

DNWC Friends

Friends of the Dorothy Neal White Collection

<http://www.dnwfriends.nzl.org/>

Newsletter 63

June 2022

Dear members – every time I think we will get back to ‘normal’ the meaning of the term changes. We now have to get used to looking forward to events, but not looking forward to them too much, in case they are cancelled due to Covid illness. We have probably been lucky to have even one event since the last newsletter, with several false starts. We have also, you may notice, finally got our letterheads and such renewed, thanks to designer, Hamish Thompson.

We have also lost a dear woman in the last 6 months, who was, apart from anything else, a wonderful supporter and friend to the FDNWC. Cheryl Paget was one of our most popular speakers and simply a lovely person to have at our events. Although I did not know her outside of our events, I find it hard to believe I will never see her face again.

Time to turn again to the comfort books for winter to cheer us up. I find myself turning to the collections of fairy tales that my shelves hold. One of my favourites is ‘Go I know not whither, and fetch I know not what’ - a Russian tale with Baba Yaga playing a more benevolent witch than usual. It is a journey of a mysterious nature – much like our lives, but of course ends in the hero being successful and being reunited with his love, in addition to freeing a slaved spirit. I find such common and expected themes a pleasant interlude from a less than predictable life.

Go well dear members. Stay safe and find joys in predictable things. For there is still much joy to be had.

Corrina Gordon
FDNWC President

FROM THE RESEARCH LIBRARIAN

The influence of the Covid pandemic is widespread, and it has caused some delivery delays for new books coming from overseas, including those selected for the National Children’s Collection (NCC). To combat this, for the past two financial years we have completed our orders for the NCC by the end of April to allow time for as many titles as possible to be delivered to us by the end of June.

This year marks 80 years since the establishment of the NCC, and the collection now includes around 124,000 books written for children and young adults. It is based on the collection built up by the School Library Service which, from 1942 until 1993, selected a range of books from publishers in Great Britain, the United States, Canada, Australia, the Pacific and New Zealand. From mid-1993, additions to the NCC have focused on New Zealand and Pacific children’s books and a smaller selection of overseas titles. Under the current collecting plan (2021-23), additions to the collection are made in these categories: award winning titles; selected titles rated “highly recommended” or given “starred” reviews from each country’s main reviewing journals, with consideration given to showing a representative cross-section of audiences, genres, subjects, themes and

voices; controversial titles; the complete output of selected notable, influential or controversial authors and illustrators; one copy of children's literature print titles received by the Library under legal deposit; selected works which support research into children's literature.

Keep an eye out for an NCC display in the Library's General Reading Room, in August this year, which will show a selection of award-winning books from the past 80 years.

**Mary Skarott - Research Librarian
FDNWC Committee**

Cheryl Paget Obituary

Cheryl Paget, a staunch member of the Friends, and one of our most popular speakers, died on 17th January 2022 in Mary Potter Hospice with her two sons, Sam and Jake at her side. As everyone who knew her will know, she bravely battled cancer for more than a year while making good use of her time left to visit many places and experiences in New Zealand.

According to her wishes, Cheryl's body was quietly cremated in Wellington, followed by a Memorial Service in Havelock North. A Memorial Service was also planned to be held in Britain, at Lowestoft.

Cheryl had said:

Ideally, I do not want my coffin to be taken to the church. I wish for a memorial service at church after my body has been taken to the crematorium. I hate funerals where everyone is staring at the coffin, I want to be cremated quietly with a minimum of fuss.

I would like the church service to be a celebration of what I have achieved in life. Nobody is to wear black, nobody is to be sad. When I am dead, I will be with my saviour Jesus Christ in heaven and I will have achieved all that I have striven for in my earthly life. Living a Christian life is not easy, but I have tried my best to live as Christ intended.

I like the NZ/Māori tradition of people being invited to speak about the deceased at the funeral, hopefully, people will be able to say how they know me and how they will like to remember me.

