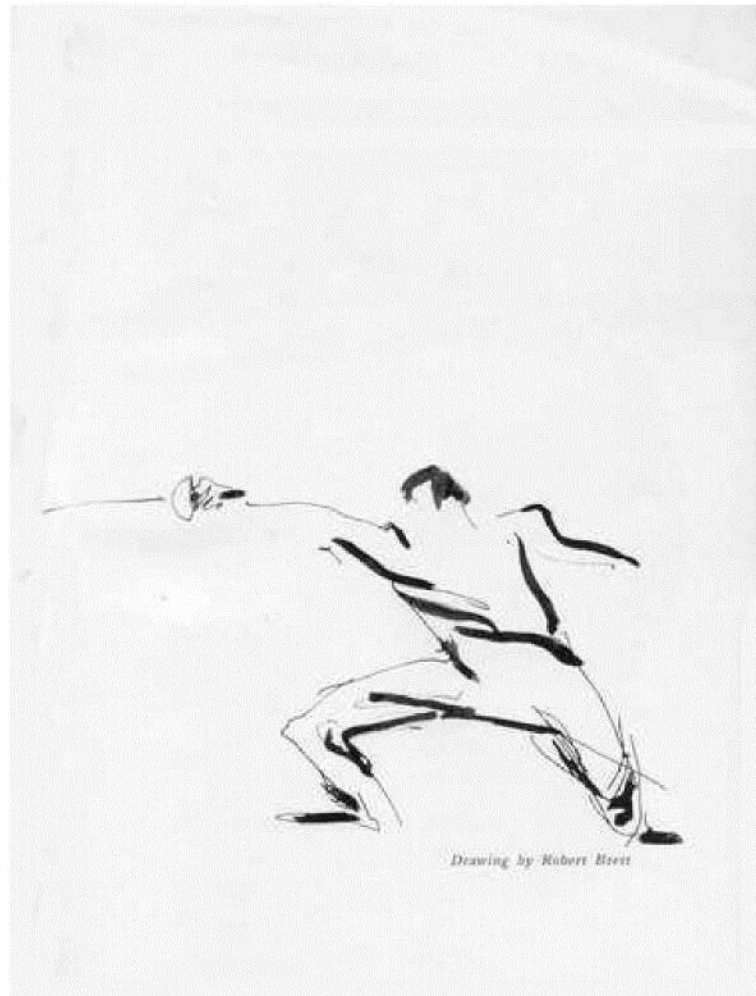


Touché

*A note on R N Brett
Illustrator, Cartoonist, Calligrapher, Artist*

Lindsay Rollo



There can be few artists who have made such a large and varied contribution to New Zealand print culture, and for as long a period, as Robert Norman Brett. His activities included cartoons and drawings, calligraphy, and dust jackets. In addition to his activities in print media, Brett created many sketches and offered paintings to galleries and exhibitions.

Brett was born in 1915 to a farming family in Beasley, Nottinghamshire, England. The family moved to Taunton, Somerset, a few years later. He came to New Zealand in 1939, and later served with the NZ Army in New Caledonia,¹ where he met Bob Lowry, for whom he later provided drawings for the Phoenix Press.

It has not been possible to establish Brett's reason for coming to Christchurch in the first place, or how he employed himself between 1939 and his joining the Army in 1942. It may be assumed that he made some contact with the arts community—students, practitioners or viewers.

He was known to at least one publisher or author in 1941. Two of his twenty-five illustrations supporting short stories by George Joseph are dated 1941, one is dated 1945, while the remainder are undated.² How Brett became involved in this work is unknown. It was an early local example of his capacity to work in a variety of styles and provide images appropriate to the context, as he was to do later in his series in *Inkling*, and elsewhere. One particularly powerful drawing supports a story about a prisoner about to be hanged. It comprises a solid block outline of three men—one bare headed between one with a bowler hat and one with a kepi-style cap—silhouetted against a view of a gallows with a hanging noose.

GETTING ESTABLISHED

His consolidation in the Christchurch print scene came about, as he describes it, when

Glover gave me Rakehelly Man to read. It was about 1947–48 and I was working for Butler Timber Co and they were laying lino in the office. It was hard to get lino during and after the war.

And I got a bit of lino. I thought I'd do a ... Rakehelly Man³ and made a linocut.

Took it to Caxton to get a press to see how it was coming along. Glover asked for more. I did that and that was my introduction, association or friendship, whatever you like to call it.⁴

This meeting and this project were the platform that launched Brett onto the New Zealand publishing and print culture scene.

