

ART & THE BOOK



SOPHIE SCHNEIDEMAN

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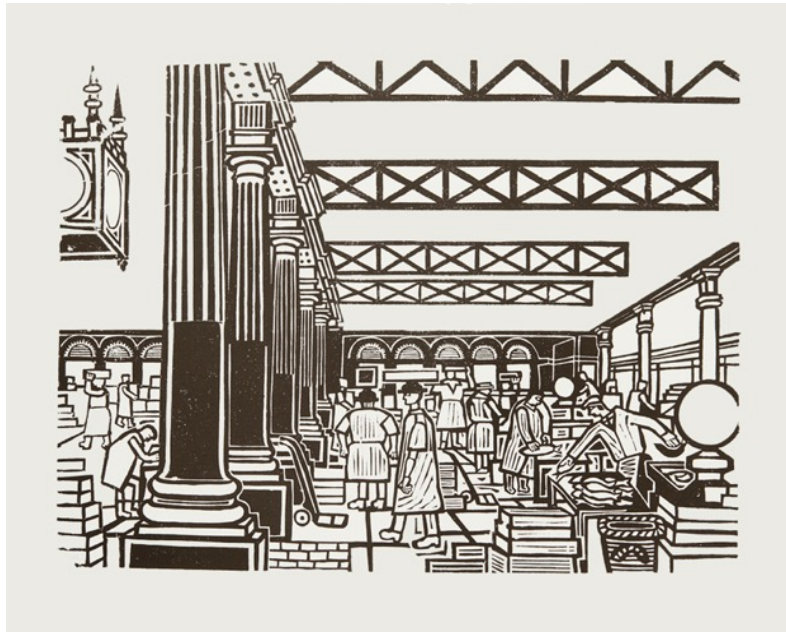
BENJAMIN SPADEMAN

LONDON ORIGINAL PRINT WEEK

1st – 8th MAY 2021

BENJAMIN SPADEMAN
RARE BOOKS
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1. **BAWDEN, Edward.**
Billingsgate Fish Market.

Lithograph printed in black on wove paper, 56.7 x 75 cms. One of 225, this unnumbered. A printing of the key plate from the 1967 colour lithograph, produced by the Curwen Studio in agreement with the Bawden estate. 2009.

£580



Original colour lithographs by Edward Bawden

2. **BAWDEN, Edward.**
Life in an English Village.

Sixteen Lithographs by Edward Bawden with an Introductory Essay by Noel Carrington. Bawden's original colour lithographs were printed at the Curwen Press. 8vo., original pictorial boards designed by Bawden. A very good copy with only slight bumping to the head and tail of spine and corners, remains of a small sticker on the front pastedown. London, Penguin Books. 1949.

£120

The lithographs are of Great Bardfield in Essex where Bawden lived in an artists' community along with Ravilious, Michael Rothenstein, Walter Hoyle, George Chapman, Sheila Robinson amongst others. Here Bawden shows a typical village life with lithographs of subjects including the vicar in his study, the village pub, the village shop, men mending agricultural machinery, the butcher, the baker, the tailor, the cobbler etc.

King Penguin no.51.



Hand coloured by the artist

3. **BUCKLAND WRIGHT, John.**
The Draughtsman and his Model

Original wood engraving, hand coloured by the artist. No 4 of an edition of 15. Signed, titled and numbered by the artist in pencil. Mounted and framed. 84 x 84 mms. 1931. £900

Only a few of the 15 prints were hand coloured by the artist.



4. **BUCKLAND WRIGHT, John.**
Song From Beyond the World III.

Original wood engraving. Titled, dated and signed by the artist. No edition but no more than 5. Image size 15.7 x 10.7. Framed. 1932. £550

The third state of an illustration for the Halcyon Press book - Edgar Allen Poe's 'The masque of the Red Death'.
Reid, A9

Dolores by Algernon Swinburne

Wood engravings by John Buckland Wright

Dolores, by Algernon Swinburne. printed privately in 1933 by Stols of Maastricht for Baron Emile van der Borch with 11 wood engravings by JBW. The first edition was printed in 50 copies and the second, with the wood blocks being further worked into silhouettes was printed in an edition of 40 copies.

The tailpiece includes the three ravens from the coat of arms of the van der Borch family, happily perched around a female nude.



5. **BUCKLAND WRIGHT, John.**

Dolores I, Female Nude 9.

Original white line wood engraving on japanese paper. First edition. From the estate of the artist with the studio stamp on the verso. Image size 5 x 10 cms, sheet size 16 x 25 cms. With title in pencil by the artist's wife at the bottom edge of the sheet. 1933.

£180



4



5



7



9

6. **Dolores II, Female Nude 4.**

Original wood engraving on japanese paper. Second edition, with the original block worked into a silhouette by the artist. From the estate of the artist with the studio stamp on the verso. Image size 5 x 10 cms, sheet size 16 x 25 cms. With title in pencil by the artist's wife at the bottom edge of the sheet. 1933.

£180

7. **Dolores II, Female Nude 5.**

Original wood engraving on japanese paper. Second edition, with the original block worked into a silhouette by the artist. From the estate of the artist with the studio stamp on the verso. Image size 5 x 10 cms, sheet size 16 x 25 cms. With title in pencil by the artist's wife at the bottom edge of the sheet. 1933.

£180

8. **Dolores II, Female Nude 7.**

Original wood engraving on japanese paper. Second edition, with the original block worked into a silhouette by the artist. From the estate of the artist with the studio stamp on the verso. Image size 5 x 10 cms, sheet size 16 x 25 cms. With title in pencil by the artist's wife at the bottom edge of the sheet. 1933.

£180

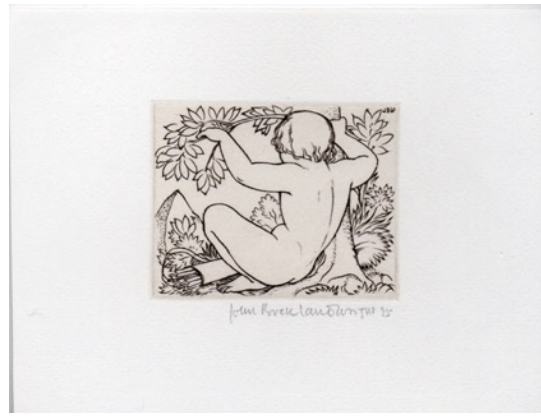
9. **Dolores II, Female Nude 9.**

Original wood engraving on japanese paper. Second edition, with the original block worked into a silhouette by the artist. From the estate of the artist with the studio stamp on the verso. Image size 5 x 10 cms, sheet size 16 x 25 cms. With title in pencil by the artist's wife at the bottom edge of the sheet. 1933.

£180



DOLORES II



CUPID'S PASTIME

10. **BUCKLAND WRIGHT, John.**

Dolores II, Tailpiece.

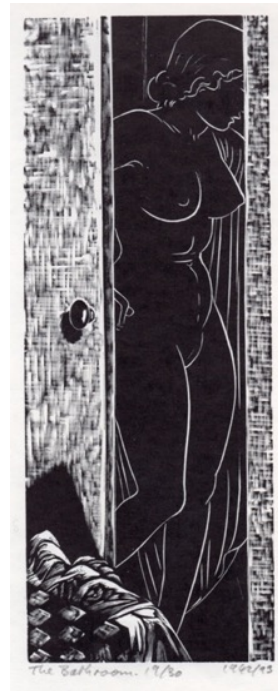
Original wood engraving on Japanese paper. Second edition, with the original block worked into a silhouette by the artist. From the estate of the artist with the studio stamp on the verso. Image size 5 x 5 cms, sheet size 16 x 25 cms. With title in pencil by the artist's wife at the bottom edge of the sheet. 1933. £150

11. **BUCKLAND WRIGHT, John (1897-1954)**

Cupid's Pastime Tail-piece.

Original copper engraving printed on white handmade paper, signed and dated by the artist in pencil. Image 6.6 x 5.4 cms, paper size 14.4 x 11.4 cms. 1935. £260

Engraved by the artist for his own book *Cupid's Pastime* which was one published under his own imprint of JBW Editions in only 31 copies.