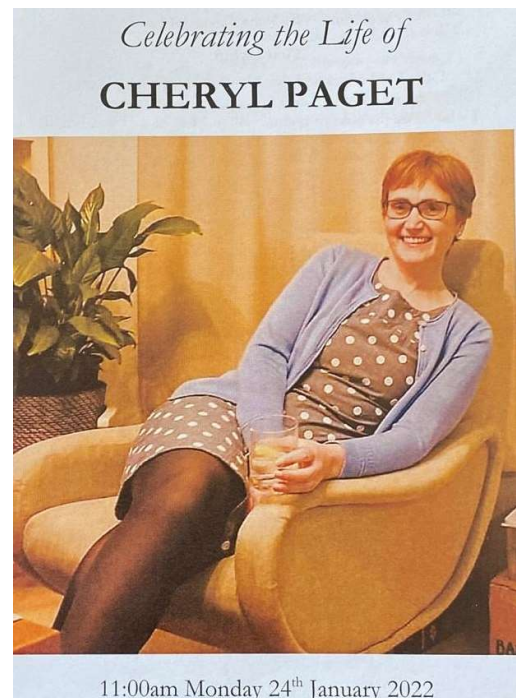
I would like donations in lieu of flowers to go to the Cancer Society NZ and Mary Potter Hospice.

You are, of course, all invited to the funeral.

Neil and I travelled to the Memorial Service on 24th January in St Luke's Church in Havelock North. While there was some underlying sadness, the occasion was truly a celebration of Cheryl's energetic, varied and fulfilling life.

Tributes were given from a wide range of friends, from the ex-Mayor of Hastings who had recruited her from Britain to three women from Oranga Tamariki which was the last place where Cheryl had worked, and many contacts between.

Neil spoke on behalf of the Arthur Ransome Society of New Zealand (TARSNZ) and also quoted an especially appropriate tribute from Susan Price ONZM, which summed up Cheryl's much-appreciated role as a trail-



blazing Coordinator of TARSNZ. I spoke on behalf of the FDNWC and the Vintage Children's Books Conference, both groups who had greatly enjoyed talks given by Cheryl.

Cheryl had given two entertaining talks to the Friends, each drawing larger than usual audiences.

On Wednesday 20th March 2019, she told us about her trip to Prince Edward Island under the title "Anne of Green Gables – A literal and literary pilgrimage." In an abstract of this talk, she said:

A chance conversation with my friend Lauren in 2016 revealed that I had always wanted to go to Prince Edward Island, Canada, and that she was going there the following July. She asked if I wanted to join her. An invitation like that seemed too good to refuse, especially coming from a kindred spirit, and so I went.

We visited all of the properties associated with Lucy Maud Montgomery on the island, and so this presentation is a loving recount of our pilgrimage and a biography of her life, told through the places she loved the most.

A detailed report of this event is to be found in FDNW Newsletter No 59, June 2019.

On 9th March 2020, an appreciative group of members and friends enjoyed hearing about "Arthur Ransome – storyteller, journalist, sailor, fisherman and suspected spy." In an abstract of this talk, she said:

Cheryl Paget, New Zealand Co-ordinator for the Arthur Ransome Society will be giving a presentation about the man, his children's novels, and the rumour that he acted as a British Spy during the Russian Revolution.



The audience at The Arthur Ransome talk, March 2020 - No empty seats visible!

There was much more to Arthur Ransome than the Swallows and Amazons novels alone. He wrote more than twenty-five other books, on a wide range of subjects, many related to his own life experiences and interests which were wide ranging, exciting and deeply fascinating.

This presentation will suit anyone who read Swallows and Amazons as a child, or is interested in the history of adventure stories for children since the 1930's. If you have ever camped, fished, sailed, been bird spotting, or have visited the Lake District in England, the Highlands of Scotland or the Norfolk Broads of East Anglia, then this talk will appeal to you.

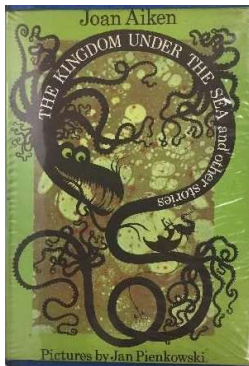
Barbara Robertson
FDNWC Committee Member

OBITUARIES

REMEMBERING JAN PIEŃKOWSKI (8 August 1936-19 February 2022)

Originally from Poland, Jan Pieńkowski and his family arrived in England as refugees in 1946, when he was 10. The family had experienced extreme hardship during World War II and the memories of these difficult childhood years would stay with him for the rest of his life, deeply influencing his work. His books often included macabre and frightening elements, but his view was “It’s ok to have scary books, as long as you’re tucked up in bed, because it’s a safe distance.”(1) He published more than 140 books, and the National Children’s Collection holds a substantial sample of his work, 79 books published between 1967 and 2015.