Brett left no diaries or other documents that might allow accurate dating of his meetings with the passing parade at Caxton or subsequently at the Pegasus Press. His own recollection of dates and events recorded in the Hayward transcripts⁵ is uncertain or faulty. But clearly, from some of the details recorded in Ogilvie's biography of Glover⁶ and Low's *Printing by the Avon*,⁷ Brett enjoyed an active social life in the local printing, publishing

and artistic communities, and in turn his charm and wit made him a welcome guest.

Brett said Glover was responsible for his introduction to Albion Wright, who, with Robin Muir, founded the Pegasus Press.⁸

THE *INKLING* INTERVAL

Brett told Hayward ‘I freelanced and did quite a lot for Pegasus. Then I went overseas, about 1949 to 1952 in England.’⁹

This bland statement hides a very substantial and influential body of work he provided for *Inkling*.¹⁰ His first contribution, in issue No. 5 (October 1947), was a drawing supporting a story about the trials of a salesman caught up in serious flooding on the West Coast. This issue was the second to last printed by Coulls Somerville Wilkie Ltd. There is no record of how Brett met either the management of the publisher or the printer, or whether the drawing was commissioned or offered.

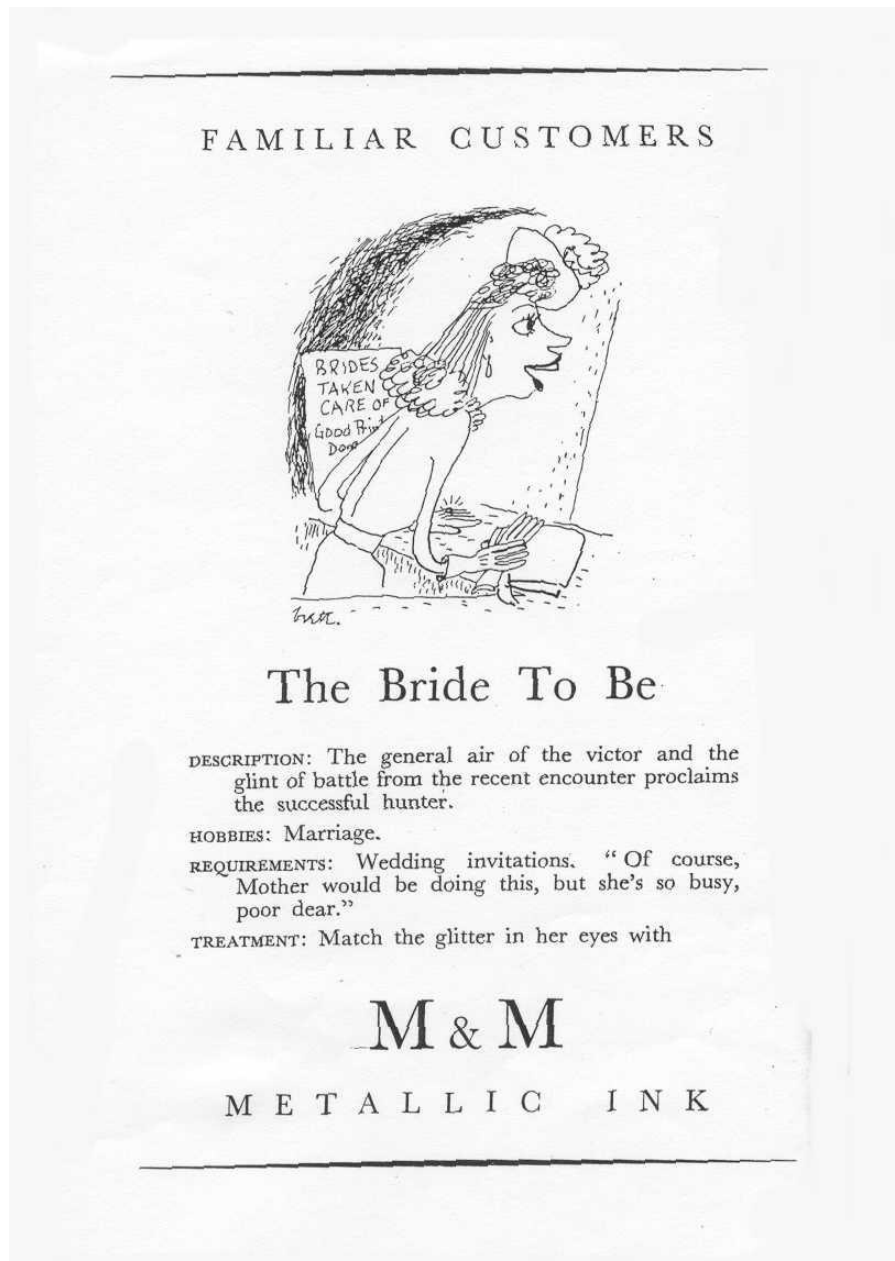
His work did not appear again in *Inkling* until No. 7, when the design was now with Albion Wright Advertising and the printing transferred to Pegasus Press, where it remained for the duration of the journal’s life.