Very rare

12. **BUCKLAND WRIGHT, John (1897-1954)**

Metamorphosis III: Girl into Spring.

Original wood engraving, no. 16 of 30. Signed, titled and numbered in pencil by the artist. 19.6 x 8.6 cms. From the estate of the artist. 1938. £1000

Engravings of John Buckland Wright, L123

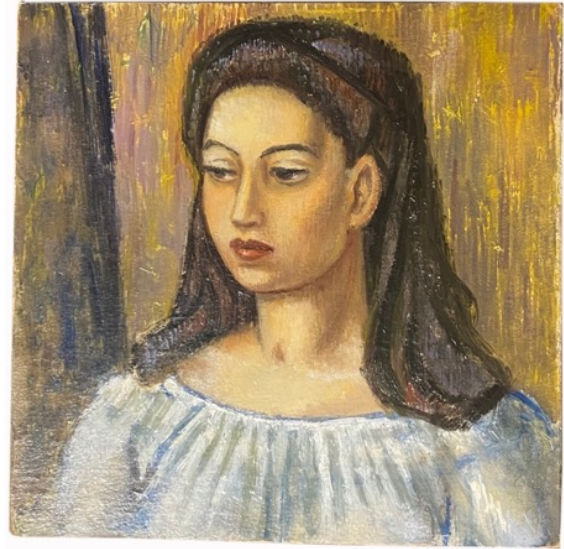
13. **BUCKLAND WRIGHT, John.**

Bathroom.

Original wood engraving, no. 19 of an edition of 30, 25 of which were printed in 1993 from the original block. Titled, numbered and dated by the artist's son. 15.2 x 5.8 cms. Mounted. 1942. £850

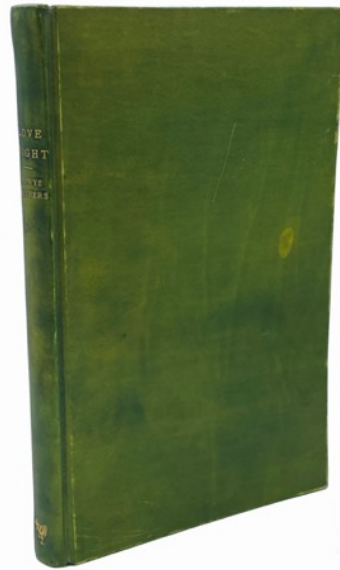
An extremely rare and very beautiful print. This 1993 printing was done by the great London printer Ian Mortimer under the supervision of the artist's son. From the estate of the artist, with the estate stamp on the verso.

Engravings of John Buckland Wright L140



14. **BUCKLAND WRIGHT, John.**
Girl in Red Dress Lying on a Beach; Portrait of a Girl.

Doubled sided oil painting on wood. 25.2 x 25.6 cms. From the estate of the artist. c. 1947. £2900



- One of only 75 copies with 6 extra erotic wood engravings
 15. **BUCKLAND WRIGHT, John. MATHERS, Powys.**
Love Night, A Laotian Gallantry.

No. 31 of 75 special copies., with 6 extra erotic wood engravings only produced for the special copies. 15 original wood-
 engravings in the book, including an elaborate title page, by Buckland Wright. Printed on 14 point Perpetua on English
 vellum paper. 8vo., in the original binding by Sangorski & Sutcliffe of full green vellum, spine lettered in gilt, gilt tooling
 on binding edges, top edge gilt, others uncut. A little of the usual bowing to the boards and a little fading and rubbing to
 the vellum with a few small marks to the binding, a little creasing to the very left hand edges of three of the loose plates
 (not near the images) but still a very good copy. London, Golden Cockerel Press. 1936. £5000

One of Buckland Wright's most successful books and his first commission for the Golden Cockerel Press.
 With the leather and gilt booklabel of C.S. Barlow



16. **BUCKLAND WRIGHT, John (1897-1954).**
Two Bathers.

Copper engraving with aquatint. No. 13 of only 16 prints pulled from the plate, although there was a projected edition of 30. Titled, numbered, signed and dated by the artist. 278 x 150 mms. 1953.

£1200

Engravings of John Buckland Wright M91

17. **CALVERT, Edward (1799-1883)**
The Ploughman, or Christian Ploughing
the Last Furrow of Life.

Original wood engraving, printed on thick wove paper. Third State. 83 x 128 mms. Framed.
 1827. £2200

The earliest of Calvert's visionary wood engravings, made in the year of Blake's death who had such a strong influence on Calvert and this work in particular.

The first state was printed by the artist in only six impressions.

This third state was the one printed in Calvert's first formal publication *A Memoir of Edward Calvert, Artist; by his Third Son* in 1893, the printing is from, and in the Carfax Portfolio of 1904 for which a further 30 impressions were issued. The block from which this was printed is now in the British Museum.

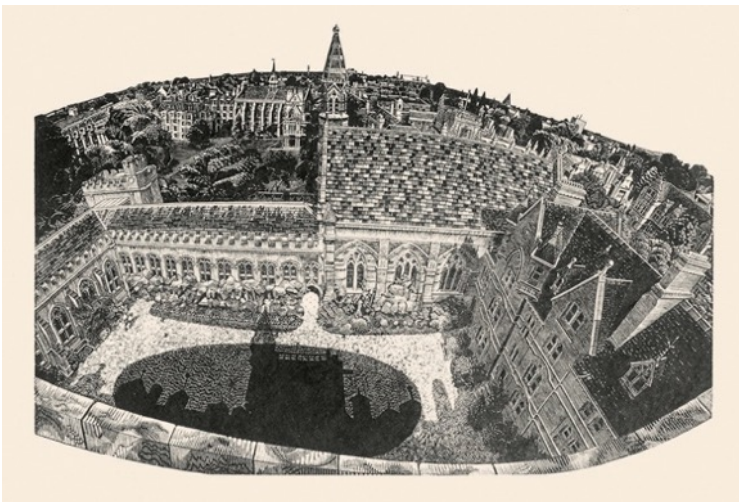
Lister 6c.



18. **DESMET, Anne RA RE, b. 1964**
Bailliol College, Oxford.

Original wood engraving on Gampi vellum paper. One of 25 artist's proofs, numbered, titled and signed in pencil by the artist. Image size 165 x 247 mm. Paper size 253 x 375 mm.
 Mounted. 1995. £620

This work was commissioned by Bailliol College, Oxford in 1995 and is one of a set of 25 artist's proofs. Desmet is engaged with the evolution of the urban landscape and its testimony to the aspirations and experiences of humanity. Her work ranges from small scale, detailed examinations to sweeping, often fantastical, panoramas viewed from a bird's eye perspective as can be seen in this remarkable image.





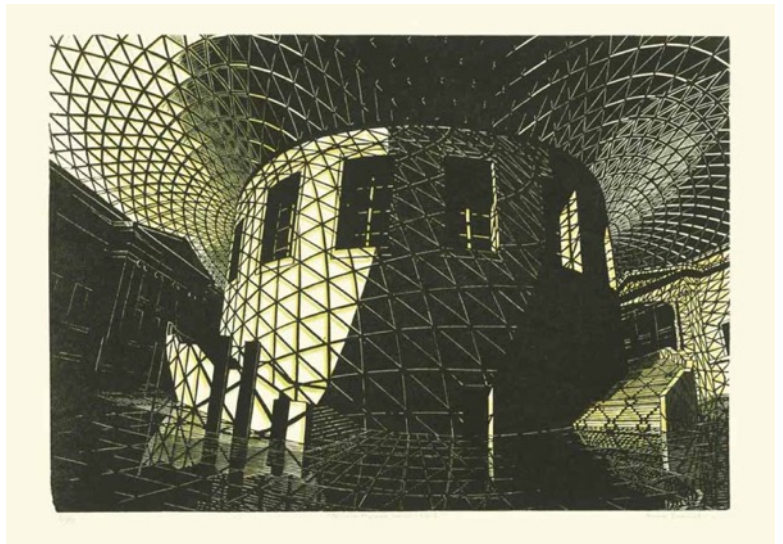
19. **DESMET, Anne RA RE, b. 1964**
Bishopsgate, London, in the 1990's.