He is particularly well-known for his work on the *Meg and Mog* picture books about a witch and her cat, and Pieńkowski will also be remembered for his distinctive use of black silhouettes and his mastery of the modern pop-up book. His two Kate Greenaway Medal winning books showcase these aspects of his work.



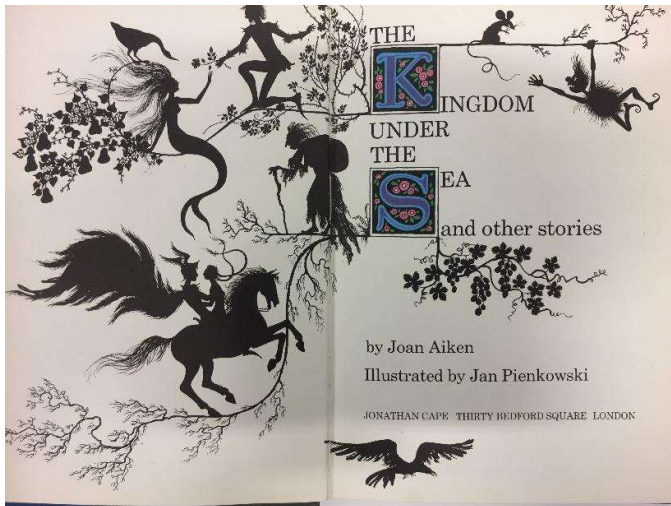
***The kingdom under the sea and other stories* / by Joan Aiken; illustrated by Jan Pieńkowski.**

London: Cape, 1971.

Kate Greenaway Medal, 1971

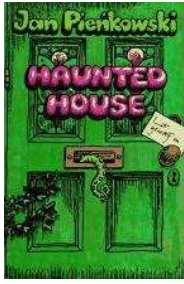
This collection draws on the traditional folk literature of Eastern Europe, and is one of five collaborations (all story collections) between Joan Aiken and Jan Pieńkowski. The other titles they produced together are: *A necklace of raindrops, and other stories* (1968); *Tale of a one-way street, and other stories* (1978); *Past eight o'clock: goodnight stories* (1986); *A foot in the grave* (1989). For four of the titles

Pieńkowski made illustrations for stories already written by Aiken. But for *A foot in the grave*, a collection of ghostly stories, Pieńkowski’s artworks came first and served as the inspiration for Aiken’s writing.



In *The Kingdom under the sea* the silhouette is the dominant technique. It is a heavily illustrated story book, with almost every page being decorated to some degree. Most of the illustrations are black silhouettes and include full pages, half-pages, borders and vignettes. The silhouettes sinuously connect with the text, and the artist’s crisply delicate touch shows a wealth of textures, pattern, shapes and dynamic movement (see title page image). Each story also includes a full page colour illustration in which the silhouette is overlaid on a marbled paper background (see cover image)

In Poland the traditional art of cut paper design is called wycinanki, and it was used by peasants to decorate their cottages. The intricate designs can be made from a single colour or layered in many colours. Pieńkowski’s interest in using silhouettes in his artwork stemmed from his early childhood when cut paper designs were an integral part of family life. He would help to cut paper decorations at Christmas, and also watched with interest when the local paper cutter made new decorative curtains for the kitchen. (2)



Haunted house / Jan Pieńkowski; assistant illustrator Jane Walmsley; paper engineer Tor Lokvig.

London: Heinemann, 1979.

Kate Greenaway Medal, 1979

This is one of a number of pop-up books written and illustrated by Pieńkowski. In a simple plotline, the narrator gives a guided tour of the rooms in their decidedly creepy house. Surprises include a ghost in the cupboard under the stairs, a gorilla in an armchair, and a skeleton in the closet!