Brett contributed at least one drawing to every issue for the remainder of the journal’s brief life—ninety-two images in total. A very few were repeated as the heading to a serial story over four issues; the remainder were individual images. Some, usually one but sometimes two or more, were minor sketches, enlivening particular articles or text.

For issues No. 8 to 37, with a single exception, Brett’s trademark contribution was an image on the inside front cover. As unashamed advertisements for the publisher, they were given the premium position much sought after by advertising agents. The exception was an image on the 1948 Christmas issue front cover.

The twenty eight inside-front-cover images fall into three distinct groups. The first and second groups were advertisements promoting products or services of *Inkling*’s publisher. Each of the twelve pages of the first group had a cartoon-like drawing, supported a modest, usually humorous text, always ending in a reference to the publisher. Typographically, the catch line to the illustration and the reference to the company were always in the slab serif Rockwell Condensed, letter spaced; the text was in Baskerville italic.

The second group, twelve in total, were all identified in a running head as 'Familiar Customers'. Each drawing captured the character of the customer type: The Pamphleteer; The Hustler; The Bride To Be; The Poetess or Printer's Pest; The Odd Job (Very odd); The Amateur Editor; The Lino Cutter; The Note Collector; The Last-Minute Man; The Fast Worker; The Advertising Man; The Sporting Type.



The typography of this series was restrained but absolutely consistent. Each drawing was supported by four text elements: description, hobbies,

requirements, treatments—set text-sized small capitals. The descriptions and hobbies were sometimes kindly; other humorous; some slightly pejorative. The customer's requirements were universally difficult or time consuming for the printer and expensive for the customer. The treatment invariably made passing reference to the publisher's products or services. This series proved so popular with the target audience that they were issued as a pamphlet that became a much-prized collector's item in the printing and related trades. Its summary description in the NZ Libraries' Catalogue reads 'Caricature portraits of printer's customers with a humorous description.'¹¹

Some of the characters portrayed appear to have been suggested by identities referred to in the Glover-Fairburn articles that appeared in *Inkling*.¹² For example, Glover refers to Cheltenham Italic as 'suitable only for Poor White Trash wedding invitations' in his rant "Against Cheltenham" published in *Inkling* No. 7, December 1947. Fairburn, in his contributions to *Inkling*, mentions a number of characters or situations familiar to printers, such as copy editing inconsistent texts, spelling options, 'the verbal incontinence of women' transferred from the drawing-room and the back fence' to paper and ink, the plethora of 'magazines, newspapers, advertising circulars, "householder" dodgers, mail-order catalogues' ... 'the "newsy" letter, as full of wind as a football' ... and 'the bills' that printers have to deal with. Fairburn has two 'Imaginary Conversation' pieces in one issue where he talks about the 'Rush Job' and 'Proof of the Pudding-head', a recital of the misunderstandings by a client of the purpose and quality of proof copies of text.

