

Editor/President

Dr Mark Ferson
4 Sofala Ave
Riverview NSW 2066
0401 141 890
m.ferson@unsw.edu.au

Secretary

Bronwyn Vost
bronwynvost@bigpond.com

Designer

Mary Keep
mary.keep@gmail.com



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Bookplate stories: Fleur P Tully of 'Terachy' Station, Queensland

By John McGhee, South Eastern Queensland

Heavy falls of rain and subsequent flooding during 1949 and early 1950 had temporarily transformed Queensland's arid Channel Country. So it was with proper pastoral revelry when, in September 1950, Fleur Tully celebrated her 21st birthday in the gardens of the family home at 'Terachy' station, west of Quilpie. She was presented with an array of splendid gifts, but one had special appeal, a bookplate given by her parents. It was a tidy composition reflecting design elements popular at the time; the simple shapes, strong contrast, sharp line and lack of fussiness appealed to Fleur instantly. This little image presented a discerning peek into her life, linking her great love of horses and her family, a no-nonsense approach to life and a daredevil competitiveness.

Fleur was the daughter of Francis and Anne Tully (see *Newsletter* no. 54), the youngest of the eight 'Terachy Tully' children. She was born in 1929, in Quilpie, a small town which sits, usually very dryly, perched on a gibber plain on the banks of the Bulloo River. Grey mulga-scrub and mirages define the visual extremes of this vast expanse of inland country. Worked by courageous and resourceful characters and their cherished station horses, the cattle and sheep stations here seem boundless.

Despite some vexing intervals spent at boarding school, Fleur's childhood years at 'Terachy' were idyllic. Elementary education, classical in content and formal and structured in delivery was provided by her adored mother and father with the support of various governesses.



Bookplate for Fleur P Tully, 1950

Fleur's recall was astounding, and she could list, quote and recite from a remarkable and diverse range of material drawn from classical literature, the fine arts, ancient and modern history and the rural sciences.

Fleur was 16 years old when a foal was born at 'Terachy' in 1945. The mother was a station mare, with a penchant for throwing anyone attempting to ride her, the father a station stallion named Irish Problem. This foal was given to Fleur, who named her Flicka after the equine heroine in Mary O'Hara's best-selling, 1941 novel *My friend Flicka*, and she became Fleur's devoted companion.

After completing secondary studies at Loreto College, Brisbane, Fleur commenced tertiary studies in Melbourne, eventually achieving her life-long ambition by qualifying as a trained children's nurse. Unexpectedly, she declined the offer of a lucrative overseas appointment. Her father's health was failing, she missed the company of her family and she yearned for the companionship of her beloved horse. Overwhelmed by a longing for a bush life, she returned home to Terachy in late 1951.

Fleur welcomed the new year of 1952 with rekindled enthusiasm and the Bulloo Polo Club's July Carnival, staged in Quilpie was the highlight. Large crowds attended, entertained by popular competitors such as the Boothera team, comprising members of the intrepid Tully and Watts families. But all eyes were on the newly formed, albeit very inexperienced Pitherty team representing Cunnamulla, competing for the first time with George Thomas, owner of 'Pitherty' station as captain. An unexpected predicament beset Thomas' plans. Finding himself one, good horse short he arranged to borrow one of the best horses in the region, Flicka. Fleur was elated and, dressed appropriately in Pitherty team colours, took on the responsibility of attending to his entire horse team with gusto.

With Quilpie concluded, the crowds travelled overland to the inaugural Cunnamulla Polo Carnival, hosted by George Thomas. After that, with Fleur and Flicka in tow, the exhausted Thomas entourage returned to 'Pitherty' and much needed respite. But Fleur's sleep was fitful,

broken with intervals of unexplainable anxiety about her horse. In the early morning, Fleur was roused by a frantic George Thomas. He had discovered Flicka lying close to death at the gate to the house. During the night, she had found and eaten the contents of a bag of wheat and later drank the warm bore-drain water, a fatal combination. She had waited at the gate for Fleur, dying soon after being reunited with her distraught owner. Fleur was inconsolable and the memory of this awful experience remained with her for life. George Thomas buried Flicka near the homestead, under a large Gidyea tree on a small red sand ridge, the gravesite defined with a typically bush-built log fence.