Original two-block linocut on Kozu paper. Edition of 40, numbered, titled and signed in pencil by the artist. Image size 320 x 180 mm. Paper size 440 x 330 mm. 1996.
 £575

20. **DESMET, Anne RA RE, b. 1964**
British Museum, Series No.2.

Original wood engraving on Gampi vellum paper. Edition of 30, numbered, titled and signed in pencil by the artist. Image size 174 x 248 mm. Paper size 380 x 510 mm. Printed in yellow and black., 2015. £410

Anne has taught wood engraving at the British Museum but was also commissioned by them to depict the iconic new Great Court designed by Sir Norman Foster.



21. **ENGLISH, Andy b.1956**
Monet's Gardeners.

Original wood engraving printed by the artist from the original block. One of 100 signed, titled and numbered by the artist in pencil. 100 x 149 mms. Framed.
 c.2015. £160



22. **GIBBINGS, Robert (1889-1958)**
The Willow.

Original wood engraving on laid japon, signed in pencil by the artist. Image size 43 x 78 mms, paper size 136 x 181 mms. 1940.

£350

The wood engraving was made for Gibbings's book *Sweet Thames Run Softly*. Empson p.235

One of only 125 with Gibbings remarkable 'vanished line' wood engravings

23. **GIBBINGS, Robert. BAYNARD PRESS.**
Twelve Wood Engravings.

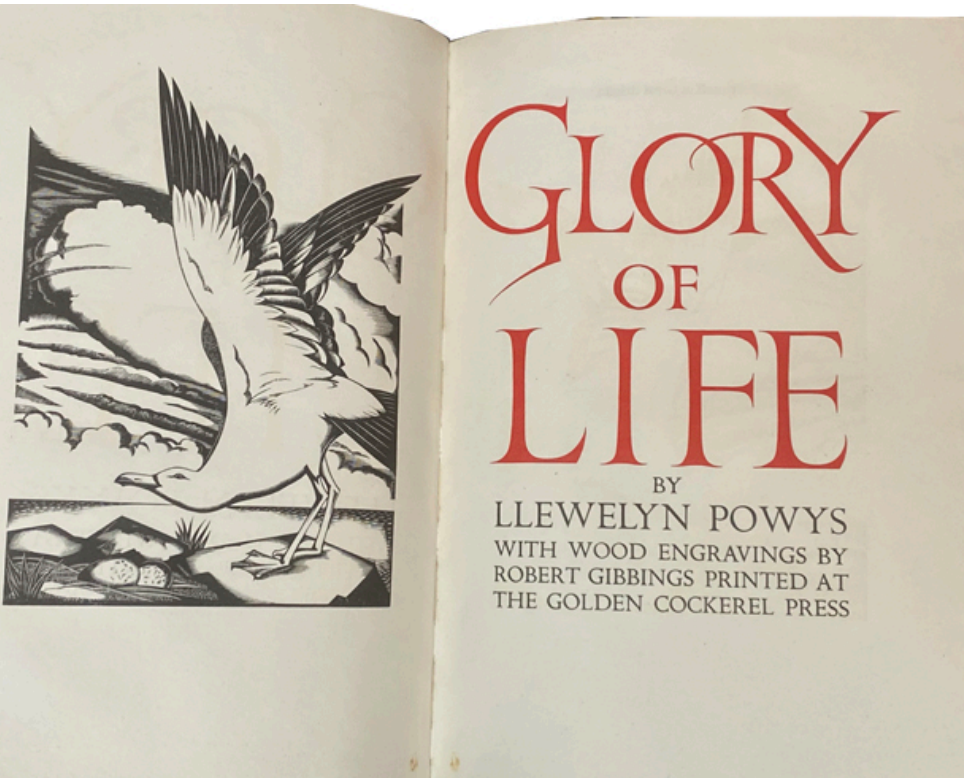
One of only 125 copies signed by the artist. 12 strong wood engravings by Robert Gibbings each printed on the recto of an individual leaf with the verso blank. Sm. 4to., in the original canvas backed grey paper covered printed boards, small tape marks to endpapers, small mark on lower pastedown, otherwise extremely good. [London], Printed at The Baynard Press by Sanders Phillips & Co. 1921. £1400

Robert Gibbings' first book, produced only 7 years after he first began engraving. The images are beautifully constructed with the structure coming from the black - effectively appearing as black and white shapes vanishing into the page. They are extremely unusual and graphically extremely imposing and strong. The subjects are *The Mill*, *The Little Copse*, *Trees at Oxenbridge*, *Fowey Harbour*, *Local Races*, *The Model and the Mirror*, *Evening Sunshine*, *A Street in Macedonia*, *Scraps*, *The Girl in the Garret*, *Tigne*, *Malta* and *The Rick yard*.



With some of Gibbings's most striking engravings

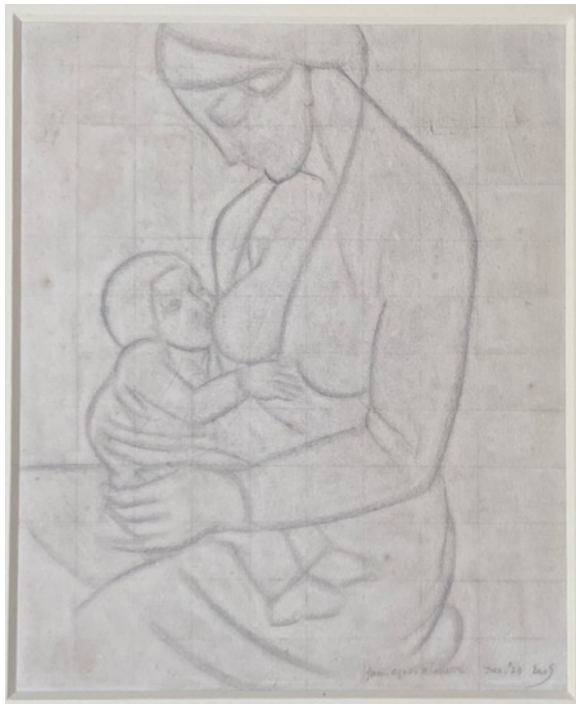
24. **GIBBINGS, Robert. POWYS, Llewellyn.**
GOLDEN COCKEREL PRESS. Glory of Life by Llewelyn Powys.



14 wood engravings by Robert Gibbings, title page printed in red and black, initials and one headline printed in red. No. 30 of 277 copies, signed 'Llewellyn' by the author. Folio, original quarter vellum, buckram boards, spine lettered in gilt, top edge gilt, others uncut. With the original 4 pp. prospectus including wood engraving and title page lettering inserted loose. Some darkening and marking to the linen and a few spots to the vellum, small spot to bottom of title, otherwise very good. Waltham St Lawrence, Golden Cockerel Press. 1934. £1100

Some of Gibbings's greatest work is in *Glory of Life* including wood engravings of animals - for instance an orangutan, a gull and a jaguar - and some spectacular lettering on the title page printed in red. A fabulous Golden Cockerel book.

This copy came from the family of the author, with a presentation inscription to 'Katie, My Queen of May, from Willie' on the date of publication.



Original signed pencil drawing for wood engraving of the wife and child of Gill's apprentice

**25. GILL, Eric.
Mother and Child.**

Original pencil life drawing signed by the artist and inscribed "from Agnes and Collette, Dec. '23, Eric G.". 19 x 22.8 cms. With the original soft pencil grid used by Gill to transfer the drawing to a block for engraving. With some soiling and a few spots, but still a beautiful image which appears to have been gently cleaned. 1923. £3800

Together with an original print from the block of the wood engraving made from this drawing, signed in the block, 8.5 x 14 cms.
Agnes and Collette were the wife and daughter of Joseph Cribb, Gill's apprentice at Ditchling. Agnes Weller was a local farmer's daughter in Ditchling and the Gills' nursemaid. When Joseph Cribb became engaged to her in 1915 Eric Gill famously drew both their portraits. Here the object of his desire is 8 years later with her third child in Ditchling.