As is often the case with a pop-up book, unless the artist is a specialist in the field, they work with a paper engineer who can interpret their drawings and devise the pop-ups and other movable parts so that they function successfully. Tor Lokvig, the paper engineer for this story, has used traditional pop-up mechanisms that operate when the book is opened, together with pull tabs and liftable flaps which allow the reader to explore extra layers within the illustrations. This combination of techniques can be seen in the bathroom (see illustration). A monster bursts through the wall when the page is opened; in addition, the toilet seat can be lifted to reveal a sinister looking black cat, and a tab on the left page moves a crocodile in the bath up and down.



The bathroom in Jan Pieńkowski's *Haunted house*

(1) <https://www.achuka.co.uk/blog/jan-pienkowski-honoured-with-booktrust-lifetime-achievement-award/>

(2) <https://www.theguardian.com/books/2006/mar/04/featuresreviews.guardianreview26>

Further reading about paper engineering:

https://www.researchgate.net/publication/301396789_Paper_Engineering_In_Children's_Literature_Design_of_paper_mechanisms

An obituary for Jan Pieńkowski is available online:

<https://www.theguardian.com/artanddesign/2022/feb/20/jan-pienkowski-obituary>

**Mary Skarott - Research Librarian
FDNWC Committee**

IN THE DISPLAY CABINET

#27 Artist Lithography in Children's Books (on display from 17 Nov 2021 - 12 April 2022)

Lithography is a printing method which takes an image from a flat surface, using the principle of the opposition between oil and water. In artist lithography (also called autolithography or hand lithography) the artist draws or paints directly onto a stone, transfer paper or printing plate using oil-based media, for example a special grease pencil. The artwork then goes through a preparatory process before the image can be printed onto paper.

This process gives the artist full control over their work, for example colour blending, tone and shading. In other lithography processes, an artist's illustration is transferred to the printing plate by professional lithographers before being printed.

References for this display:

"The beauty of hand-drawn lithography"

<https://illustrated-books.co.uk/the-beauty-of-hand-drawn-lithography/>

"Puffins on the plate"

<http://www.eyemagazine.com/feature/article/puffins-on-the-plate>

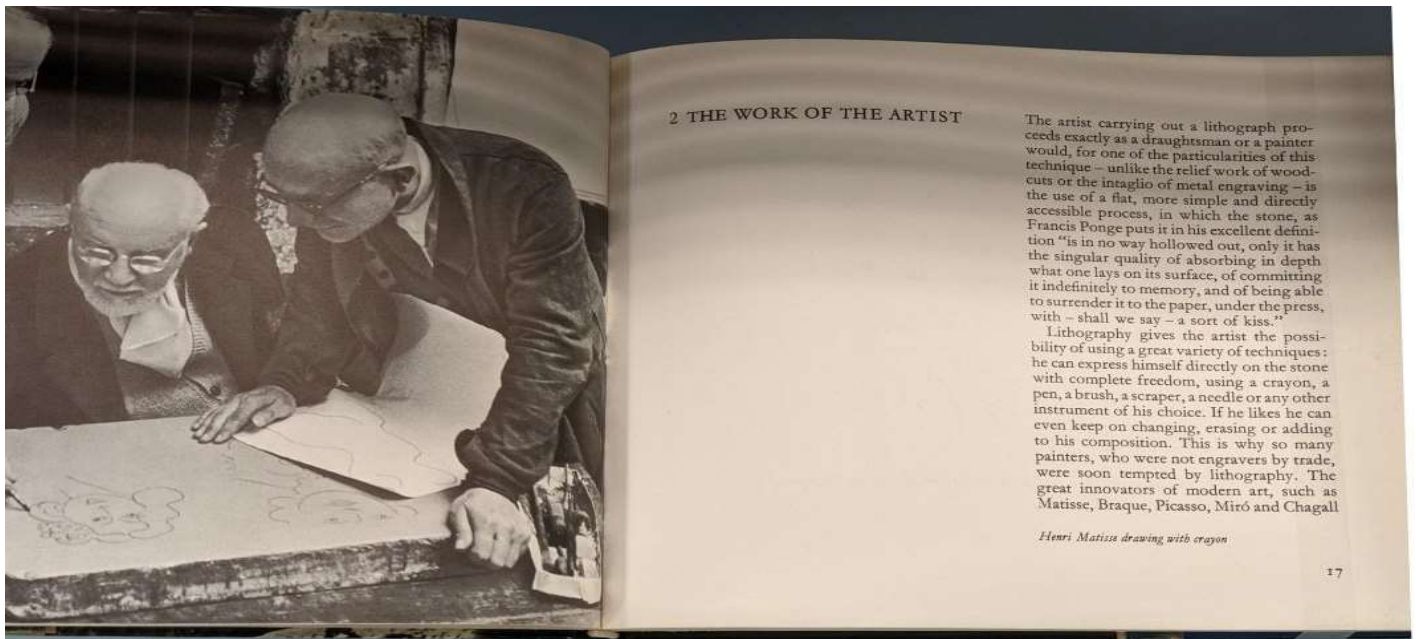
[Baines, Phil. *Puffin by design: 70 years of imagination 1940-2010.*](#)

