

and his widow Rosemary felt that she could no longer carry on with the series. The remarkable team of Clifford and Rosemary Ellis had designed more than 86 covers over a period of 40 years, giving the series its distinctive branding. Crispin Fisher was quite adamant that he wanted Robert to take over the mantle of the Ellises and although Robert was very cautious about following in the footsteps of such eminent artists, he eventually accepted the commission. Crispin and Robert both agreed that it was important to retain the basic layout and use of four flat colours and his first NN jacket design was for Warblers. At that time Robert had not resumed his linocutting and this design was made up of black drawings for each of the four colours, using overlaps to create extra colours. The following jackets were designed in the same way until Robert and Sue moved to Norfolk and the design for The Broads, published in 2001, used a linocut for the first time. Since volume 95, Northumberland, all the jacket designs have been full linocuts often involving six or seven blocks and up to twenty colours. The entire process is carried out by hand using his wonderful 1860 Albion Press.

Robert is now working on his 39th New Naturalist jacket and I was very honoured to have a sneak preview of the design for Southern England, volume 108 in the series. With an average of four titles a year being published, Robert is always working on one of these iconic jacket designs. In the case of the jacket for Southern England, Robert visited an impressive section of sea cliffs in north Norfolk and from his field sketches, worked out a powerful design showing striking sedimentation, which will work well both as a jacket design and linocut in its own right, and yet also sit well with the rest of the New Naturalist series.

Robert is tremendously unassuming and not the least bit pretentious. His work is up there with the best of our wildlife artists such as Charles Tunnicliffe and Eric Ennion. He has brought his own distinctive style and craft of printmaking to the New Naturalist series keeping them fresh and exciting.

I met up with Robert and Sue the following day at the church fete. The blustery showers which had been forecast failed to appear and the fete was a tremendous success. I thoroughly enjoyed my visit to Norfolk and felt greatly honoured to have spent a little more time with one of my favourite working artists.

Tim Bernhard

New Naturalist Jackets – progress report

As we reported a few issues ago, Robert Gillmor and I are commissioned by Collins to write a book about the New Naturalist jackets. The text is now substantially complete, and we have a title, 'Forms from Nature', subtitled 'The New Naturalist Jackets', which is based on a quotation by Clifford and Rosemary Ellis. At the risk of inviting hubris, I am quite pleased with the text. I did wonder whether there was much to add to the chapter about the jackets in The New Naturalists, but fortunately there is, partly through new information, partly through a different approach through art rather than science and bibliography.

There has been a great deal more to say about the individual Ellis jackets, while it is, believe me, fascinating to hear from the man himself about the Gillmor jackets. We have been able to reproduce all the jackets from proofs, that is, the condition in which they left

the printers, and, thanks to today's print technology, much more faithfully than in The New Naturalists. We will also be including artwork that has never appeared before: alternative jacket designs, preliminary sketches, and associated material. The breaking news is that the artwork stored in the Collins warehouse in Glasgow contains some long-lost material: an alternative jacket for Wild Flowers, the lost jacket for The Fox, and more titles for which the Ellises designed jackets but were never published.

So, writing in early November 2008, I am hopeful that the book will fulfil expectations and perhaps contain some surprises. Apart from some artwork that still awaits scanning or imaging, the book is at an advanced stage and is on course for publication next year. We intend to reproduce all the jackets, including the monographs, up to No. 108, Islands, as well as unpublished alternative designs and preliminary material. Between us we have commented on every one, without fear or favour while we have also invited some guests to comment on a particular jacket. For my part, I find I admire these jackets more than ever, and the run of 108 consistently wonderful designs (plus 19 Ellis-jacketed monographs) through continually changing times seems to me little short of a miracle.

Peter Marren

Sales and Wants

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List of 200 plus New Naturalist titles, published twice a year from: Grant Demar, 15 White Cottage Road, Tonbridge, Kent. TN10 4PX. Tel: 01732 360208. E-mail: grantdemar@blueyonder.co.uk

For sale

I have the following for sale, which I hope will give you a chance to build up your collection:

NN 41. *Dragonflies*. Corbet, P.S., Longfield, C. & Moore, N.W. 1960. Very good copy with pasted down front end paper and slightly bumped. Dw near fine. £310

NN 74. *Ferns*. Fine copy in fine dustwrapper. Little to no fade on spine of dw. £920.