More sadness was to follow with the death of Fleur's father in 1953, but by November 1954 the happy news of her engagement to Kenneth Lehane was announced. They married in 1955, had three children and eventually settled on a small property near Beaudesert. It was here that Fleur produced her first book *Heartbreak corner*, now in its sixth edition. Later, during retirement in Toowoomba, she published a second book *And all our yesterdays*. They are narratives which encompass and describe the unique stories of women, children, local indigenous people, workers and horses. For Fleur, the sobering tale of a crazy, alcoholic cowboy, who, during a bender, drank the stagnant methylated spirits from bottles containing the preserved snake collection is as significant as the visit of the Governor, who, by the way, was accidentally locked in a lavatory, and left, none-too-happy. Her skill as a storyteller elevates her work well beyond the simple recounting of a good yarn. She was a gifted and creative writer with a unique ability to transfer the essence of bush humour into entertaining text, while elucidating the pathos so inextricably bound up with a hard life in remote country.

The bookplate

The composition is formed with three layers: a tidy stack which combines to form a neat but vigorous structure. The lower portion features an image of a spirited horse and rider, frozen in full flight. The

image derives from a photograph of Fleur's fearless and occasionally reckless sister, Jackie Tully, taken while show jumping in South Africa around 1948. An instant after the photograph was taken, the horse's back hooves clipped the rails, sending both horse and rider into a serious tumble. The horse was uninjured, but Jackie was left 'with some bones broken, and short of a few teeth'.

The form of the horse straddles an arrangement of paraphernalia immediately beneath it. Rails, a horseshoe, riding crop and skull cap have been crafted into a snug arrangement of cleverly interlocking and crisscrossing shapes, dovetailed to unify the cluster. In so doing, the designer fiddles with perspective and confuses the orientation of the horse. By sliding one's focus forward from the hindquarters, the horse can appear to be leaping over each individually, or all of them simultaneously. Curiously, the line immediately above reinforces the forward lunge of horse and rider below. Is the rider ducking as well as jumping?

The use of space in the central portion is restful for the eye, where gently rising surfaces of a parchment scroll frame the titles and identify the owner. Finally, attention is drawn upwards to an equine portrait presented in a circular format within the upper portion of the ternion. The image is said to represent Flicka, with her characteristically arched neck, pricked ears, and alert expression, all appropriately framed by a laurel wreath, an ancient symbol of the victorious. Encircling the entire composition is a prizewinning ribbon, onto which the central parchment clings with a tendril-like grip.

This bookplate remained a lifelong treasure for Fleur, a memento of an era which she frequently described as both the saddest and happiest days of her long and eventful life. Fleur (Tully) Lehane died in May 2016. Later, her son travelled west to 'Pitherty' with her ashes, which were spread on Flicka's grave on the red sandhill, in a moving ceremony attended by members of the Tully family, descendants of George Thomas and many others. Once again returned to country she loved, Fleur was finally reunited with her adored Flicka.

Auckland Ex Libris Society Report

By Ian Thwaites, Auckland

2019 has been a good year for our little society, with good attendances at each of the six meetings. The most pleasing aspect has been the fact that all the meetings involved bookplates, which after all, is our *raison d'être*.

The year began in May with a 'Show and tell' following the Annual General Meeting. The June meeting featured two talks, first David Greeney gave a delightful account of the history of two of the largest publishing houses Harper & Row and William Collins and subsequent progress following the merger of the two firms into HarperCollins in 1990. David spoke with eloquence and authority, having worked for Harpers several years ago-they even provided him with a small annual pension which if nothing else, at least reminds him of pleasant past times! David was followed by Ian Thwaites who gave a Powerpoint presentation, an introduction to the bookplate designs of the late Jim McCready. New Australian Bookplate Society members will remember Andrew Peake's tribute to Jim who produced close to 200 plates, many of which were painted heraldic designs. Ian showed a selection of 60 of these most attractive designs for plateowners ranging from Dunedin personalities to heraldic colleagues and overseas friends. One special feature was the plates Jim created for members of the Order of St Lazarus New Zealand. And as a bonus, Jim had supplied biographical details for many of his designs.