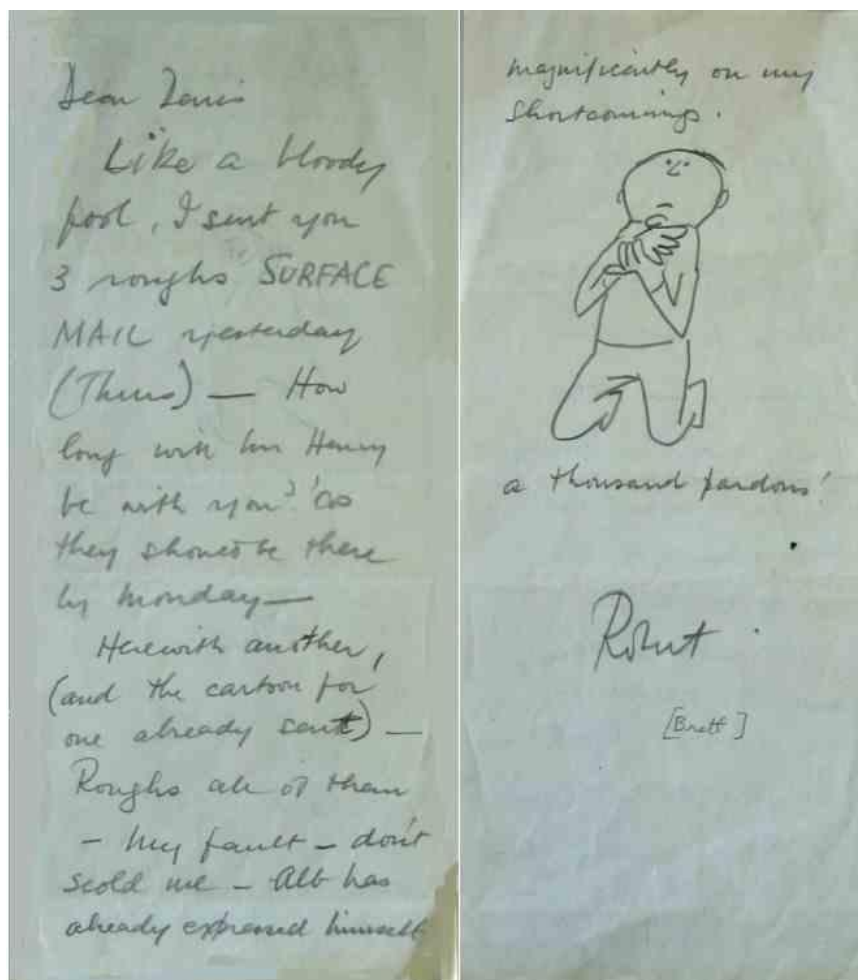
As for the twelve familiar customers, it's not hard to imagine the subjects and treatment arising from a joint or separate meeting of Glover, Fairburn, Brett and Albion Wright, facilitated by generous libations of 'beverages of their choice'. Whatever the circumstances of their genesis and execution they proved a lasting monument to a coupling of artist, authors, printer, and publisher.

The last four images saw a change of drawing style and subject. The images are much less detailed or fussy and reflected Brett's capacity to produce simple line images that expressed the idea or emotion with minimalist restraint. This facility was demonstrated in the illustrations supporting Low's *Printing by the Avon*,¹³ and in his frontispiece to the 1948 *Year Book of the Arts in New Zealand* (reproduced at the head of this note).

The subject in the final series was based on a homonym or homophone—one of the meanings being a common printing term: point for type size and rugby score; coin for street collector and for quoin (a device for locking hand and slug set type in place); font for type style and for a baptismal vessel; and pie to eat or, to the printer, an unintended unsorted jumble of hand-set letters. The short explanation of each term again ended with a reference to the publisher's products. The contrived nature of these last four subjects gives the feeling that the series was running out of steam, as indeed was the publication itself.

In addition to Brett's trademark items on the inside front covers, he contributed a variety of other cartoons and various-sized images that enlivened the contents and text of what might otherwise have been a boring trade house magazine devoted to product and services puff. The cartoons usually featured some aspect of the printing trade or print culture terminology but some were used as heading items to significant text items, some of which were reprints from an overseas trade journal. For example, one tailpiece cartoon (No.18, p. 15) featured a delivery truck pulled up alongside a cricket field with a match in progress and the driver seated on top of the cab, with bundles labeled 'urgent' on the tray and the proprietor identified as 'Express Delivery.' Another tailpiece (No.19, p. 8) saw three eighteenth-century seamen, armed with cutlasses drawn up, standing behind a housewife, announcing to her husband seated at a table smoking a long-stemmed clay pipe and grasping a tankard, with the caption "The Press, dear !" There's nothing particularly humorous about this rather weak play on the title of the local daily newspaper, the generic name of both trade machinery and publishers and the much-feared naval recruiting practice, but the cartoon neatly fills a half page for which no one had apparently supplied any copy.

Throughout this period of Brett's involvement with *Inkling* there is clear evidence of a close co-operation with the editorial staff and tradesmen involved in the production of the magazine. Images are inserted into pages that would otherwise leave small vacant spaces at the end of two column layouts, sometimes within the text, sometimes as single-column tailpieces to close the final column. The placing of the images suggests access to galley page proofs, and the items always have sufficient 'air' to avoid any suggestion of cramming to fill a space. Brett seems to have had the facility to work at speed and not delay the production schedule.