NN 78. *British Larks, Pipits and Wagtails*. Simms, E. 1992. Very Good Condition with previous owners ink stamp on contents page with some bleed through to opposite pages. Dw in near fine condition but price clipped. £400.

NN 80. *Wild and Garden Plants*. Walters, Max. 1993. Fine in fine dw. Very slight fade to spine of dw. £780.

NN 83. *The Natural History of Pollination*. Proctor, Yeo and Lack. 1996. Fine copy in near fine dw with slight fading to spine. £250.

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NN54 *The Pollination of Flowers* reprint 1975 Fine in fine dj £28

NN65 *Waders* reprint 1981 Fine in fine dj £25

NN84 *Ireland* 1st 1999 Mint £90

NN87 *Amphibians and Reptiles* 1st 2000 Mint £100

NN88 *Loch Lomondside* 1st 2001 Mint £80

NN91 *Nature Conservation* 1st 2002 Mint £85

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Over 100 New Naturalist main series titles, mostly first editions, including *Dragonflies*, *Folklore*, *Larks*, *Lichens*, *Seabirds*, *Spiders and Soil*. A list of monographs is in preparation. E-mail Dave at zoothera1@yahoo.co.uk for detailed lists and prices.

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The New Naturalist Collectors Club

Newsletter N° 43 Patrons: Peter Marren & Robert Gillmor Winter 2008

Dear Member,

Where did the summer disappear to? Winter seems to be upon us very suddenly, giving us all the chance to reflect on the year and it's offerings of titles in The NN series.

I think 2008 was a rather special year with a selection of outstanding additions to the series. The year began with Wye Valley, which I enjoyed reading as much as any other title in the series. This was followed by other excellent volumes covering *Dragonflies*, *Grouse* and just recently *Southern England*. Peter Friend tells me that he has recently been commissioned to write a companion volume to *Southern England*, this time looking at the landscapes and geology of Scotland.

Titles to look forward to during 2009:

Islands

R.J. Berry - 2nd Feb

Wildfowl of Britain & Ireland

David Cabot - 5th May

Nature Publishing In Britain

David Allen - 7th Sept

The Art of the New Naturalists

Peter Marren & Robert Gillmor - 5th Oct

Dartmoor

Ian Mercer 2nd Nov

Other NN titles in the pipeline include:

Welsh Marches by Andrew Allot; *The Badger* by Tim Roper; *Shallow Seas* by Peter Hayward; *Plant Galls* by Margaret Redfern; *Grasshoppers and Crickets* by Ted Benton (possibly the first multimedia NN); and *Bird Migration* by Ian Newton.

Apparently HarperCollins have many more titles in preparation, up to volume 121 in 2012.

As I write this winter newsletter, my leather-bound copy of *Grouse* has just arrived in the post. This is similar to the last two leather-bound volumes and of the same quality, this time limited to 250 copies. It seems that *Southern England* will also be available as a leather-bound edition from early December and limited to 150 copies. All of these special editions are only available on the New Naturalists online shop. HarperCollins will also be producing print on demand books from January next year. These will cover all NN titles from No 1 *Butterflies* to No 98 *Bumblebees*, so any of these titles will be available to order. They will look fairly similar to the original editions and following my own suggestions, will state that they are print on demand versions on the back of the dust wrapper

and on the imprint page, so there will be no confusion with original editions. Printing and delivery is expected to be about a week and they will cost £50 each. This will mean that difficult books to obtain such as *Hebrides* and *Bats* will become much more readily available, especially to students. Also in January, HarperCollins will be re-launching their website and producing a very smart NN brochure, which is likely to become a collector's item itself.

Julia Koppitz at HarperCollins has kindly supplied the club with recent hard-back print runs and stock numbers (as at November 2008).

Title	First printing	Reprint	Stock
Wye Valley	4,224	792	1263
Dragonflies	5,544	0	1021
Grouse	5,025	0	1311
Southern England	5,124	0	2682

The club continues to grow from strength to strength and a new website has recently been launched:

www.thenewnaturalistcollectorsclub.co.uk

Plans are also progressing well for our first club event. This will take place next October at Nature in Art in Gloucestershire. This event will hopefully include a couple of talks by New Naturalist authors, lunch and a book launch and signing. Further information and ticket availability will be on the club website and the spring newsletter.

In Newsletter 42 there was a summary of the leather-bound copies of *Woodlands* which have been sold on e-bay. David Kings has once again produced details of all the leather-bound copies of *Dragonflies* sold on e-bay to date. These were signed by Steven Brooks and limited to 250 copies.