In 1975-76 our Honorary Life member Bob Langholm spent six months in Los Angeles studying under acknowledged Bonsai master Ben Suzuki. Bob took the opportunity to collect and research American bookplates and wrote to many libraries and collectors. The response was heartening and he received 200 plates, principally from California but also from other parts of USA and from Canada. Ian Thwaites researched these plates and unearthed fascinating background stories about many collectors and enthusiasts as well as several notable libraries, museums

and societies. The joint presentation in July by Bob and Ian was enjoyed by all and Bob was especially pleased after all these years to hear these stories and know that his collecting was worthwhile. One interesting example was the plate for George Rippey Stewart, professor of English at the University of California, Berkeley whose 1941 novel *Storm* featured the wind which he called Maria, eventually leading to the National Weather Service's decision to give personal names to storms and cyclones, and which later was the spur for the famous song 'They called the wind Maria' from the musical *Paint your wagon*.

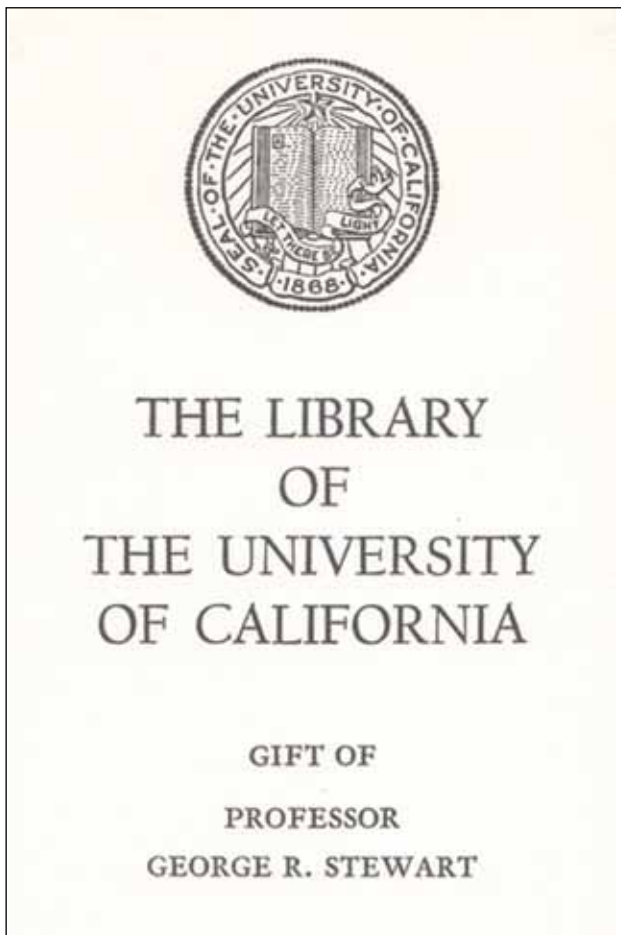
For the August meeting we were privileged to have as our speaker Jo Birks, Cultural Collections Adviser in the Special Collections Department of the University of Auckland Library. Jo has had a long-

standing interest in bookplates, stimulated no doubt by her work in identifying and listing hundreds of plates in the library's rare book collections. She showed us some of her favourite bookplates including many items from England, USA, New Zealand and Australia. Jo is a vice president of the Bibliographical Society of Australia and New Zealand and explained the society's role in provenance research and book history.

The September meeting was another 'Show and Tell'. Ken Wood's contribution was *Ye sundial booke* by T Geoffrey W Henslow (1914), a volume devoted entirely to inscriptions found on sundials around the world. Ian Thwaites showed Hilda Wiseman's plate for Lady Anne Walpole contained in a copy of *The animals of New Zealand* by F W Hutton and James



Hand painted bookplate by Jim McCready for Ian Thwaites, 2005



Bookplate for the University of California Library, gift of Prof G R Stewart



Linocut design by Hilda Wiseman for Anne Sophia Walpole, 1931

Drummond, the latter being the husband of Mary Anna Tracey, niece of the artist and theologian Rev Dr John Kinder and the first woman to attempt medical studies in New Zealand. Lady Anne, who died this month in Gisborne aged 100 was a remarkable woman who gave her property 'Rosemoor' in North Devon to the Royal Horticultural Society. John Webster's contribution was a copy of the Golden Cockerel Press edition of *The apple trees: Four reminiscences* (1932) by Hugh Walpole, containing a letter to G K Chesterton and an intriguing note from the author to an unnamed recipient authorising a Mr Rimington to be given the freedom to search his personal library.