[London: Allen Lane, 2010.](#)

Collection items from the display:

Loche, Renée. *Lithography.*

New York: Van Nostrand Reinhold, 1974.



From: *Lithography* / Renée Loche.

The artist lithography process in action. In this photograph Henri Matisse uses a crayon to draw directly onto a prepared lithographic stone.



Daudet, Alphonse. *La chèvre de Monsieur Seguin*.
 Illustrated by André Pecq.
 Paris: Flammarion, 1946.
 (Series: *Album du Père Castor*)

Flammarion's Album du Père Castor series of picture books was developed and edited by Parisian bookseller Paul Faucher, an admirer of the concept of child-centred education. Faucher was inspired by the cheap but colourful children's books produced by state publishing houses in Russia from 1918 onwards, in which the use of autolithography was a key part of keeping costs down. Like their Russian predecessors, the Père Castor books were intended to be a source of inspiration for children rather than precious objects.

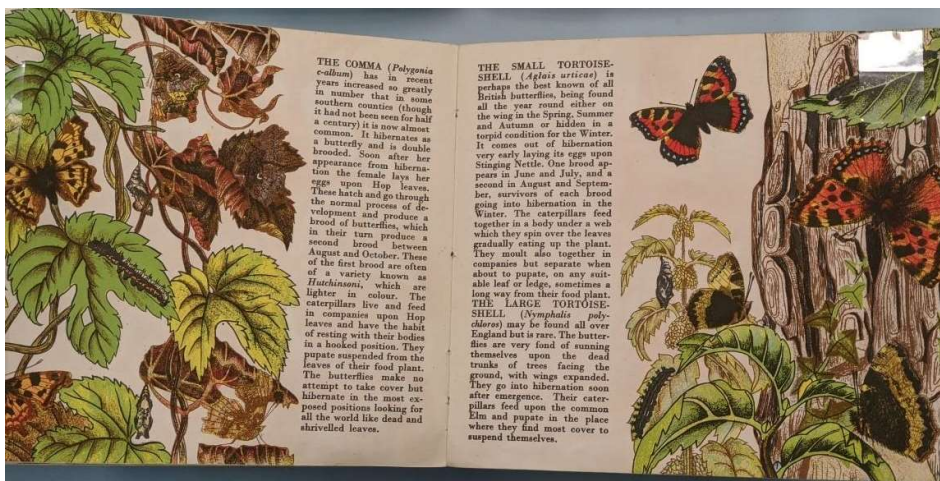
Illustration by André Pecq from *La chèvre de Monsieur Seguin*

Johnston, Arrnid. *Animals of North America*.
 Harmondsworth, Middlesex: Penguin Books, 1942.
 (Series: *Puffin picture books*, 28)