No in series	Date sold	Price
Number 148	25th July 2008	£1,270.00
Number 119	28th July 2008	£790.00 (Buy it now price)
Number 112	28th July 2008	£899.99 (Buy it now price)
Number 2	1st August 2008	£510.00
Number 8	1st August 2008	£400.00
Number 4	13th August 2008	£520.00
Number 157	28th August 2008	£431.05
Number 202	23rd October 2008	£425.00
Number 106	2nd November 2008	£400.00
Average price to date:		£627.33

Offered on eBay but failed to sell		
Number 75	9th August 2008	10 bids £360 (reserve not met)
Number 109	28th September 2008	No bids (starting bid £499.99)
Number 106	5th October 2008	No bids (starting bid £500.00)
Number 106	12th October 2008	No bids (starting bid £400.00)

I am delighted that we have a selection of excellent articles by three eminent NN authors in this issue. Thanks to all who entered the competition in newsletter 42. As it once again proved such a success there is a similar competition in this issue and John Mitchell has kindly donated the prize of a signed copy Loch Lomondside.

May I take this opportunity to thank you all for your support and to wish you all a merry Christmas and happy and healthy New Year.

Tim Bernhard

New Naturalist Authors

Ken Davies's What Next? article in Newsletter No. 42 set me thinking about the memoirs of New Naturalist authors. His declares his aim as "to learn as much about [the New Naturalist authors] as I could by tracking down their published biographies and autobiographies, by reading their other books on different themes, and by searching for any other 'spin-offs' I could find, thus creating a sort of 'companion' set of books, which would further support and illuminate the 'New Naturalist' world."

This opens a rich vein of possibility and exploration. Davies has already started collecting 'companion books'. It seems useful to begin making a listing of candidates for inclusion. Many of these are noted by Peter Marren; the problem is to know when to stop. Should all the books written by New Naturalist authors be included or only those that are autobiographical? Should history be included? There are a number of brief histories of the New Naturalist series (besides Peter Marren's The New Naturalists). What about David Allen's The Naturalist in Britain (Allen Lane, 1976) or John Sheail's Seventy-five Years of Ecology (Blackwell, 1987) - or any of their other historical books? And where do we begin? The six numbers of the New Naturalist Journal presumably 'count' as part of 'proper' New Naturalist collecting, but should we regard as a legitimate fore-runner the Collins-Adprint volume Nature in Britain (1946), combining six of the books published in the "Britain in Pictures" series (Trees in Britain by Alexander Howard, Wild Flowers in Britain by Geoffrey Grigson, Wild Life of Britain by Fraser Darling, The Birds of Britain by James Fisher, British Marine Life by Maurice Yonge, and Insect life in Britain by Geoffrey Taylor)? And are there other relevant books in the "Britain in Pictures" series? Ronald Lockley's Islands Round Britain (1945) is an obvious candidate.

At the end of his article, Davies mentions two autobiographies: Ernest Neal's The Badger Man (Providence, 1994) and Morton Boyd's Song of the Sandpiper (Colin Baxter, 1999). Morton himself wrote a biography of Frank Fraser Darling, Fraser Darling's Islands (Edinburgh University Press, 1986), and most of Fraser Darling's own writings are autobiographical: A Herd of Red Deer (Oxford University Press, 1937), A Naturalist on Rona (Oxford University Press, 1939), Island Years (Bell, 1941), Island Farm (Bell, 1944), and A Pelican in the Wilderness (Allen & Unwin, 1956). Davies has acquired a copy of Miriam Rothschild's story of her uncle, Walter; Miriam also wrote a sort of autobiography (Butterfly Cooing Like a Dove. Doubleday, 1991).

But that is only a start. Derek Ratcliffe wrote his own story In Search of Nature (Broadfield, 2000). Davies notes two of Lockley's books, but Lockley wrote time after time about his own life, (e.g. The Way to an Island. Dent, 1941; Myself When Young. Deutsch, 1979; The House Above the Sea. Longman Paul, 1980); the clearest description of his time on Skokholm is in The Island (Deutsch, 1969). Hans Kruuk has written a biography of Niko Tinbergen (Niko's Nature. Oxford University Press, 2003). Ro Lowe-McConnell's own story The Tilapia Trail (1956) contains much about Barton Worthington. Leo Harrison Matthews described his days as a member of the Discovery expedition in Wandering Albatross (MacGibbon & Kee, 1951) and Penguin: Adventures among the Birds, Beasts and Whales of the Far South (Peter Owen, 1977). Alister Hardy wrote a beautiful memoir of the same cruise in Great Waters (Collins, 1967). Malcolm Smith served as physician to the Court of Siam in "The King and I" days. He wrote about it in A Physician at the Court of Siam (Country Life, 1947).