At some point the drawing was in the inventory of Philip Duschnes in New York, the envelope for it is included, although Agnes is wrongly described as being the wife of Joseph's brother Laurie.

The engraving is Physick 219 which states it is 'After a drawing from life' - and here we have that actual drawing.

Physick 219

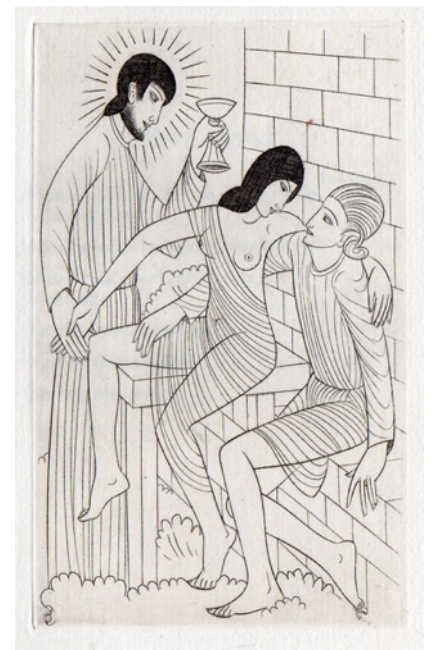
**26. GILL, Eric.
Art & Love.**

No. 231 of 260 copies, signed by the artist. Title page wood engraved vignette and 6 full page copper engravings by Eric Gill. Printed on Batchelor handmade paper. Small 8vo., original black buckram, spine lettered in gilt, edges uncut. Slight fading and rubbing to the very edges of the cloth, closed and imperceptibly repaired small tear to front free endpaper, otherwise a very good copy in a later protective jacket. Bristol, printed by Robert Gibbings at the Golden Cockerel Press for Douglas Cleverdon. 1927.

£480

The 6 full page copper engravings are some of Gill's most famous including *Adam and Eve in Heaven, or the Public-House in Paradise, With Ritual Chant* and *A Symbol of Divine Love*.

Eric Gill, A Bibliography, 14



No.1 of 10 proofs signed by the artist

**27. GILL, Eric.
The Martyrdom of St. Saturus.**

Original proof wood engraving, being No. 1 of 10 signed and numbered by the artist in pencil. Image size c. 11 x 8 cms. Framed. 1929.

£750

This image was engraved for *The Passion of Perpetua and Felicity*, published in 1930. *Physick 559*

Coloured by Gill and inscribed to David Jones

28. **GILL, Eric.**
The Flight of St. Perpetua.

Original wood engraving, delicately coloured by the artist in yellow, green, pink and blue. Inscribed and dated in pencil by Gill to David Jones - "D.J. from EG 1.11.28". 8.8 x 9.7 cms, paper size 25.7 x 17.2 cms. Mounted. 1928.

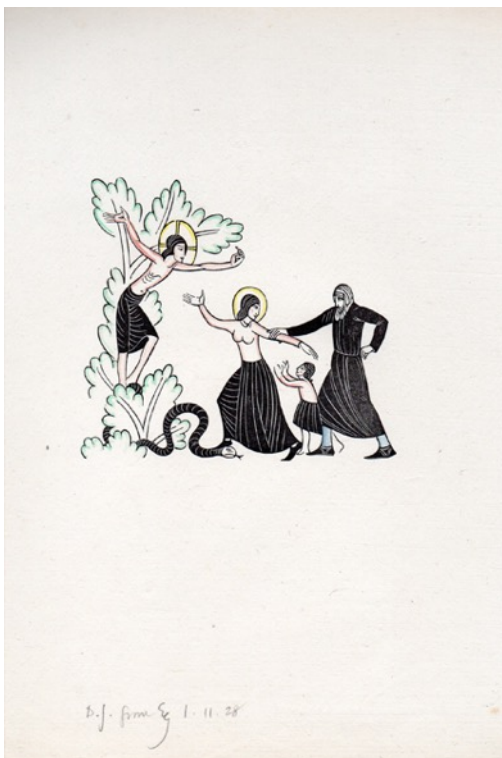
£1600

Very rare coloured wood engraving by Gill, with a superb association and provenance. At this time Gill had just moved to Pigotts near High Wycombe having left Capel Y Ffyn and it was not long after David Jones and Petra Gill had broken up. Gill and Jones were still very close. Jones was in the midst of doing the engravings for Douglas Cleverdon's *Rime of the Ancient Mariner*.

This image was engraved for *The Passion of Perpetua and Felicity*, which was published later in 1930.

From the estate of David Jones.

Physick 554



Printed under Eric Gill's supervision by Hague and Gill for Faber & Faber

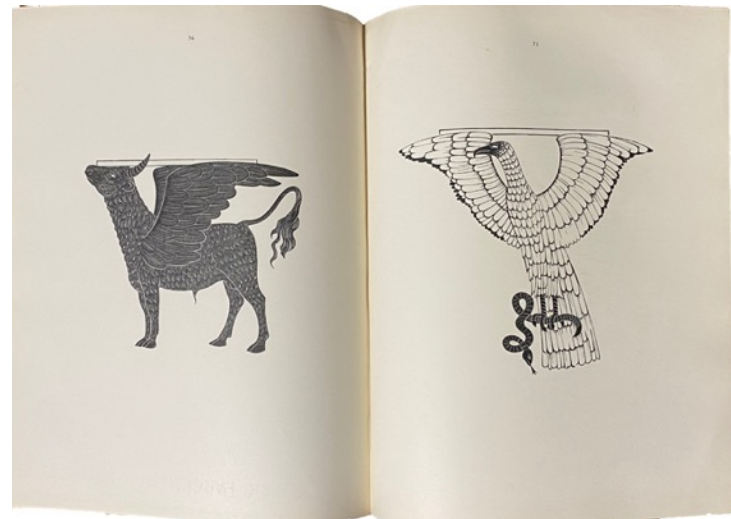
29. **GILL, Eric.**

Engravings 1928-1933 by Eric Gill.

102 engravings by Eric Gill, each printed from the original block under the supervision of the artist on one side of a separate page, unopened. One of 300 copies. Folio, original green cloth, gilt lettering on spine, in the original dust jacket. Spotting to endpaper, first few leaves and very edges but not on any of the prints, dust jacket in pretty good condition with slightly darkened spine and some tears to edges. London, 1934. £2000

A wonderful way to own original prints by Gill from this period all of which were printed under his supervision.

Original 4 pp. prospectus inserted loose with two large engravings by Gill on inside pages.



Original design by Eric Gill for a major commission



30. **GILL, Eric.**

'In the Image of God created he him'

Original design in pencil and with ink lettering for League of Nations Sculpture -

Pencil and red ink. 5.5 x 18.5 cms. Very good. Framed and glazed. 1935. £3200

In 1935 Eric Gill was commissioned by the British Government to provide a huge relief sculpture for the League of Nations Building in Geneva. It was the largest commission of his life being three huge panels in seventeen sections. His first idea was to depict Christ driving the money changers from the Temple but this was rejected as one American financial delegate objected that the subject would represent the last and greatest hypocrisy of the British Empire. So, in June 1935, Gill wrote to Anthony Eden with a new idea: 'The Creation of Man'.

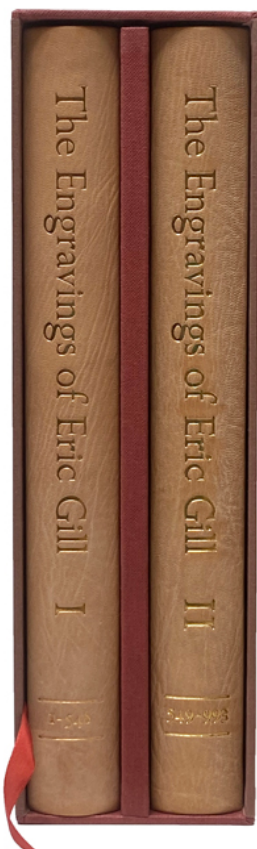
In his letter to Eden he wrote: "Imagine the centre panel 28ft and 7ft high, practically entirely filled with a naked figure of a man reclining (rather as in the picture of the Adam by Michelangelo) a vast and grand figure of Man with hand outstretched and the tip of his finger touching the tip of the finger of God which is coming down from above, and in fine letters on the background, in Latin because it is a universal statement and not specially an English one, the words, *Ad Imaginem Dei Creavit Illum*. Because *that* is the point, Man was created in the image of God and it is *that* image which is being defaced and befouled".

