

The Society continued to meet and collectively pursue ex libris interests in the Rare Book Room. *Brochure* 6 is however their last strictly devoted to bookplates. *Brochure* 7 (1958), the terminal number, is sub-titled 'A Roll of Book Collectors in New Zealand', and as such provides a valuable record of individual preferences, no doubt of use to antiquarian booksellers. It also lists forty-seven current members of the Society. In fact, the change of title indicates a change in direction of interests attributable to C. R. H. Taylor's pressure towards bibliography *per se*. From 1953 the Society's activities in Wellington are recorded in detail in a cyclostyled *Bulletin* circulated at frequent intervals. In June 1954 the Society amended its constitution to include 'any matters connected with books and kindred matters' [sic]. In 1959 a new style of brochure *Ex Libris* was published, sub-titled *Notes on New Zealand Books and Writers*, with a substantial contribution from Graham Bagnall, then at the National Library Service. The first issue expressed the hope that the new *Notes* would stimulate members to offer 'observations or animadversions upon books and writers of interest to the New Zealand collector'. The appeal must have fallen on deaf ears, for *Ex Libris* disappears from the Turnbull's catalogue after its second issue in December 1960. The last *Bulletin* was issued in May 1962.

By that date however the Library had benefited from the generosity of its first Librarian, who bequeathed his own cherished collection of some 1000 bookplates. Essentially the Andersen Collection belongs more to the category of book arts, and represents only one of the several interests of a professional bibliographer. As Librarian of a notable national research library, Andersen had access to similar institutions in North America, and to flourishing ex libris societies world-wide. By personal preference he had been attracted to pictorial and symbolic motifs, Australasian rather than European. His cordial relationship with Ella Dwyer, the Tasmanian designer, is marked by a virtually complete accumulation of her superb etchings, exemplifying his own criterion that a bookplate should be 'something that you should be able to turn to again and again'. Hilda Wiseman, New Zealand's most prolific designer of linocuts, ideal for Maori motifs, is also well represented. Most characteristic of almost all Andersen's collection is the meticulous mounting of *objets d'art*, a subject on which he held strong views. The Library received the collection in October 1955.

The Turnbull's other collection was presented by David Graham and his wife and amanuensis, Jessie S. Jackson. Both had been members of the post-war Society. Graham's story is a sad one. Born in Lyttelton in 1885, he was educated on the West Coast of the South Island, and on the East Coast of the North. He began as a farm labourer near Dannevirke, and transferred to Opotiki. There, in 1924, he injured his back severely. He received months of treatment at Rotorua, and sought relief from pain and monotony in the study of entomology. As