Our enthusiastic and hard-working president John Webster always keeps bookplates to the fore and in October, 'Friends, Roamers and Countrymen' was his vehicle for a fascinating journey among 30 or more personalities with New Zealand connections. His first category referred to those such as Charlotte Brontë, Charles Kingsley and Beatrix Potter who never visited but who had friends in New Zealand. For the section titled 'Roamers', John's diligent research unearthed details about many famous visitors including Sarah Bernhardt (1891), Alexander Graham Bell (1910), Arthur Conan Doyle (1920), Agatha Christie (1922), Cole Porter (1935) and noted Australians Dame Nellie Melba and Henry Lawson (who lived in New Zealand on three separate occasions). Many of these visitors possessed bookplates, including Rudyard Kipling, Rupert Brooke, Rider Haggard and Lord Kitchener (whose family owned land in North Otago). John's final category of 'Countrymen' mentioned several individuals who are not always recognized as New Zealanders, namely Hugh Walpole, Dorothy Wall, Katherine Mansfield and Ngaio Marsh.

Auckland Ex Libris Society members Mike Ferris and Tara McLeod have both had their bookplate designs featured in past issues of the *Newsletter*. Recently, Mike's versatility was featured in the July/August 2019 issue of *New Zealand Artist Magazine* and, appropriately, the article included his plate for bookbinder Diane Baynham. Tara McLeod is well-known for his hand-printed poetry editions and the Albion Press and other parts of his fascinating studio were highlighted in issue 83 (March-April 2019) of the New Zealand magazine *The Shed*.

Bookplate collections: Federation University, Ballarat

By Dr Michael Taffe, Ballarat

On Tuesday 10 December 2019, I had the pleasure of interviewing Clare Gervasoni, at the Geoffrey Blainey Research Centre at Federation University, Ballarat, to gather some of the story of that institution's collection of bookplates, some thousands of examples from the nineteenth century through to the present. Clare is Curator Art and Historical Collections at the university and as such has charge of the Geoffrey Blainey Research Centre.

The University is proud of its history as the third tertiary institute created in Australia (originally as the School of Mines Ballarat). With a great tradition in education, especially in art and design, it stands to

reason the University has accumulated many institutional bookplates throughout its history under several name changes and its evolution over the past 150 years. Many of these bookplates, book labels and premium plates have lain hidden in the book collection over the years, with only a few having been donated into the art collection sometimes within broader donations. The writer has been collecting bookplates and other bibliographic material since the 1950s and when utilising the Centre for research into other fields has viewed and discussed the plates with Clare who has a background in art education, and has always been interested in the art dimension of the various mediums.

The real turn around in regard to bookplates as a category or theme for the collection came with donations from Robert Littlewood and a major donation from the Keith Wingrove Memorial Trust in 2016. This followed the '5th Biennial Australian Bookplate Design Award Exhibition' held in March 2016 at Ballarat's Gallery on Sturt and opened by Clare. Collector Edwin Jewell followed up with donations in 2017, giving further impetus to the profile of bookplates in the collection. Since that 2016 major donation, Clare has gradually been adding to the collection and linking those bookplates in the art collection with those in the historical collection, all the time promoting the collection and the bookplate story whenever the chance arises.

In opening the Australian Bookplate Design Award Exhibition Clare told those assembled,

One of the very first artworks I collected was a limited edition bookplate. Its small size made it quite cost effective and I was quite excited to have it on my wall. The purchase of that bookplate made me start noticing the little blocks of paper stuck inside some of my old books that identified previous owners of the book.

My very modest collection of two bookplates pales into insignificance compared to the likes of great collectors, such as Keith Wingrove, who travelled the world in search of bookplates. After his death in 1995 the Keith Wingrove Memorial Trust was formed, along with the Australian Bookplate Design Award — an award that encourages artistic excellence and endeavour by offering prizes in a number of categories.

When entering the Geoffrey Blainey Research Centre at the University one is struck by the group of colourful, contemporary bookplates adorning the entranceway, all part of the donation from the Trust. Similar framed bookplates also hang on the walls in the history department where the writer spends much of his time. The growing collection now complements private donations, the Keith Wingrove Memorial Trust bookplates and those in the art and historical collections. Two volunteers work on identifying and linking the bookplates across the collections on the database and also cataloguing them onto the Victorian Collections website <http://victoriancollections.net.au> making them accessible to a wider audience.