The drawing shows the design almost exactly as it was executed - there is an additional Latin phrase in the final carving. The Latin here is Genesis Chapter I "In the Image of God created he him" and the English lettering is the beginning of *The Wreck of the Deutschland* by Gerard Manley Hopkins.

The sculpture was carved in 1937 and installed in 1938.

Included is a relief reproduction of the finished sculpture and a postcard of it in situ.

MacCarthy, Eric Gill, p.275



One of only 85 special copies, with an extra suite of 8 prints from the block

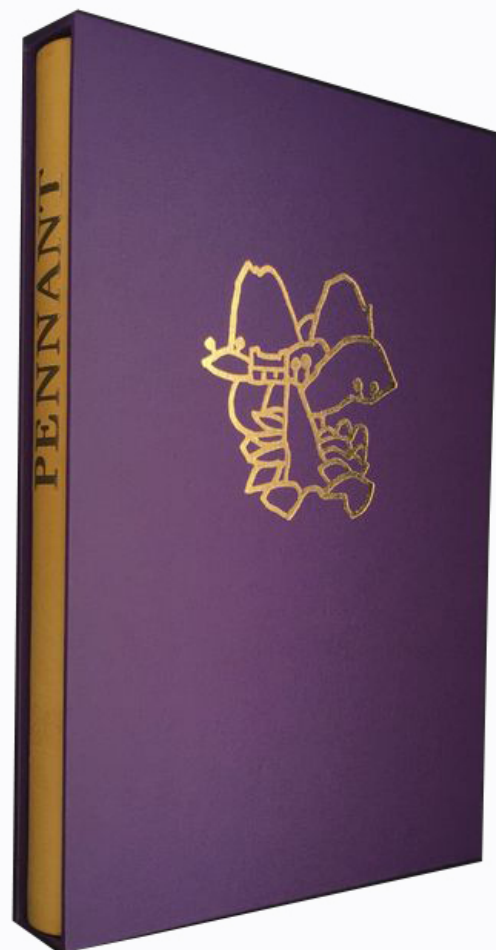
31. **GILL, Eric. SKELTON, Christopher. The Engravings of Eric Gill.** No. 64 of only 85 special copies, with an extra suite of 8 prints taken from the original wood blocks (there were also 1350 ordinary copies). Hundreds of illustrations by Gill, including several colour and fold-out examples. Printed on St Cuthbert's Mill archival rag paper. 2 volumes, together with the portfolio of prints. Folio, bound by Desmond Shaw of Cambridge in original quarter tan pigskin, rust cloth boards, prints housed in folding rust cloth portfolio, all 3 volumes housed together in original slipcase. An extremely good, fresh and bright copy, just taken out of the original shipping box so with none of the usual darkening to the light pigskin spines. Wellingborough, Christopher Skelton, 1983. £1600

The 8 prints in the portfolio are: *A Garden Enclosed, Self-Portrait, Surrexit Alleluia, Tree and Dog with Flames, St Thomas's Hands, Girl with Mirror, I am a Little World* and *Man and Woman Embracing*.

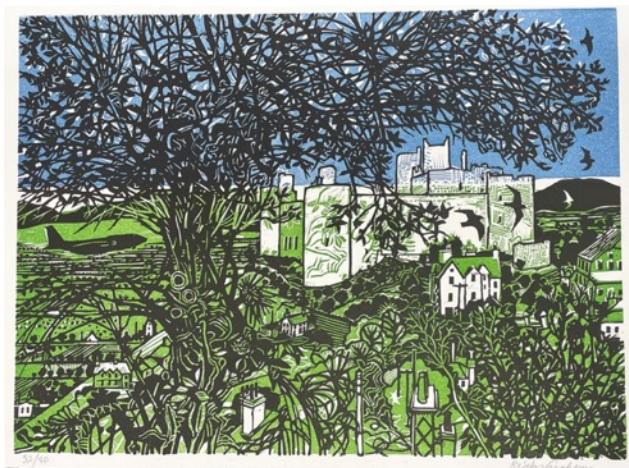
Spectacularly illustrated with vivid colour woodcuts by
Rigby Graham

32. **GRAHAM, Rigby. PENNANT, Thomas. Pennant and his Welsh Landscapes. Selected readings from A Tour in Wales (1778-1784).**

20 spectacular colour woodcuts by Rigby Graham, several being double page and dramatic colour woodcut endpapers. No. 79 of 150 copies. Set in Monotype Baskerville and printed on Velin arches pure cotton mould-made paper. Folio, original citron morocco backed orange cloth sides with gilt designs by Rigby Graham blocked on both sides, gilt lettering on spine, housed in the original purple cloth covered slipcase with design by Rigby Graham blocked in gilt on one side. Spine minutely darkened, otherwise as new. Newtown, Wales, Gwasg Gregynog. 2006. £950



The text is taken from Thomas Pennant's famous eighteenth century work 'A Tour in Wales' and is here edited with an introduction by Gwyn Walters who perfectly captures the spirit and writings of the great naturalist and antiquarian who originally came from Flintshire. Rigby Graham's illustrations, which dramatically blend the eighteenth and twenty-first century landscapes are exciting and vibrant and stand as a monument to his remarkable achievements as an important British illustrator and printmaker.



33. **GRAHAM, Rigby, 1931-2015.**
Conwy Castle.

Original colour woodcut using black, green and blue ink on Velin Arches pure cotton mould-made paper. No 32 of 80 prints, signed and numbered by the artist. Image size 357 x 485 mm. Paper size 378 x 555 mm. Newtown, Wales, Gwasg Gregynog. 2006. £350

34. **GRAHAM, Rigby, 1931-2015.**
The Welsh Flannel Co. Ltd. at St Winifred's, Holywell.

Original colour woodcut using blue, green, red, yellow and black ink on Velin Arches pure cotton mould-made paper. No 45 of 80 prints, signed and numbered by the artist. Image size 357 x 502 mm. Paper size 380 x 555 mm.

Newtown, Wales, Gwasg Gregynog. 2006. £350



35. **GRAHAM, Rigby, 1931-2015.**
Harlech Castle with farm wagon.

Original colour woodcut using blue, green, red, purple, orange and black ink on Velin Arches pure cotton mould-made paper. No 44 of 80 prints, signed and numbered by the artist. Image size 355 x 503 mm. Paper size 380 x 555 mm. Newtown, Wales, Gwasg Gregynog. 2006. £350

36. **GRAHAM, Rigby, 1931-2015.**
Sula bassana over Parys Mountain mine.

Original colour woodcut using yellow, blue, purple and black ink on Velin Arches pure cotton mould-made paper. No 47 of 80 prints, signed and numbered by the artist. Image size 357 x 485 mm. Paper size 380 x 555 mm. Framed. Newtown, Wales, Gwasg Gregynog. 2006. £420





37. **HOGARTH, Paul (1917-2001)**
Garsington Manor.

Original lithograph, signed, numbered and titled by the artist in pencil. No.85 of 150. With the 'Paul Hogarth Editions' blind stamp. Printed at the Curwen Press by Stanley Jones. 73 x 54 cms. £390

38. **HOGARTH, Paul (1917-2001)**
Santa Monica Beach.

Original lithograph, signed, numbered and titled by the artist in pencil. Artist's Proof XX. With the 'Paul Hogarth Editions' blind stamp. Printed at the Curwen Press by Stanley Jones. 54 x 73 cms. £400



39. **HOGARTH, Paul (1917-2001)**
Dubrovnik Restituta.