This pencil sketch on a note to Denis Glover demonstrates Brett's capacity to express an idea or emotion with minimalist restraint and humour—in this case contrition. (approximately 75%fs)¹⁴ Before the advent of airmail, a 'late fee' postal facility ensured letters were accepted after published mail closure times and given delivery priority. The service was only available from letterboxes on guards vans or on wharves. By not sending the 'roughs' by late fee, Brett was not meeting a deadline.

THE REVERSE O.E. INTERMISSION

Brett returned to the UK in 1951 and came back to Christchurch in 1952. In both the Hayward transcript and in family folklore, Brett claimed he 'made it in Fleet Street' in a shorter period than most aspirants. Brett did have a cartoon published in *Punch* in 1951. The cartoon was 'of five women each laughing at each other's hats'.¹⁵ Brett was also proud that he had material accepted by *Lilliput*, a popular British monthly 'magazine of humour, short stories, photographs and the arts'.¹⁶ This is the only certain reference to this period. No other details are available of Brett's professional activities while in the UK but it is known that there were frequent visits to the family home in Taunton, Somerset.

PEGASUS AND PRINTING BY THE AVON

Brett joined Pegasus Press some time after his return from the UK. The exact dates cannot be determined, although Low¹⁷ states he was on the staff in 1953 (p. 67). Whatever the exact date of Brett's arrival at Pegasus, what can be assumed is that the Pegasus management were well aware of both his character and his professional capabilities from the earlier period of supplying a substantial quantity of freelance items for *Inkling* and the relatively small world of advertising, commercial art and publishing in Christchurch at this time. Low said he left the Press some 15 years later; again the exact date is undetermined. Pegasus publications as late as 1967 carried Brett drawing or dust jacket designs.

His position in the Press was significant. Low records that he had his own 'art room during his tenure.' An adjacent room 'was fitted out with an enlarger, light table, small vacuum frame and platemaker and was in constant use as an art room cum darkroom.' Brett was in fact the resident artist for Pegasus Press. Whatever else his duties included, he was called upon to illustrate a wide variety of books and smaller publications, many associated with the Canterbury Centennial activities and with the South Island tourist promotions and guide books.

One publication he illustrated ran to three editions between 1963 and 1978. This was Bernice Thompson's *Asthma and your child*. The text provided both parents and physiotherapists with treatment procedures and exercises, but the illustrations were aimed at children. Here again was evidence of his capacity to work in variety of styles and provide images appropriate to the context: some were child-like stick drawings illustrating postural procedures, one a decorative chapter end piece, still others reflecting the content or characters of games and songs to be used as treatment aids. One cleverly used juxtaposed segments cut from proprietary sheets of various shadings in such a way as to suggest a fish swimming. The illusion of motion is compelling.

Regrettably, there is no known consolidated list of Brett's contributions; this must await the preparation of a full bibliographic catalogue of Pegasus publications.¹⁸ But his significance as an illustrator is recognised by both Hamish Thompson and Rowan Gibbs. Thompson included four of his wrappers and a poster for the 1965 Book Week in his *Cover Up: Art of the book cover in New Zealand*.¹⁹ The poster depicts a slightly foppish gentleman holding up a book that obscures the face. Comparison with the photograph of Brett published in Low (opposite p. 21) suggests that Brett

was his own model. Gibbs' ongoing project 'to publish...a list of ALL books and periodicals illustrated by NZers' lists 15 publications and a selection of magazines that include Brett contribution. Gibbs also sold a collection of books illustrated by Brett to the Elam Art School library [University of Auckland] (see appendix).

The lack of provision of fields for recording illustrators or dust jacket designers in standard institutional library catalogue entries has led to the loss of a great deal of print culture material. In Brett's case, the Pegasus edition of *Cresswell's Early New Zealand Families* clearly states on the title page that Brett was the illustrator. With the Whitcombe and Tombs edition of the Second Series of *Families* there is no reference to an illustrator but Brett contributed a signed drawing and decorations to the title page, three signed drawings with the strong likelihood on stylistic grounds that a fourth drawing was also his.

Pegasus printed a considerable number of privately commissioned and circulated family histories, centennial publications for schools, societies, and various other institutions, and Brett frequently contributed drawings for these—all unrecorded.²⁰

Fortunately, Low has recorded (p. 89) logotypes used by Pegasus, including two by Brett—one of which, a calligraphic design, Low claims was 'used from early 1970 until the company's demise. Arguably the most elegant design of all'.