The examples held will also add to the story of the visual arts in Australia with the many examples of different print media, and art forms and expressions. The random examples I include give some idea of the range now in this collection and I recommend it to all lovers of the art of the bookplate.



Bookplate for School of Mines and Industries, Ballarat, c. 1940s



Hand-drawn bookplate by Andrew Sibley for Father Bob McGuire, 2014



My bookplate: Dr Peter Sheridan AM BDS MDS FICD

I returned home in 1972 after a couple of years in the UK and began the cycle of setting up a dental practice, buying a home and starting a family. I had chosen Dentistry because it was one of the acceptable professions in a struggling Jewish immigrant household and the appeal of philosophy and physical anthropology at the time were considered simply ephemeral and self-indulgent.

I started teaching Anatomy at the University of Sydney in 1974 and that gave me some proximity to the anthropology staff. I also started to accumulate books and began a collection of first edition Australian children's books ranging from the 1830s to 1940s which at the time were unappreciated and relatively cheap.

My Australian wife had some elderly relatives who gave us some old bookplates from the 1920s including the proceedings of the Australian Ex Libris Society in 1929. Although bookplates had fallen out of style in the 1970s, I wanted one for myself and in 1975 I asked a graphic designer friend to help me with a bookplate. I wanted to incorporate my love of anthropology, anatomy and philosophy and using the Planet of the Apes meme in a humorous way, my design reflected a monkey considering human antecedents rather than the normal sapiens review of the simian past.

Some 50 years have passed and while I know it is fashionable to have a variety of bookplates to reflect different passions, I have loved this design and its essential serious absurdity. While my pursuits and collections have changed over the years, these somewhat unfulfilled core interests are still with me, and my bookplate continues to reflect who I am and wish to be.

PS. I went slightly overboard in the original printing of the bookplates so still have plenty and will happily send one to interested bookplate collectors.

A street library find

by Mary Keep

On my second visit to Wendy Whiteley's beautiful Secret Garden, I discovered

the Lavender Bay Walk. Along this path that leads to Luna Park, is a collection of sculptures of famous Australian comic book characters. There is also a street library. In it I found a book *The Great Movie Stars The Golden Years*. Unusually for a bookplate, inside was an Ex Libris drawn directly onto the front page. The artwork suggests that the owner had a technical or design background, due to the inclusion of a T-square, set square and similar items in the image. It took me a while to decipher the name, but I came to the conclusion that is from the library of Louis Mohr.

Notes and happenings

The Society ramps up its Social Media profile

by Jess Le, Social Media Secretary

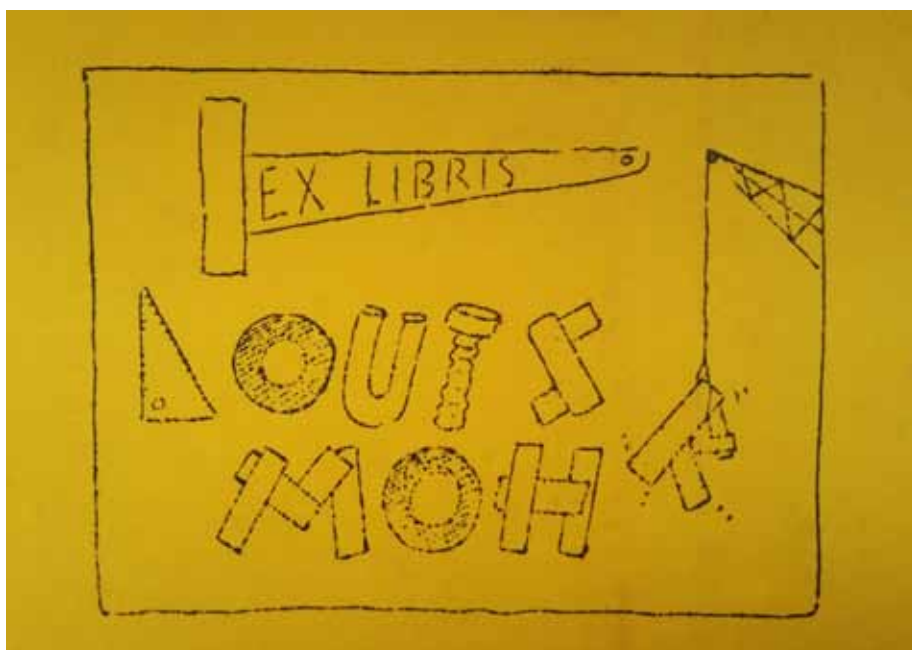
Early in September this year the Society expanded its social media presence and launched an instagram page featuring found local and international bookplates, member highlights and other related news. Within that time it has grown to 100+ international followers. Some interesting interactions that have come out of it so far has been discovering the artist behind the bookplate for the Don Bradman Museum, 24 hour live 'stories' of bookplate finds from Europe and the UK, and being able to introduce new people to bookplates.