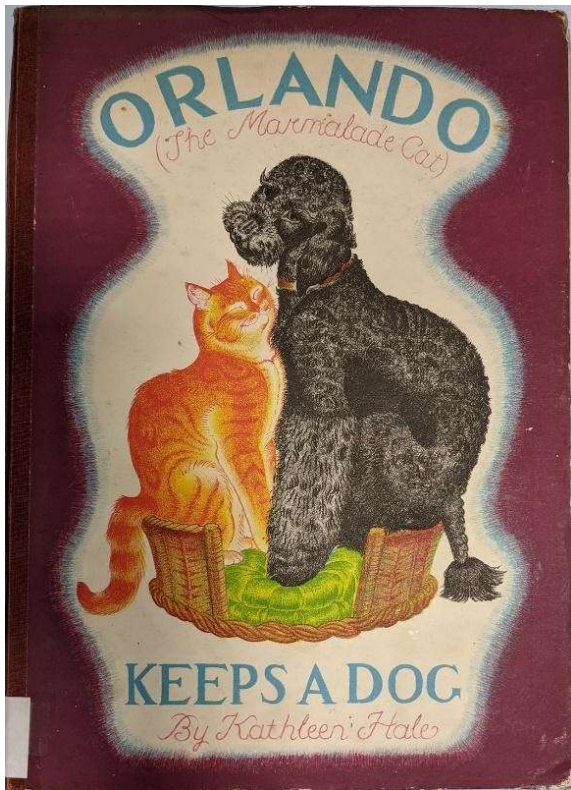
Puffin picture books were the brainchild of publisher Noel Carrington who developed and edited the series, and production began in 1940. It was particularly important during wartime that the books be affordable and, again, costs were kept down by the artists drawing directly on the lithographic plates, streamlining the usual printing process. These abundantly illustrated books initially cost only sixpence each.

Chopping, Richard. *Butterflies in Britain*.
 West Drayton, Middlesex: Penguin Books, 1943.
 (Series: *Puffin picture books*, 29)

Richard Chopping both wrote and lithographed this beautiful example of a Puffin picture book, one of several natural history and children's books that he produced in the 1940s.



From: *Butterflies in Britain* / Richard Chopping.



Kathleen Hale learnt how to create her own lithograph separation plates at the publisher W.S. Cowell. To combat the shortage of metal during World War II, Cowell had invented the Plasticowell lithography system, in which illustrations were drawn on thin plastic plates. Each colour was drawn on a separate transparent plate, and the artist could overlay the transparencies while they worked to check their progress.

An author's note on the back of the title page reads: "The illustrations in this book have been drawn direct by the author on 'Plasticowell' a transparent plastic material used in lithography and lithographed in Great Britain by W.S. Cowell at their press, the Butter Market, Ipswich"

Hale, Kathleen. *Orlando (the marmalade cat) keeps a dog*. London: Country Life Ltd.; New York: Transatlantic Arts, 1949.

Hale, Kathleen. *Orlando (the marmalade cat): The Frisky Housewife*. London: Country Life Ltd., 1956. Printed by W.S. Cowell

In this story Orlando and his family open a shop called The Frisky Housewife. The shop stocks all kinds of wonderful things that are exchanged for fish and milk to feed hungry stray cats.

Cover of: Orlando keeps a dog / Kathleen Hale.

Additional photos of the display can be viewed on the National Library's Facebook page:

<https://www.facebook.com/media/set/?set=a.1768701066655246&type=3>

#28 Stories of Te Whanganui-a-Tara Wellington (on display from 13 April 2022-)

The books chosen for this display take their inspiration, all or in part, from Wellington and its surrounds.

Included are stories of the legendary origins of Wellington Harbour and our local topography, Wellington seen through a colonial lens for Victorian readers on the other side of the world, the history of the familiar landmarks of Pencarrow lighthouse and the Kelburn viaduct, and contemporary adventure and mystery on the wild South Coast.

Collection items from the display:

Wairama, Moira. *The taniwha of Wellington Harbour*. Illustrated by Bruce Potter.

North Shore, N.Z.: Puffin, 2011.

A retelling of the legend of how Wellington Harbour was created. In ancient times in Aotearoa, there is a beautiful lake in which there dwell two taniwha named Whataitai and Ngake. However, when Ngake gets bored and decides to break free into the ocean, his actions have far reaching consequences and help shape the landscape of our capital city.

Aylmer, Mrs J.E. *Distant homes, or, The Graham family in New Zealand*. With illustrations by J. Jackson.

London: Griffith and Farran, 1862.

A novel notable for its use of second-hand information about New Zealand, this story began the genre of the New Zealand emigrant novel. The author knew of New Zealand via letters from her husband's cousin and his family and, while accurate in places, there are numerous errors such as placing kauri forests in the South Island. In the opening on display (p.34-35) the family is at sea, having sailed from Nelson, when they witness the eruption of Mount Taranaki and experience a strong earthquake which causes damage in Wellington. It is likely that Mrs Aylmer based this passage on accounts of the 1854 eruption of Mount Taranaki and the 1855 Wairarapa Earthquake.