Brett's interior views of the original Caxton Press premises appeared in a number of Caxton publications and elsewhere. His restrained architectural drawings of the Pegasus premises (a listed historical building) and some sketches of particular exterior features were frequently re-used. Low included Brett sketches of printing staff at work in his memoir (pp. 36, 55) that give a clear view of the cramped working environment of the early days at Pegasus. There were, of course, drawings and sketches for ephemera such as Christmas cards, invitations, dinner menus, trade announcements and the like.

THIRD-PARTY PREFERENCES

Brett's employment relationship with Pegasus allowed him to undertake work for third parties but the fees were charged by and credited to Pegasus.²¹ Reference to the Appendix shows that the catalogued external commissions were most frequently for Whitcombe and Tombs.

Undertaking work for third parties was true of Brett's calligraphic entries in the register kept by the Canterbury Crematorium. Once a month a list was

supplied to Pegasus, with the current register, for Brett to bring up to date. ‘He always referred to the register, irreverently, as “the dead book.”²²

These large bound volumes of entries by date listed the name of the deceased, and such other details as requested. Each entry stated with a two-line initial for the family name, with one-line initial for given names, in brilliant red, with all other characters and dates in black. Brett’s entries cannot now be distinguished from those of four or five other calligraphers used by the Crematorium over the years.²³

Brett’s facility as a calligrapher was particularly noted by Thompson in his discussion of the examples of Brett’s dust jackets.²⁴ In later years, Brett wrote, calligraphed, and illustrated a story that has yet to be formally published, but ‘presentation’ copies are in a few private hands of family and friends.

Throughout his life, professional and personal, Brett displayed a special facility for effective lino cuts. Lino cuts had the virtue of low materials cost, worked with simple hand tools, easily mounted for printing, but suitable only for short run projects—particularly suited for private press activities. This medium was his introduction to Caxton, used again for Fairburn items with the Nag’s Head press, used for a wedding invitation (Low, p. 68) and used again for family Christmas cards and invitations.

Brett’s activities and achievement as an artist must be for others to research and comment. His contribution to elements and aspects of print culture was substantial and recognisably distinctive. While he had a tendency to ‘draw a long bow’ about the significance of some of his activities, he was noted for his quick wit, his letters to the daily press, and the skill and speed with which he worked. His identification of the characteristics of some customers in *Familiar Customers* is as fresh and relevant to current management and staff of printing works as it was when first published five decades ago.

ACKNOWLEDGEMENTS

This item could not have been completed without the goodwill and positive help of his two wives: now Jill Elder (née Ledsham) and the late Hazel Upton (née Pickles) and family. The ready and generous help of Peter Low, a one-time colleague at Pegasus Press, has filled in a number of elements of the account and Gay and (the late) John Ennis provided hospitality and tolerance.

Others who have helped, directly or indirectly, are Don Donovan; Vicki Moore, Crematorium Society, Christchurch; Loraine Mulcahy; Gordon

Ogilvie; Louis Young; Barbara Lewis, Tony King; Rowan Gibbs; Hamish Thompson. Tony Pritchard has corrected a variety of errors.

I have also to acknowledge the liberality of librarians without whom almost all research would fail, including Trica Meehan, Christchurch City Libraries; Joanna Condon and Helen Hoy, Canterbury Museum; Andre Gailini, Punch Library; Jane West, Auckland Public Library; Fiona Grey and other unrecorded librarians at the National Library and Alexander Turnbull Library.

If I have missed anyone, it is because memory falters with the years, not for lack of appreciation of their help.

APPENDIX: PARTIAL LIST OF KNOWN BRETT WORKS

This list is based on entries prepared by Rowan Gibbs, a Wellington bookseller, as part of a project 'to publish ...a list of ALL books and periodicals illustrated by Nzers.' Gibbs' entries included details of Brett's contribution. The list has been expanded by the author to include entries from the catalogues of the National Library of New Zealand, several university libraries, the Christchurch and Wellington Public Libraries and the Canterbury Museum. Details of Brett's contribution added where sighted.

Bell, Colin Kane. *Why Birds don't Cry*. Caxton Press, 1960.

Line drawings on front cover repeated in text, together with three other line drawings in text.

Boswell, Jean. *Ernie and the Rest of Us*. Whitcombe & Tombs Ltd, 1960.

Cover design and line drawings on title page and tail piece on last page.