Max Nicholson has described the development of biological conservation and his own role in it (The New Environmental Age. Cambridge University Press, 1987), while Norman Moore has written about the early days of the Nature Conservancy and his own significant contributions to it (The Bird of Time. Cambridge University Press, 1987).

Many of the earlier authors have died and obituaries are on record - in journals, or in the case of the more distinguished who were Fellows of the Royal Society, in the Society's own Memoirs. These will only be easily accessible in academic libraries, but it seems worth putting them on record:

- Herbert John Fleure (by Alice Garnett: **Biographical memoirs of Fellows of the Royal Society, 16: 253-78**, 1970).
- Edmund Brisco Ford (by Bryan Clarke: **Biographical Memoirs of Fellows of the Royal Society, 41: 145-68**, 1995)
- Alistair Clavering Hardy (by Norman Marshall: **Biographical Memoirs of Fellows of the Royal Society, 32: 221-73**, 1986).
- Augustus Daniel Imms (by Vincent Wigglesworth: **Obituary Memoirs of Fellows of the Royal Society, 6: 463-70**, 1948-1949).
- Roy Markham (by S.R. Elsdon: **Biographical memoirs of Fellows of the Royal Society, 28: 319-45**, 1982)
- Leonard Harrison Matthews (by Richard Harrison: **Biographical Memoirs of Fellows of the Royal Society, 33: 413-22**, 1987)
- William Harold Pearsall (by Roy Clapham: **Biographical Memoirs of Fellows of the Royal Society, 17: 511-40**, 1971)
- Miriam Louisa Rothschild (by Helmut van Emden and John Gurdon: **Biographical Memoirs of Fellows of the Royal Society, 52: 315-30**, 2006).
- Edward John Russell (by H.G. Thornton: **Biographical Memoirs of Fellows of the Royal Society, 12: 457-77**, 1966).
- Kenneth Manley Smith (by Basil Kassanis: **Biographical Memoirs of Fellows of the Royal Society, 28: 451-77**, 1982).
- Edward James Salisbury (by Roy Clapham: **Biographical Memoirs of Fellows of the Royal Society, 26: 503-41**, 1980).
- Nikolaas Tinbergen (by Robert Hinde: **Biographical Memoirs of Fellows of the Royal Society, 36: 549-65**, 1990).
- William Bertram Turrill (by C.E. Hubbard: **Biographical Memoirs of Fellows of the Royal Society, 17: 689-712**, 1971).
- Carrington Bonser Williams (by Vincent Wigglesworth: **Biographical memoirs of Fellows of the Royal Society, 28: 667-84**, 1982).
- Charles Maurice Yonge (by Brian Morton: **Biographical Memoirs of Fellows of the Royal Society, 38: 377-412**, 1992).

Should "almost authors" be included? A founding father of the whole New Naturalist enterprise was Julian Huxley. He wrote a two volume autobiography, *Memories* (Allen & Unwin, 1970, 1973) and has been written about by many others, including:

- Ronald Clark (1960). **Sir Julian Huxley**. Phoenix
- Ronald Clark (1968). **The Huxleys**. Heinemann
- Milo Keynes & Geoffrey Ainsworth Harrison (eds) (1989). **Evolutionary Studies: a Centenary Celebration of the Life of Julian Huxley**. Macmillan.
- (And for completion, his Royal Society obituary was written by John Baker: **Biographical Memoirs of Fellows of the Royal Society, 22: 207-38**, 1976).

Another long-time member of the New Naturalist Board was the photographer, Eric Hosking. His autobiography is *An Eye for a Bird* (Hutchinson, 1970).

In the early days of the New Naturalists, Peter Marren speaks of a "pile of 'Books-That-Never-Were' under the broad heading of 'Loose Ideas'... There were a select number of senior naturalists whom the editors might have allowed to write more or less any title they like for the series".

Two of the 'senior naturalists' of that generation - who are almost new naturalist archetypes - were Arthur Tansley and Charles Elton. It is almost lese-majesty to omit them. Perhaps they should be represented by:

- Arthur Tansley (1945). **Our Heritage of Wild Nature** (Cambridge University Press) or perhaps **What is Ecology?** (Council for the Promotion of Field Studies, 1951).
- Peter Crowcroft (1991). **Elton's Ecologists**. Chicago University Press.

