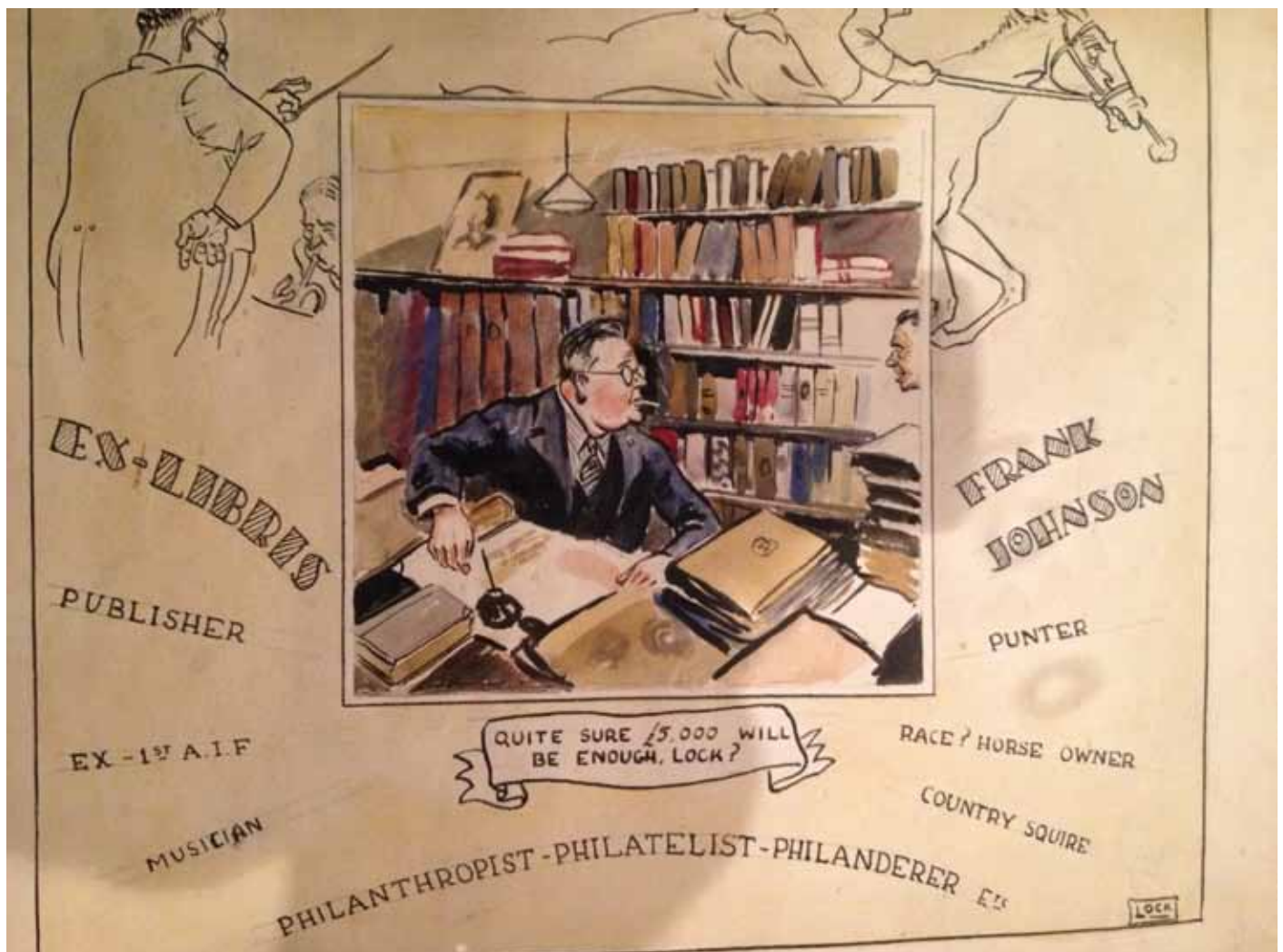
[JÜRGEN WEGNER.] 79.4. Two Gutenberg bookplates. *Book ark*, no. 79, Oct. 2014

Reflects on books, marked by a bookplate, once belonging to German printer Sebastian Wolf, closely linked to Eltville a town with a long printing history and important association with Gutenberg; also John Gartner's bookplate by Allan Jordan celebrating Gutenberg's life.

J H WINSTANLEY. (Music and art.) Bookplates at gallery. *Mail*, 2 Dec. 1950, p. 30

Records acquisition by the National Library of South Australia of bookplates from the collection of S V Hagley of Renmark

Large watercolour caricature 'bookplate' by Lock (N M Sherlock) for Frank Johnson, c. 1945



Letter to the Editor

Rising to the challenge in your editorial in the latest interesting *Newsletter* [no. 34], I spent some time searching [for Bruce Keith Maitland], and came up with this entry from the Ryerson Index (<http://ryersonindex.net/search.php>), a very useful index to death notices in Australian newspapers.