To follow us on instagram please visit www.instagram.com/NewAustralianBookplates

If you'd like to submit a bookplate find or anything else, if you have the Instagram app, open it and select the 'Message' button; if you don't have instagram, email the Editor at m.ferson@unsw.edu.au And remember the Society is also on Facebook, so go to www.facebook.com/NewAustralianBookplates every now and then to see the bookplate images and stories we are posting.

Sydney Rare Book Week and Fair

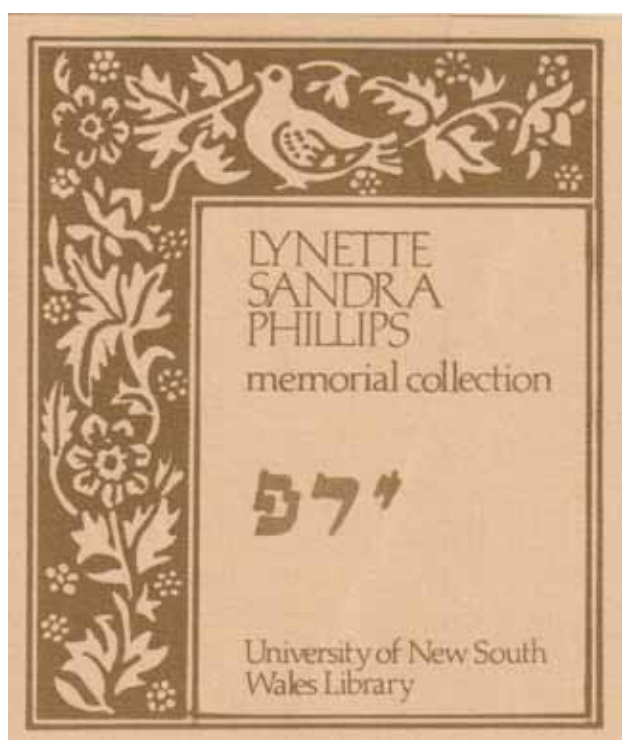
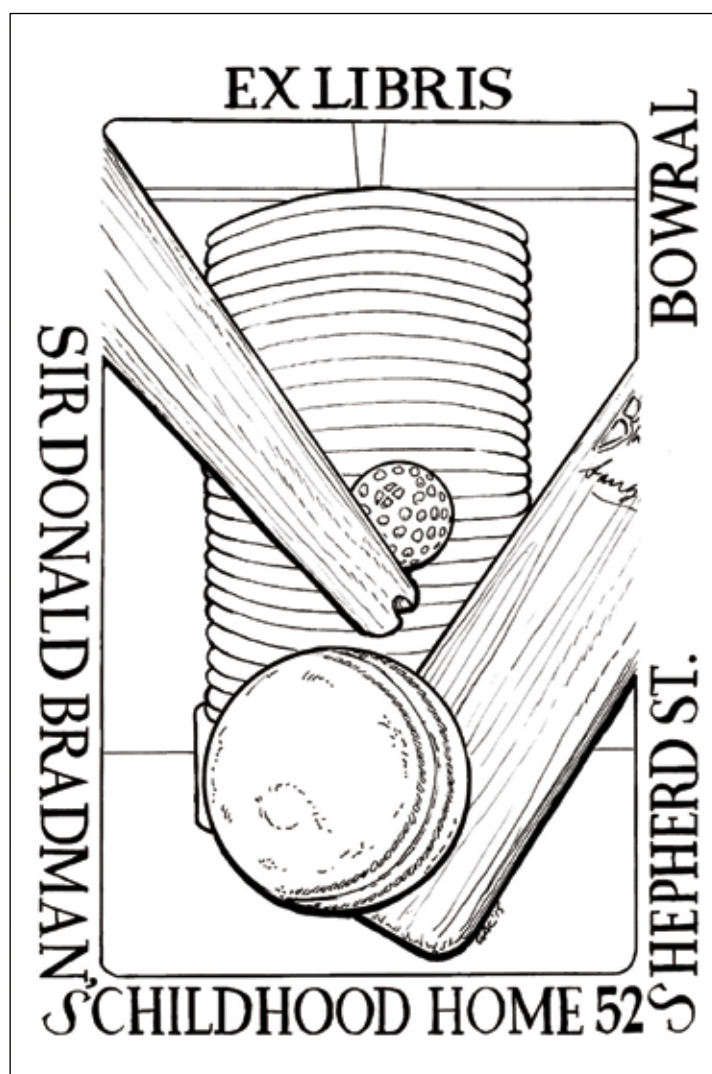
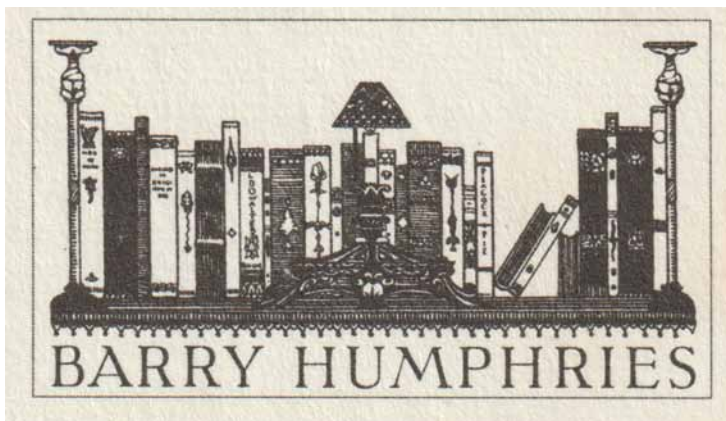
In late October and early November the Australian and New Zealand Association of Antiquarian Booksellers, the State Library