Original lithograph, signed, numbered and titled by the artist in pencil. No.55 of 80. With the 'Paul Hogarth Editions' blind stamp. Printed at the Curwen Press by Stanley Jones. 66 x 55 cms. c 1995. £390



Original wood engraving

40. **JONES, David (1895-1974)**

The Natural Law - for Libellus Lapidum.

Original proof wood engraving printed on japon. Signed and dated by the artist in pencil. Image size 83 x 57 mms, sheet size 130 x 95 mms. 1924.

£800

The last image in *Libellus Lapidum* for which Jones engraved 16 images. Jones engraved the images spontaneously responding to Pepler's popping in and out of his workplace reciting satirical rhymes for him to illustrate. On the cover engraving Jones sits with a giant burin behind Pepler on a wingless Pegasus. Dilworth describes the engravings as 'remarkably free, showing an important advance in liveliness and ease that would make Jones, in Hagreen's estimation, an engraver equal to Hogarth, Bewick and Blake'

Cleverdon E78; Taylor & Sewell: Saint Dominic's Press A125; Dilworth, David Jones, p.79

Original signed proof

41. **JONES, David (1895-1974)**

Female Yahoo Embraces Gulliver.

Original proof wood engraving, here printed on handmade paper, signed and dated by the artist in pencil. With pencil numbering 3 - 10. Image size 127 x 57 mms, sheet size 164 x 174 mms. 1925. £650

From the Golden Cockerel Press *Gulliver's Travels*, vol II., p. 109 (usually appearing coloured in green, red and flesh-colour but here uncoloured). The image is comparatively lightly inked and is was printed on paper with some crease marks but still good and with clear detail.

Cleverdon E121



One of an edition of 30, signed, titled and dated by the artist

42. **JONES, David (1895-1974)**

Everyman.

Original wood engraving, numbered 6 of 20 by the artist. Titled 'Illustration to 15th Cent Morality Play', signed and dated by the artist in pencil. Image size 165 x 141 mms, sheet size 233 x 222 mms. Mounted. Tiny repair to base of image, otherwise an excellent impression. 1929. £1500

A very good impression of the engraving made by Jones for an edition of *Everyman* suggested as a project by Robert Gibbings which was announced in the Golden Cockerel Press Spring 1932 prospectus but which was later abandoned. According to Thomas Dilworth, he found the medieval morality play 'utterly' uncongenial.

Cleverdon E199/ Dilworth, David Jones p.114.



Original proof wood engraving

43. **JONES, David (1895-1974)**

The Bride.

Original proof wood engraving printed on proofing paper. Image size 83 x 115 mms, sheet size 220 x 288 mms. A good impression. Pencil note stating 'Nose widened' at foot of sheet. 1930. £180

The Bride was engraved as the frontispiece of *Hermia* by Shewring published by the Saint Dominic's Press in 1930.

In *A Survey of the Engravings of David Jones* p.19 Cleverdon wrote 'To the end of his life, David was particularly fond of this engraving' and indeed Dilworth declares this to be his penultimate and favourite wood engraving. It was a remaking of a failed first illustration for *The Ancient Mariner* in which he had wanted to evoke a nun taking the veil. He set off whites and greys against 'very small areas of solid black'. In one Romanesque window, apparently echoing the curves of the bride's breasts, appears the hart of Psalm of 42. Dilworth also points out that her high forehead is Petra's but her groom is the Saviour with whom Jones identified. Interestingly the left calf of crucified Jesus has a blemish close to the location of the scar of Jones's bullet wound'.

Cleverdon E200; Taylor & Sewell, Saint Dominic's Press A201; Dilworth, David Jones, pp. 1178



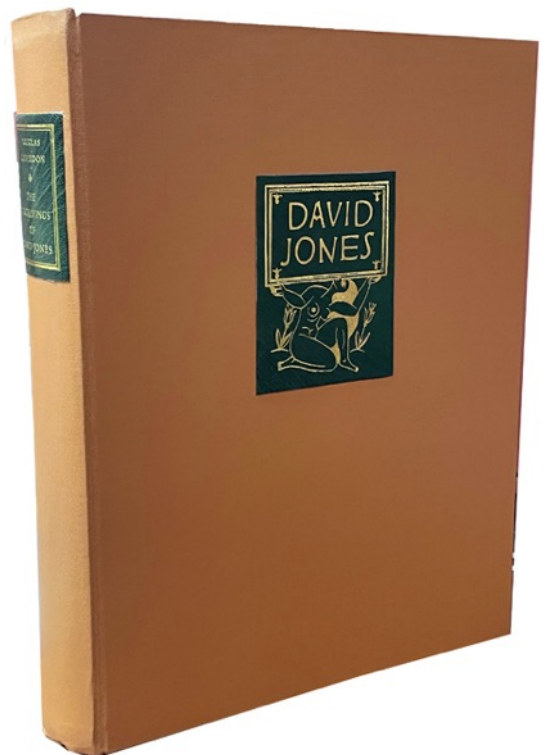


44. **JONES, David (1895-1974)**
Girl Carrying Flowers.

Original pencil and crayon drawing of a girl in a bonnet carrying flowers with birds. 31.7 x 20 cms. Small area of repair to the lower left hand corner and a well restored closed tear to the middle of the top edge, otherwise good. Mounted. c.1930.

£4200

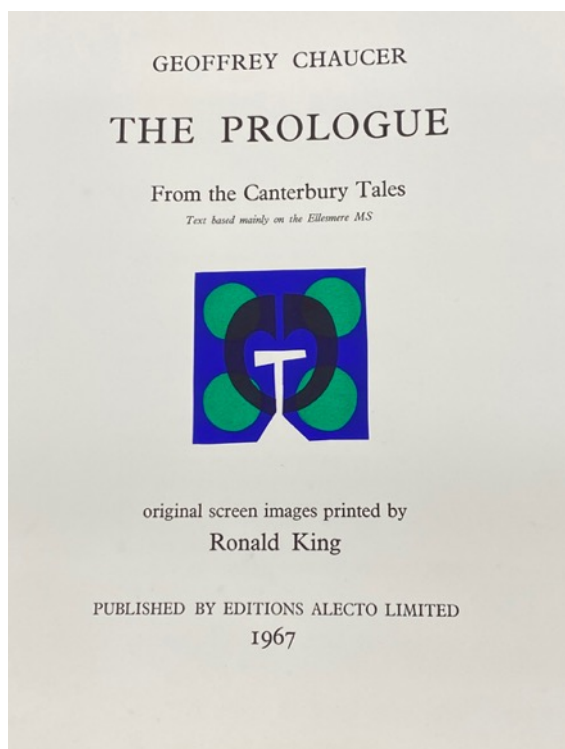
A very typical image of a girl by Jones with his typical kind of forehead, nose and bearing which are often attributed to Jones harking back to his love for Petra Gill. Indeed the girl in the drawing is holding flowers in the same way as Petra in 'The Garden Enclosed' to whom he was engaged at the time in which they formed part of a symbol of innocence and the bride.



A superb copy in the first issue binding
 45. **JONES, David. CLOVER HILL EDITIONS.**
The Engravings of David Jones. A Survey by Douglas Cleverdon.

No. 85 of 260 copies on velin d'Arches. Portrait frontispiece, 96 leaves of engravings by David Jones, mostly printed from the original wood blocks and printed on rectos only. Printed in 13-point Bembo and designed by Will and Sebastian Carter at the Rampant Lions Press. Large 4to., original first issue binding of full brown buckram with green morocco labels on spine and upper cover lettered in gilt with a design in gilt on the upper cover label. An extremely good copy. London, Clover Hill Editions. 1981.

£1400



The first publication from the Circle Press
 46. **KING, Ronald. CHAUCER. CIRCLE PRESS.**
The Prologue, from The Canterbury Tales.