The notice recording the 2 August 2008 death of Bruce Keith Maitland, aged 89 years, late of Hunters Hill (Sydney) was published in the *Sydney Morning Herald* on 5 August 2008; the dates fit. I thought he might be connected with Sir Herbert Maitland who once owned 147 Macquarie Street, a building now owned by the Royal Australasian College of Physicians, but not so, apparently.

Brenda Heagney, Greenwich (Sydney)
13 September 2014 (by email)

Brenda's email spurred me to head to my local – the Lane Cove Library – to use its free on-line access to Ancestry.com, where various official records gave a little insight into his life. He was born on 24 January 1919 to James Simpson Maitland and Grace Hilda née Coughlan. Successive electoral rolls from 1943 to 1963 recorded addresses in Sydney then Perth, marriage to Betty and career advancements from bank officer through to bank manager. Google directed me to the Commonwealth Bank website where Mr Maitland was included on an obituary list of 'retired officers of the Commonwealth Bank'. No reference to an obvious love of kookaburras so far! Ed

Unearthed at a book fair!

The bookplate for Leslie Wilson illustrated was discovered at last year's Lifeline Book Fair pasted onto the front free endpaper of Stephen Gwynn, *Fond opinions* (London: Muller, 1938). The distinctive signature 'Vane' is that of well known illustrator and historian of black and white art, Vane Lindesay, who featured in *Newsletter* no. 6 (Sept. 2007). I rang Vane in Melbourne and asked him if he could remember anything of this design or its owner. He felt that he had made it in about 1950 – and he may have designed no more than half a dozen in that era – and that the subject as far as he could remember, was a Melbourne freelance radio actor. Does anyone have information on Leslie Wilson?



Pen and ink design by Vane Lindesay for Leslie Wilson, c. 1950

'Different Approaches: A Retrospective' 25 June – 6 July 2015

A joint retrospective art exhibition of work by
Pamela Horsnell & Michael Hogan

TNABS member and artist, Pamela Horsnell, is holding a joint retrospective exhibition with fellow artist, Michael Hogan. The exhibition will feature work by both artists created over the last 15 years, many of which are small and detailed.

The artwork will include: watercolours; pen & ink drawings; colour & graphite pencil drawings; linocut prints and digital images and all works will be for sale.

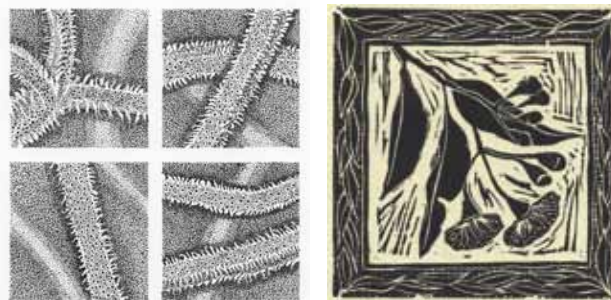
Please join the artists for drinks on the exhibition opening night from 6 – 8pm, Thursday 25 June at the Gaffa Gallery in Sydney's CBD.

**Gallery 2, Level 1, Gaffa Gallery,
281 Clarence Street, Sydney 2000**

(near the corner of Druiitt & Clarence Streets).
www.gaffa.com.au

Gallery Hours: Monday to Friday, 10am – 6pm,
Saturday, 11am – 5pm.

www.pamelahorsnell.wordpress.com



Editorial

As is perhaps appropriate in the centenary year of the Gallipoli campaign, this issue of the *Newsletter* includes two articles with a war theme. The feature is by one of our New Zealand members, Ian Thwaites, who has kindly condensed for us the talk he gave to the Auckland Ex Libris Society last October, 'They served their country,' regarding the bookplates of New Zealanders and others – some Australian – who served in World War I. As we have been able to include only a fraction of the images in Ian's original talk, I am hoping to find time in the near future to place all of the bookplates accompanied by more complete descriptions on the Society's website. I must also thank our London member, Bryan Welch, for our other World War I-related contribution: the bookplate marking the book sent by the British Prisoners of War Book Scheme to Lieutenant Greenslade at Holzminden in Germany. I hope that these fascinating contributions may yet encourage others to submit notes or longer pieces within this general field. The contemporary aspect of bookplate collecting and design is highlighted by the article by Sydney member Monica Oppen, who, whilst on a book arts related trip to California, stumbled across our United States friend James P Keenan; thanks to Monica for the article, and to James for sending the image of one of his recent bookplates to illustrate it. MF