of New South Wales and a number of other businesses and organisations this year decided to try to emulate the success of Melbourne Rare Book Week and Fair (held last July). To this end a series of talks and other bookish events branded as Sydney Rare Book Week were held at a number of venues in the last week of October, and the Rare Book Fair was held at the University of Sydney's magnificent McLaurin Hall — incidentally the original location of the University's Fisher Library — on Friday and Saturday, 1-2 November.

For Rare Book Week, and as a result of a discussion at the Society's AGM, your President was invited to give a talk on bookplates at Paul Feain's Sydney Rare Book Auction rooms in Ultimo as part of a very congenial three-speaker session humorously titled by Paul 'A bookseller, autograph hunter and bookplate collector walk into a bar...' There was no bar involved but always generous catering with nibbles and beverages provided by Paul, and a packed house of upwards of 40 enthusiasts listened to the three talks.

Through the representations of Vice President Ronald Cardwell to ANZAAB members Paul Feain and Peter Tinslay, the Society was granted a complimentary space in McLaurin Hall for the Rare Book Fair. The Society's desk was ably staffed by Ronald Cardwell, Bronwyn Vost, Nick Ingleton and your Editor, who were able to talk about and promote bookplates to a stream of people attending the Fair. At the Saturday afternoon session, your Editor was thrilled to detect the distinctive profile and dulcet tones of Barry Humphries in the company of respected Sydney print dealer Josef Lebovic, and found voice to invite them to view the Society's stand where Mr Humphries — a noted book



Top: Pen-and-ink bookplate for Barry Humphries

Above: Pen-and-ink design by Gordon Collett for the Don Bradman Museum, Bowral, 2015

Left: Design for the Lynette Sandra Phillips Memorial Collection, UNSW, c. 1980

collector over many decades and with his own bookplate — graciously spent a few moments and took a flyer ‘for a friend who needs a bookplate’.

Hawaiian bookplates

Your Editor — as his wife knows only too well — tends to use travel as opportunities to find new bookplate experiences, and our recent holiday in Hawaii was no exception. However in Oahu, the island where Honolulu and Waikiki are located, there are very few secondhand booksellers, and the only bookplate I could find, in a sort of op shop, was a universal design laid into Mary M Dodge, *Hans Brinker or the silver skates: a story of life in Holland* (NY: Scribner’s, 1897).