First edition. One of 15 Artist's Proofs in addition to the edition of 125 copies, signed by the artist. Title page vignette and 14 'masks' of characters from the Canterbury Tales printed by the artist using silk screen. Text designed by King and handset in Monotype Plantin and printed at the Seven Corners Press in Guildford on Barcham Green paper. Elephant folio, in 15 unbound 4pp sections with blue cloth covered board chemise with silver lettering on the spine, housed in the original linen covered slipcase. Spine rather faded, otherwise a very good copy. Guildford, Editions Alecto/Circle Press. 1967.

£1600

Ron King's first artists' book, 'The Prologue', was printed in 1967 using text from Chaucer's 'Canterbury Tales' accompanied by 20 silkscreen mask prints representing the major characters in the work. It was to have been published by Editions Alecto but due to a financial crisis at the publisher, it was taken over by Ron King and became the first Circle Press book.

In 1978 he produced a second edition, which was smaller in size from the first. Ron King is probably the most important book artist working in Britain today and continues to produce outstanding, innovative work, leading the way in this art form.

Original silkscreen prints from the second, smaller edition of the Circle Press Canterbury Tales. All titled and monogrammed by the artist in pencil.



47. **KING, Ron, b. 1932**
The Friar.
 Image size 255 x 200 mm. Paper size 385 x 270 mm., Circle Press. 1978. £150

48. **KING, Ron, b. 1932**
The Miller.
 Image size 300 x 190 mm. Paper size 390 x 248 mm., Circle Press. 1978. £130



49. **KING, Ron, b. 1932**
The Squire.
 Image size 290 x 200 mm. Paper size 255 x 385 mm., Circle Press. 1978. £130

50. **KING, Ron, b. 1932**
The Knight.
 Image size 275 x 165 mm. Paper size 385 x 273 mm., Circle Press. 1978. £130



51. **KING, Ron, b. 1932**
The Pardoner.
 Image size 250 x 206 mm. Paper size 295 x 275 mm., Circle Press. 1978. £130

52. **KING, Ron, b. 1932**
The Wife of Bath.
 Image size 284 x 205 mm. Paper size 395 x 269 mm., Circle Press. 1978. £130





53. **KING, Ron, b. 1932**
The Summoner.

Image size 213 x 208 mm. Paper size 397 x 273 mm., Circle Press. 1978.

£130

54. **KING, Ron, b. 1932**
The Shipman.

Image size 265 x 173 mm. Paper size 397 x 272 mm., Circle Press. 1978.

£130



55. **KING, Ron, b. 1932**
Chaucer.

Image size 205 x 207 mm. Paper size 395 x 270 mm, Circle Press. 1978.

£130

56. **KING, Ron, b. 1932**
The Host.

Image size 297 x 202 mm. Paper size 397 x 275 mm., Circle Press. 1978.

£130



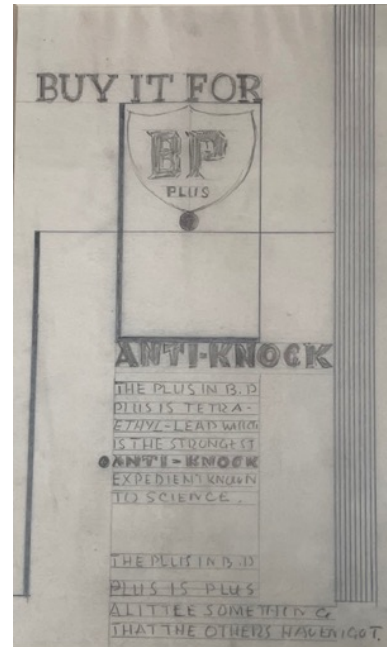
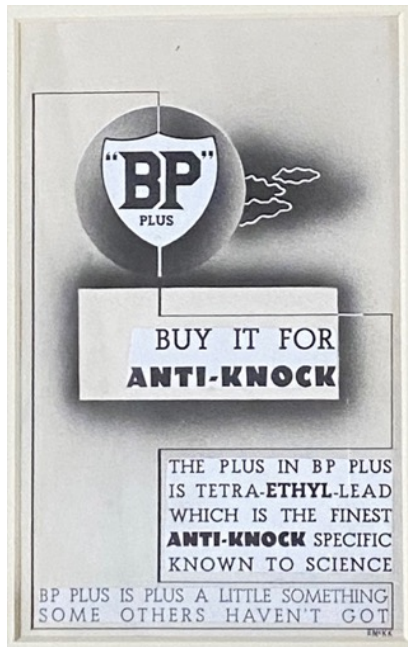
57. **McKNIGHT KAUFFER, E. (1890-1954)**
Shell. Stronger and Stronger. You Can Be Sure of Shell.

Gouache on Winsor & Newton art board. Original artwork for a Shell poster. 38 x 55 cms. Signed and dated by the artist. On the rear is the stamp of the Shell archive "Design by McKnight Kauffer 14 August 1939".

£5800

It was the ability of Kauffer's to smuggle the avant-garde movements of the day into his commercial art, apparent in this design, that Aldous Huxley praised in a 1937 Museum of Modern Art catalogue: "In this matter McKnight Kauffer reveals his affinity with all artists who have ever aimed at expressiveness through simplification, distortion and transportation"

Provenance: Shell Archive Sale, Sothebys, 2003; Private Collection

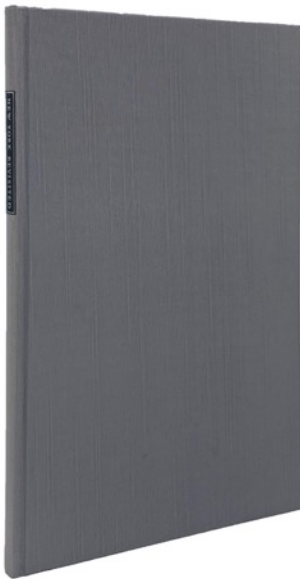


Original design used for BP Plus advertising poster plus an earlier drawing for the same design

58. **McKNIGHT KAUFFER, E. (1890-1954)**
BP Plus. Buy it For Anti-Knock.

Original artwork for BP Plus in black ink with use of collage, china white and air-brush technique. Signed with the artist's monogram. On the verso is the original Shell Mex and B.P. Ltd archive label and stamp 31/3/33 and confirms that the design was used.

Together with an earlier pencil drawing for the same poster with a stamp on the verso "Designed by E. McK. Kauffer, 14 Mar. 1933". Both mounted and framed. £2200



11 exciting colour wood engravings by the great Gaylord Schanilec for The Grolier Club

59. **SCHANILEC, Gaylord. AUCHINCLOSS, Kenneth.**
New York Revisited.

11 colour wood engravings by Gaylord Schanilec. One of 200 copies signed by the artist and author, there were also 50 specials with a portfolio of wood engravings by Ruzicka printed for the club in 1915. Printed in 12 point Monotype Emerson. Tall thin 4to., bound at the Campbell-Logan Bindery in original grey silk covered boards with black and gilt spine label, housed in a grey silk covered slipcase. As new. New York, The Grolier Club. 2002. £550

A great tribute to New York and New Yorkers. The book was intended as a modern day reply to a Grolier Club book on New York printed in 1915 with colour wood engravings by Rudolph Ruzicka, however, it took on a new importance as its publication coincided with the attack on New York in September 2001.

A truly beautiful book printed by Gaylord Schanilec at his press in Wisconsin, Midnight Paper Sales.

Engravings from New York Revisited

60. **SCHANILEC, Gaylord, b.1955.**
O Mannhatta.

Original colour wood engraving using black, yellow and pale blue ink on Zerkall mould-made paper. One of 380 prints, signed, numbered and titled by the artist. Image size 178 x 92 mm. Paper size 290 x 175 mm. Framed. 2001.

£220





61. **SCHANILEC, Gaylord, b.1955.**
Subway.