Read the book online here: <https://nzetc.victoria.ac.nz/tm/scholarly/name-134573.html>

Knox, Thomas W. *The boy travellers in Australasia: Adventures of two youths in a journey to the Sandwich, Marquesas, Society, Samoan, and Feejee Islands, and through the colonies of New Zealand, New South Wales, Queensland, Victoria, Tasmania, and South Australia.*

New York: Harper, 1889.

American born Thomas W. Knox was a journalist, author and keen traveller. This book is one of the very popular "Boy travellers" series (1879-1894) in which young Frank Bassett and Fred Bronson travel the globe with their mentor and guide, Dr Bronson, gaining an education along the way. Knox supplemented his personal knowledge with numerous sources, including books, newspapers, maps and personal correspondence. In the extract displayed (p.246-247), the travellers discuss the city of Wellington, the next destination on their journey.

Read the book online here: <https://www.gutenberg.org/ebooks/60696>

Hunt, Des. *Phantom of Terawhiti.*

Auckland, N.Z.: HarperCollins, 2013.

Zac is spending the school holidays with his father on Wellington's wild South Coast when they witness a shipwreck. Zac investigates further and finds some unusual paw prints on the beach, and he is drawn into a mystery which threatens his life and those around him.



King, Rachael. *Red Rocks.* Auckland, N.Z.: Random House, 2012.

When Jake takes a sealskin from Red Rocks, he unlocks an ancient spell that threatens to destroy his family. The story combines ideas from traditional Celtic and Norse tales of Selkies (seal people) with a Wellington South Coast setting.

Price, Susan. *The viaduct postcard*. Illustrated by Judith Trevelyan.
Havelock North, N.Z: Millwood-Heritage Productions, 2016.

Bessie and Jack are off on an exciting trip to stay with their aunt in Karori. They make the journey from Levin by train and tram, passing under the Kelburn Viaduct on their way. The wooden viaduct described in the story was built in 1902 and it was replaced by the concrete viaduct (still in use today), in 1931. The book includes historical notes about Wellington in the Edwardian era.

Sheehan, Grant. *Lucy goes to the lighthouse*. Illustrated by Rosalind Clark.
Wellington, N.Z: Phantom Tree House Books, 2017.

On an outing with her mother, Lucy finds out about the history of the first Pencarrow lighthouse, and the life of Mary Jane Bennett, New Zealand's only woman lighthouse keeper. The lighthouse began as a light in a cottage window on the Pencarrow hillside, where Mary Jane lived with her husband, George. After the *SS Maria* was wrecked at the entrance to Wellington Harbour, a proper lighthouse was built. Mary Jane, who was now widowed, ran the lighthouse on her own from 1859-1865, while raising her six children.

THE VELVETEEN RABBIT, OR, HOW TOYS BECOME REAL / BY MARGERY WILLIAMS BIANCO – HAPPY 100th BIRTHDAY



The original edition of this much-loved story was published in 1922, so it is of an age to be included in the Dorothy Neal White collection. However, the earliest edition we hold is in the National Children's Collection and is a 1970 reprint of the original book. Second-hand copies of the 1922 first printing with colour lithograph illustrations by William Nicholson, (published simultaneously in the UK and US), now sell for upwards of US\$5,000, considerably more for a copy in pristine condition.

The story follows a toy rabbit which is given to a boy for Christmas. Although, to begin with, the boy is more interested in his other toys, the rabbit never gives up hope of being truly loved. When the boy is sent away to recuperate from scarlet fever, and his toys are ordered to be burnt, the rabbit sheds a real tear at being separated from him. It is then that the nursery fairy appears and turns him into a real rabbit.

The velveteen rabbit has never been out of print, perhaps because of its timeless theme of enduring love.

Besides those illustrated by William Nicholson, the NCC also includes editions illustrated by Yuki Kaneko, Genady Spirin, Michael Hague, Charles Santore, Daniel Sans Souci and Erin Stead.