I cannot currently comment on the extent of antiquarian book culture in Hawaii, and I am not aware of any bookplate collectors currently residing in that State, but there is a century-old record of Hawaiian bookplate use to be found in two articles contained within the October 1918 issue of the *Bookplate Quarterly*, published by the American Bookplate Society. Although Helen J Stearns opens her article ‘Hawaiian bookplates’ with ‘Hawaii offers but a meagre field to the collector...’, this statement is belied by the contents of this issue which among other things lists royal and official bookplates from the monarchy of King Kalakaua in the first half of the nineteenth century; those belonging to early officials of American origin; contemporary bookplates of officials and prominent families, local institutions and societies, including some designs by Frank Brangwyn.

Further evidence in rebuttal of the opening premise include the fact that in residence in Hawaii at the time were five well-known bookplate designers. The second article ‘Horatio Nelson Poole and his bookplates’ by the *Quarterly*’s editor, Clara Therese Evans, focuses on a local designer with an international following. And as a final nail in my dissent, I cite an earlier issue of the *Quarterly* which reports that Mr Spencer Bickerton of Honolulu has added a number of very significant bookplate collections to his own, including

the collection formerly belonging to W H K Wright, otherwise known as the editor of the *Journal of the Ex Libris Society*. And so, I conclude that one hundred years ago, Hawaii had a very substantial bookplate culture of owners, designers and collectors!

Publications

ANNA CORKHILL. Love is all. *SL* vol. 12, no. 4, Summer 2019-20; pp. 26-9

Records the recent donation to the State Library of NSW of papers belonging to Myles and Margaret Dunphy; includes an image of a bookplate for Myles by L Roy Davies.

ANNA JUG. The master confectioner. *Imprint* vol. 54, no. 4, Summer 2019; pp. 25-9

Detailed analysis of Feint’s bookplate oeuvre in the context of his work as a designer, drawing on the Richard King Collection donated to Carrick Hill, Adelaide, and making reference to contemporary interest in bookplates, including a bookplate design course at the Adelaide College of Art; five bookplates reproduced

PAMELA LANE. The mazing Miss Mort. *National Library of Australia Unbound* Sep. 2019. Online only, <https://www.nla.gov.au/unbound/the-amazing-miss-mort>

Outlines the art career of Eirene Mort and reproduces six of her bookplate designs.

UNIVERSITY OF NEW SOUTH WALES LIBRARY. Significant events. *Annual report 1980*.

Paragraph 1.5 of the *Report* records the donation by her family of some \$25,000 in memory of Lynette Sandra Phillips, a former student of the University, to establish a collection of works in the field of Jewish studies; bookplate reproduced [thanks to J Wegner for this item]. The accompanying image is of the bookplate tipped into a copy of *Making a bookplate* by Mark F Severin (London: Studio, 1949).

Editorial

Readers will have observed the wonderful collection of stories — some longer, some shorter — which go to make up this issue of the *Newsletter*, the last for 2019. Our now regular contributor from south eastern Queensland, Jon McGhee, has provided another beautifully and

touchingly summarised history of a family member with a striking bookplate of great sentimental significance to its late owner; Jon has led me to believe there may be more to come, something I, and I am certain, you, are looking forward to. Ian Thwaites, one of our NZ members, and the foremost recorder of the bookplate world on the other side of the Tasman, has provided a round up of the past year’s activities of the Auckland Ex Libris Society. Another regular, Michael Taffe has allowed me to revive an old series on institutional collections by casting light on the bookplates held by the Federation University at Ballarat. New member Dr Peter Sheridan has provided a description of his timeless bookplate design, which he has offered to swap with members, and Jess Le has penned some advice regarding the ways we have begun to use social media platforms to promote bookplates and the Society. Whilst this December issue is likely to arrive in letterboxes in January, I have pleasure in wishing all members and other readers the compliments of the season, and a pleasant 2020. At the same time I would like to record my thanks to the many contributors to the *Newsletter* over the past year and as always to Mary Keep for her excellent design skills and to Siung Tan at Sydney Design & Print for his consistently high production standards. MF

Notice

Australian Personal Bookplates

First appearing in 2000 with a listing of over 5700 plates, I am preparing material for an Addendum (and Corrigendum). To date I have over a thousand new items to include, a twenty percent increase on the first edition. People with details of potentially new plates for inclusion in the Addendum could email me with a scan.

Andrew Peake
agpeake@gmail.com

I still have copies of the First Edition for sale at \$50 plus postage.