Brett, Robert. *Familiar Customers, A Handbook for Printers*. Morrison and Morrison, 1950.

A booklet reproducing the 12 caricatures of customers first published in *Inkling*.

Cannibal, Dorothy. [Ed] *Poetry harbinger /introducing A.R.D Fairburn and Denis Glover*. Pilgrim Press, 1958.

Dust jacket drawings, and text head piece.

Collins, Margaret. *Verse for an Airman ...* Caxton Press, 1946.

Four signed wash drawings depicting elements of selected poems; one drawing also used on front cover.

Constable, Lindsay. *Home Territory*. Pegasus Press, 1953.

Dust wrapper.

Cresswell, Douglas. *Early New Zealand Families*. Pegasus Press, 1949; revised edn 1952 (first pub. in *Free Lance*).

- Drawings on title page and 18 chapter heads, each related to an incident or personality, signed 'Brett'.
- Cresswell, Douglas. *Early New Zealand Families*. Second Series. Whitcombe and Tombs, 1956.
Dust Jacket, three drawings signed 'Robert Brett' and one unsigned drawing in his style.
- Fairburn, A R D. *A Slight Misunderstanding*. Nag's Head, 1968.
Lino cuts on half title verso and title page (repeated on pp. 14-15) and lino cut on p. 9.
- Grimm, [Jacob and Wilhelm] (The Brothers Grimm). *The Fisherman and his wife : a fairy tale*. Pegasus Press, 1952. illustrated by Robert Brett.
Decorative image of fish on halftitle; full pages drawings opposite first and last text pages. Last page colophon states 'Illustrated by Robert Brett.'
- Hawkesby, George. *Sportsfacts*. Feature Publications, 1953.
Illustrations on front and rear cover by Brett.
- Hobbs, Leslie. *The Wild West Coast*. Whitcombe & Tombs Ltd, 1959.
Frontis drawing by Brett.
- Hooper, Peter. *A Map of Morning*. Pegasus Press, 1964.
Dust wrapper design by Brett (acknowledged on front flap).
- Ireland, Kevin. *Face to Face* (with an introduction by Barry Crump). Pegasus Press, 1963.
Dust wrapper design by Brett (acknowledged on the front wrapper flap. The design reflects the bilateral symmetry characteristic of the Rorschach inkblot test implied by the book's title)
- James, Esther. *Jobbing Along*. Whitcombe & Tombs Ltd, 1965.
Pictorial dust jacket and end papers drawings, and initial letter of dust jacket blurb by Brett.
- Joseph, George. *The Horse with the Delicate Air and Other Stories*. Illustrations by Robert Brett. Harry H. Tombs Ltd. [1945].
Dust jacket and an illustration for each of 25 stories by Brett. Two illustrations dated 1941, one dated 1945, remainder undated.
- Lawlor, Pat. *The Caxton Press: some impressions and a bibliography*. Beltane, 1951.
Cover line drawing of part of the original Caxton Press factory; repeated on p. 3.
- Low, Peter. *Printing by the Avon*. The Little Bull Press, 1995 [Limited Edition]
Eight text illustrations [text account of Brett activities pp. 67-9 and photo facing p. 21].
- McLeod, Catherine. *Dorinda*. Pegasus Press, 1967.
Pictorial dust jacket by Brett.
- Moore, M. *Experimental sonnets*. Pegasus Press, 1956.
Dust wrapper.

Thompson, Mrs Bernice. *Asthma and your child*. Pegasus, 1963; 2nd ed 1967.

Fifty-one text illustrations in various styles.

The Midnight Steeplechase. Nag's Head 1982.

Two pen drawings supporting scenes in the text. The text 'reprinted from unidentified newspaper and magazine clippings preserved in a scrapbook' belonging to Brett's grandmother, Mrs E. A. Brett.

Barnego Flat, Part One. Nag's Head, 1964.

Cover and the second Nag's Head device, first used on Letters to Joe 1967.

PERIODICALS

Inkling. Morrison and Morrison, Christchurch 1947-1951. Brett contributed over 90 illustrations. See: <https://ojs.victoria.ac.nz/kotare/article/view/794> : 'Glover's and Fairburn's Inklings'.

Capping Magazine (Canterbury) 1955-7

Otago Uni Capping Mag 1957

Robert Brett 'Return to sender' *NZ Home Journal* Feb 1956 p. 31. Illustrated by author.