Tansley's Royal Society obituary is by Harry Godwin in *Biographical Memoirs of Fellows of the Royal Society*, 3: 227-46, 1957; Elton's Royal Society obituary was written by Dick Southwood and John Clarke in *Biographical Memoirs of Fellows of the Royal Society*, 45: 129-46, 1999.

But what about a category for "almost New Naturalists"? Somewhere I have read - and I wish I could remember where - that Robert Praeger's *Natural History of Ireland* (Collins, 1950) was intended as a New Naturalist, but was rejected somewhere along the line. Then a second attempt at a New Naturalist on Ireland was made by Frank Mitchell (*Reading the Irish Landscape*. Town House, 1986), but that also did not make the series. These "almosts" fortunately left the way clear for David Cabot's great *Ireland* (which appeared in 1999). Is this history correct? If so, the Praeger and Mitchell volumes should certainly be added to the companion list - as should their respective autobiographies: *The Way That I Went* (Methuen, 1937) and *The Way I Followed* (Country House, 1990).

Then there are New Naturalist authors who have wandered into different pastures:

- Edward Armstrong (1973). **Saint Francis: Nature Mystic**. University of California Press.
- E.B. Ford (1984). **Church Treasures of the Oxford District**. Alan Sutton (with John Hayward).
- Alistair Hardy (1975). **The Biology of God. Jonathan Cape**. And immodesty impels me to include:
- Berry, R.J. (2003). **God's Book of Works**. T&T Clark.

There are other authors whose New Naturalists were distractions from their normal occupations. Stephen Potter is, of course, best known for his "gamesmanship" books. He was a professional writer and broadcaster. His autobiography is *Steps to Immaturity* (Rupert Hart-Davis, 1959). Wilfred Blunt was a school teacher and art historian (and brother to the spy, Anthony Blunt); he wrote two volumes of autobiography: *Married to a Single Life* (Michael Russell, 1983) and *Slow on the Feather* (Michael Russell, 1986). Both published widely, but outside the New Naturalist genre; my judgment is that their books should be regarded as falling outside the Davies list.

I have a nasty suspicion that Ken Davies has opened a can of worms - certainly a second-hand bookseller's bonanza. I only hope that he has not started a competition to see who can accumulate the most New Naturalist 'companions'. But I may be inciting that very thing by mentioning it.

Sam Berry

Loch Lomondside - the 'missing' chapters

Every New Naturalist author I have spoken with over the years has at least one sorry tale to tell about the obstacles encountered in getting their precious manuscript through all the stages to publication. It comforts me just a little to know that I am not alone.

Having first been sounded out to see if I would be interested in writing a new title for the New Naturalist series on Loch Lomond in Scotland, formal correspondence between Harper Collins and myself began in November 1993. Due to other commitments at the time, it was to be a year later before I was in a position to send off a draft synopsis of 16 chapters together with samples of my writing style. After consideration at the Editorial Board meeting in April 1995, it was recommended that the number of chapters be reduced, a follow-up letter from the Publishers added that their usual commission was for 80,000 words. This left me with little option but to take out several of the sections I had hoped to include.

A revised synopsis was submitted pretty well by return, but it was at this point that progress in the proceedings came to a shuddering halt. Much to my surprise, reservations were raised by both the Publishers and some members of the Editorial Board as to whether Loch Lomondside was a suitable subject for the New Naturalist series after all. With yet further pruning of the intended coverage, but thanks more to the proposed book's designated overseer Derek Ratcliffe and his dogged determination to see the project through, a contract finally arrived in the post in August 1998. Pleasurable anticipation on opening the envelope gave way very quickly to a few well chosen expletives, on discovering that the required length of the work had been belatedly upped to 12,000 words. By this stage the text was virtually complete, and anything but minor additions would have significantly affected the book's carefully considered balance. To my relief the shorter version proved acceptable, with a publication date set for 2001.

So did any part of the omitted chapters get into print elsewhere? Well yes. The material I had gathered together on the early natural historians, geologists, geomorphologists, etc., whose pioneering work had so fired my imagination about the Loch Lomond area, was re-arranged into a six-part series of articles which appeared in *The Glasgow Naturalist*, the journal of the Glasgow Natural History Society. For wider circulation, a dozen complete sets of re-prints or photo-copies of the six articles were put together under the title of Loch Lomondside Depicted and Described and deposited in various libraries, including the National Libraries at Wetherby and Edinburgh.