The next display cabinet will celebrate *The velveteen rabbit's* centenary, and it will also include some other stories about toys coming to life.

A copy of the original *Velveteen rabbit* (1922) has been digitized by the Internet Archive:

<https://archive.org/details/velveteenrabbito00bian/mode/2up>

Mary Skarott - Research Librarian
FDNWC Committee

BOOK REVIEW - THE OTHER SISTER BY PHILIPPA WERRY

Published 2021 by Pipi Press

This absorbing book is set in a small New Zealand town in 1920. It is after The Great War in which many young men were killed or injured. Twelve-year-old Tilly Thomas considers herself to be the other sister and of less importance than 17-year-old Beaty who “delivered those awful telegrams during the War. Beaty is the true star in our family. Everyone knows that.” Beaty had to give up that job when the men came back from the War and needed work.

Tilly gets a scholarship to the Girls’ High School, while her friend Molly leaves school to get a job in a clothing factory where she works six days a week.

Tilly helps at a convalescent home and gets to know many of the war-injured men, suffering from both physical and mental injuries. Though scared at the beginning, she soon relates to the men who enjoy her undemanding company. The Convalescent Home used to be a large family home until the mother died of influenza during the 1918 epidemic.

Tilly visits a distraught mother whose son was killed in the war, she befriends and stands up for the Chinese delivery man and helps deliver the baby of a returned war-widow.

Philippa Werry writes mainly for children and young adults, but this book is most enjoyable to read for the historical atmosphere and the many references to events and attitudes of that time in New Zealand.

Barbara Robertson

FDNWC Committee Member

BUNCHY: THE SHADOW SIDE OF MILLY-MOLLY-MANDY

Kathryn Walls, one of our esteemed committee members, was finally able to deliver her talk about an aspect of Milly-Molly-Mandy that is rarely heard. We had initially hoped to hear Kathryn talk at our Christmas event but Covid sadly took the leading role there.

We were able to hear the differences between these stories. The level of realism in Milly-Molly-Mandy vs the fiction of Bunchy. As well as how Milly-Molly-Mandy is surrounded by family and friends, where Bunchy is very much “alone”.

This has been our first event in a while and our very first lunch time event! So thank you to Kathryn and everyone that made it along.



DOROTHY ON SOCIAL MEDIA



Over the past year we have been quite in posting on the FDNW Facebook page. To kickstart the page again in 2022. I began with a post highlighting a display stand that is in the Reading Rooms of the Library. It features books that Mary selects from the National Children’s Collection. This proved to be a popular post after the National Library Facebook page shared it. It reached just over 1200 people. The intention for the Facebook page in the upcoming year is to highlight new books coming through the collections, highlight the events we will have, and continue to promote other events, obituaries and interesting articles relating to the world of children’s literature. If you do see something that you think other people may be interested in seeing, please reach out to us so we can share it. You can email us, or message us through Facebook <https://www.facebook.com/dnwfriends>

Chantalle Smith
FDNWC Committee member

SUBSCRIPTIONS / MEMBERS ADDRESSES

The annual membership subscription for the Friends of the Dorothy Neal White Collection is \$20.00.

Whether you want to be active in a friendly group supporting the promotion of children's literature, or just want the satisfaction of being associated with a valuable community group, we value you. Members might also like to make a contribution to a special Research Grant fund that will allow us to continue and / or increase the amount we are able to offer a student doing research based on the collections supported by the Friends. A separate line has been included on the form for those Friends who would like to make such a donation.

Payment of your membership subscription by **internet banking** is encouraged. Please include your name as reference. Bank details are Society of Friends D N White **BNZ 02-0585-0045879-000**

Please indicate any changes to your address details when you complete the form on our website. We are now able to send notification of meetings by email. If you would like to receive information in this way, please include your email address.

If you prefer to pay in cash the Treasurer will be delighted to receive your subscription payment at the next meeting.

Friends of the Dorothy Neal White Collection

2022-2023 Membership

I would like to join / renew my subscription to the Friends of the Dorothy Neal White Collection for **1 April 2022 to 31 March 2023**.

- My cheque / cash for \$20:00 is enclosed
- My donation of \$ to the DNW Scholarship Fund is enclosed
- I would like to receive receipts, notification of meet

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