ENDNOTES

- ¹ Details of Brett's education, early employment and RAF service, together with his NZ Army service and his married life in New Zealand will be recorded in a memoire deposited with the Alexander Turnbull Library. The memoire is intended to be the basis of an entry for the Dictionary of New Zealand Biography database.
- ² The stories were published by Harry H Tombs Ltd in 1945 (see Appendix). The hiatus between first and last dated items was probably due to war time restrictions on publishers' paper supplies and/or to Brett's Army service.
- ³ The National Library catalogue records *Rakehelly Man* as being published in 1946. There is a letter in the ATL Fairburn papers from Brett addressed 'Dear Mr Fairburn, Perhaps you would autograph two or three copies of "Rakehelly Man" for me, if I sent them? / I thoroughly enjoyed illustrating it' Fairburn endorsed it 'Ansd 25/7/46.' Brett also asks Fairburn 'To give my Ch[??]s to Bob Lowry.' A R D Fairburn Alexander Turnbull Library [ATL] MS-Papers-1128-064
- ⁴ Margaret Hayward Interview transcripts [ATL] MS-Papers-7252-047. The Brett interview was amongst those commissioned by Ogilvie in connection with his biography of Denis Glover.
- ⁵ Hayward *ibid*.
- ⁶ Ogilvie, *Denis Glover : his life* Godwit Press : Auckland, 1999

- 7 Low, Peter *Printing by the Avon* Unreliable reminiscences of the Pegasus Press 1947–1987 With drawings by Robert Brett The Little Bull Press : Christchurch, 1995
- 8 Hayward, *op. cit.* Hayward’s transcripts are incomplete in places, and Brett’s recollections are inaccurate, certainly on the establishment of the Pegasus Press.
- 9 Hayward *ibid.*
- 10 *Inkling* was published for just 37 issues by the Christchurch-based company Morrison & Morrison in the period June 1947 to August 1951. A discussion of its role in the New Zealand printing industry and as a vehicle for two of the leading lights of the literary nationalism that emerged in the late 1930s is covered in ‘Glover’s and Fairburn’s *Inklings*’, <https://ojs.victoria.ac.nz/kotare/article/view/794> .
- 11 Six copies are recorded in the Catalogue: Alexander Turnbull; NZ National Bibliography; Dunedin Public Library, and Canterbury, Otago and Victoria University libraries. While Auckland University is not recorded as holding a copy, this library holds the only complete *Inkling* set. Copies held by aging printing trades craftsmen or management are jealously guarded.
- 12 ‘Glover’s and Fairburn’s *Inklings*,’ *op.cit.*
- 13 Low, *op. cit.*
- 14 This image is reproduced with the permission of the Alexander Turnbull Library from the writing by Robert Brett from: Glover, Denis James Matthews, 1912-1980, Correspondence, MS-Papers-0418-037
- 15 I am grateful to Barbara Lewis, while in London, for contacting Punch on my behalf, and to Andre Gailani, Picture Research & Permissions., Punch Ltd, for providing email confirmation that Brett had indeed been published in *Punch*.
- 16 Brett’s contribution to *Lilliput* has not be confirmed by inspection. No complete set of *Lilliput* is recorded in the New Zealand Libraries Catalogue. However, Jill Elder (née Ledsham: Brett’s first wife) records “He was as pleased about this success as he was as proud of having ‘made *Punch*’. *pers comm.* Email 20 October 2010. On this basis I have accepted he was published in *Lilliput*.
- 17 Low, *op cit.*
- 18 The catalogue of 376 Pegasus publications published or printed by the Pegasus Press lodged with the Canterbury Museum, Christchurch records only title and author. It is to be hoped that if a full bibliographic catalogue is prepared, that care will be taken to check both dust jackets and the books themselves for Brett and other illustrator’s contributions.
- 19 Godwit Press : Auckland,2007.
- 20 *Pers comm.* Discussion with Peter Low, Christchurch, 9 & 11 February, 2010
- 21 *Pers comm.* Discussion with Peter Low, Christchurch, 9 & 11 February, 2010
- 22 Low, *op. cit.* p. 67
- 23 The current management of the Crematorium graciously allowed me to examine and photograph sample pages of a register. They acknowledged that

there was no way now they could be certain as to which entries were Brett's. The author can confirm that all the calligraphers involved in these registers produced remarkably similar and consistent entries, both as to form, colour, and content. Calligraphy is alive and well in New Zealand on the evidence of these registers. The register pages are approximately 900 x 600 mm. A broadsheet newspaper page is 600 x 400 mm.

²⁴ Thompson *op. cit.*