John Mitchell

Competition

Following the success of the summer newsletter competition, here is a similar puzzle. All you have to do is identify the four illustrations, each being a small section of a different New Naturalist just jacket design. The prize will be a signed copy of Loch Lomondside by John Mitchell.

To enter the competition, send in a list of the four book titles from which these sections are taken and the corresponding letter of each illustration. As usual, entries can be sent by post or e-mail and the winning entry will be pulled out of the hat. Closing date will be 31st January 2009 and the winner will be announced in the Spring newsletter.

Congratulations go to **PETER RENDLE** whose name was pulled out of the hat by Jenni Tubbs, widow of NN author Colin Tubbs. Peter successfully identified the four dust wrapper designs and wins a copy of *Mosses and Liverworts* signed by Ron Porley.



In Conversation with Robert Gillmor

It was the weekend of the local village fete and everyone was busy preparing for this important community event. I had arranged to spend an afternoon with Robert Gillmor and while we chatted for several hours in his comfortable studio, I was aware that Robert's wife Sue, herself an accomplished pastel and oil painter, was busy in the next room, preparing a wonderful treasure hunt game for the following day.

I have long admired Robert's work. I'm not at all sure when or

how I first became aware of his distinctive style, but his beautifully crafted pen and ink drawings, watercolour paintings and his stylish linocuts had always been a great inspiration while I studied illustration and later, graphic design at the University of the West of England. It has been a great honour to get to know Robert a little over the years and it was a pleasure to spend a few hours with him at his home on the north Norfolk coast.

Robert was born and educated in Reading and was greatly influenced by his grandfather, Allen Seaby, who was Professor of Fine Art at Reading University. Robert spent a great deal of time watching him in his studio, carefully printing his colour woodcuts. This was also Robert's first introduction to the New Naturalist books as his grandfather had a painting of Blackcock Lekking featured in the second volume of the series, *British Game*. With a strong interest in birds and drawing, Robert spent a good deal of time bird-watching and studying bird behaviour in the various flooded gravel pits around Reading. He was an active member of the Reading Ornithological Club and in 1949, while still a young schoolboy, illustrated the first cover of their Annual Report and has continued to design these ever since (although now it is the annual Berkshire Bird Report). Robert's first commercial use of linocuts was in 1958 for the cover of David Snow's book, *A Study of Blackbirds*, for which he had done the line drawings. Around this time he became involved with annual RSPB film shows, brought to Reading by Frank Hamilton, a member of the Society's tiny staff. Frank saw and admired Robert's early artwork and this led to occasional line drawings for society publications and covers for the film programmes, which in turn lead to covers for *Birds Magazine* and eventually Christmas cards. He also helped re-design the RSPB's Avocet logo.

Robert also got to know the writer and broadcaster Tony Soper, whom he met in Reading whilst filming for the BBC television series 'Out of Doors'. Drawings were soon commissioned from the BBC and also for Tony Soper's *Bird Table Book* which was first published in 1965. This book became hugely popular and has gone through various editions. The striking original jacket design featured a Great Tit and a Great Spotted Woodpecker using a four colour linocut.

In the late fifties, with the support of leading bird artists of the day such as Peter Scott, he organised 'Exhibition by Contemporary Bird Painters', which led directly to the founding of the Society of Wildlife Artists in 1964. Having spent six years teaching art at Leighton Park in Reading, Robert retired from teaching in 1965 when he found himself doing two full-time jobs. He was also becoming more involved with The Society of Wildlife Artists, of which he was the first secretary. In 1966 Robert became the art editor of the prestigious publication *Birds of the Western Palearctic*. He continued to illustrate over 100 books as well as work for the RSPB, BTO and his local wildlife trust. Eventually he returned to his great love for printmaking when he and Sue moved to the north Norfolk coast in 1998. Although Robert is one of Britain's leading ornithological illustrators, he now spends nearly all his creative time printmaking with the occasional watercolour for a Poyser jacket and pen and ink drawings for the local bird reports.

Robert had long admired the work of Clifford and Rosemary Ellis, especially through their jacket designs for the New Naturalist books. In 1985 he was approached by Crispin Fisher, who was the Natural History Editor at Collins, to design the dust jackets for the New Naturalist series; Clifford Ellis had died earlier that year, aged 78