Original colour wood engraving using black, yellow and pale blue ink on Zerkall mould-made paper. One of 140 prints, signed, numbered and titled by the artist. Image size 24.6 x 9 cms (3.5 x 10 ins). Paper size 36 x 21 cms. Framed. 2001.
£280



Signed limited edition with an original signed engraving inserted loose
62. **STONE, Reynolds & CLARK, Kenneth.**
Reynolds Stone Engravings: with an introduction by the artist.
With an appreciation by Kenneth Clark. 151 pages bearing hundreds of Stone engravings. One of 150 limited copies, signed by the artist with a previously unpublished, signed engraving of a waterfall in the Prescelly Mountains in South Wales (1972) inserted loose. First edition. Printed on Basingwerk parchment. 4to., original blue buckram, top edge gilt, with "Cockerell" marbled endpapers, fine in matching marbled paper covered slipcase. London, John Murray. 1977.
£550

The engraving was printed by Stone himself on his Albion Press.
Also included is the original prospectus in fine condition.

63. **STONE, Reynolds. (1909-1979)**
At the Edge of the Woods, Ashley Chase.

Wood engraving by Reynolds Stone, printed from the original block by Phil Abel at the Hand and Eye Press and overseen by the artist's two daughters Phillida Gili and Emma Beck. Edition limited to 100, each print numbered by the artist's daughter Phillida Gili and with the blindstamp of the Reynolds Stone estate. 8.3 x 6.3 cms. Mounted. 2009.

£100

Previously unpublished, this engraving draws the viewer into a beautiful piece of ancient woodland, assumed by the family to be Ashley Chase in Dorset which was close to the family home in Litton Cheney and a place much loved by the artist. The original block was engraved in the early 1960s.





64. **STONE, Reynolds. (1909-1979)**
Autumn Trees.

Wood engraving by Reynolds Stone, printed from the original block by Phil Abel at the Hand and Eye Press and overseen by the artist's two daughters Phillida Gili and Emma Beck. Edition limited to 100, each print numbered by the artist's daughter Phillida Gili and with the blindstamp of the Reynolds Stone estate. 8 x 6.3 cms. Mounted. 2009.

£100

One of Stone's engravings for *Tit for Tat*, poems by Walter de la Mare, set to music by Benjamin Britten, published by Faber Music in 1969.

65. **STONE, Reynolds. (1909-1979)**
Heron at the Waterfall.

Wood engraving by Reynolds Stone, printed from the original block by Phil Abel at the Hand and Eye Press and overseen by the artist's two daughters Phillida Gili and Emma Beck. Edition limited to 100, each print numbered by the artist's daughter Phillida Gili and with the blindstamp of the Reynolds Stone estate. 11.7 x 7.7 cms. Framed. 2009.

£175

Engraved by Stone around 1938 for *The Skylark*, printed for Colin Fenton at The Curwen Press. It is one of seven illustrations by Stone inspired by Ralph Hodgson's poems.



66. **STONE, Reynolds. (1909-1979)**
Summer.

Wood engraving by Reynolds Stone, printed from the original block by Phil Abel at the Hand and Eye Press and overseen through the press by the artist's two daughters Phillida Gili and Emma Beck. Edition limited to 100, each print numbered by the artist's daughter Phillida Gili and with the blindstamp of the Reynolds Stone estate. 8.2 x 5.6 cms. Mounted. 2009.

£100

One of 4 illustrations by Reynolds Stone for the covers of the quarterly list of books published by Oxford University Press, named *The Periodical*. Stone provided engravings for Spring, Summer, Autumn and Winter, 1959.



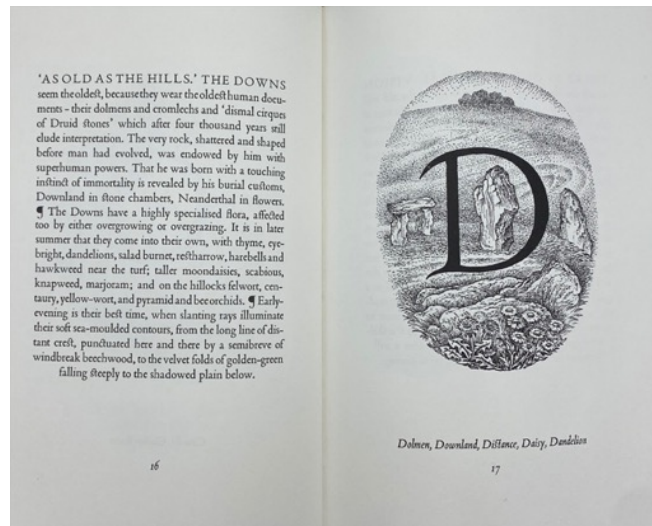
67. **STONE, Reynolds. (1909-1979)**
Cherry Wine.

Wood engraving by Reynolds Stone, printed from the original block by Phil Abel at the Hand and Eye Press and overseen through the press by the artist's two daughters Phillida Gili and Emma Beck. Edition limited to 100, each print numbered by the artist's daughter Phillida Gili and with the blindstamp of the Reynolds Stone estate. 8.8 x 5 cms. Mounted. 2009.

£100

One of 8 wood engravings produced by Stone to illustrate *Old English Wines and Cordials*; published in a limited edition of 215 copies by the High House Press in 1938.



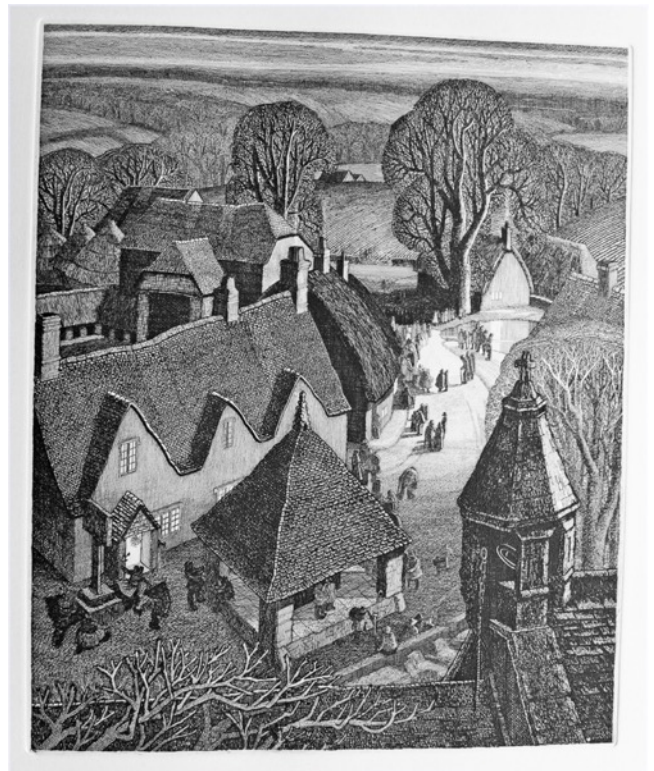


- 27 illustrations by Robin Tanner
68. **TANNER, Robin & Heather. OLD STILE PRESS.**
A Country Alphabet.
 No. 87 of 160 numbered copies, signed by the author and artist on the half title. 27 drawings by Robin Tanner. Printed in Poliphilus in Blado on Zerkall mould made paper and set at The Whittington Press. 8vo., original brown morocco backed printed paper covered boards, printed in a design by Tanner and bound by Smith Settle, in cloth and paper covered slipcase. An extremely good copy. Blackheath, Old Stile Press. 1984. £550

Robin Tanner's illustrated alphabet was transferred onto blocks and then printed by Nicholas MacDowall at his press in Blackheath. Tanner's wife Heather wrote beautiful pastoral 'riffs' to accompany each letter. A delicate, charming book and a great use of the talents of all the collaborators.

69. **TANNER, Robin (1902-1988).**
The Memorial Portfolio: Twelve Etchings.
 Portfolio 85 of 110 sets on Fabriano mould-made paper, in addition there were 12 special lettered sets. 12 etchings by Robin Tanner, each numbered 85/10. Letterpress text printed at The Rocket Press, portfolio designed by Peter Sampson and Jonathan Stephenson. With the additional booklet *Robin Tanner: An Appreciation* by John Russell Taylor of 16pp. with 12 illustrations and in the original brown wrappers with printed paper label. Folio, housed in a solander box made by Smith Settle, a very fine set. London, Merivale Editions in association with Garton & Co. 1989. £2500

The etchings chosen for this portfolio are some of Tanner's greatest images including *Martin's Hovel*, *The Gamekeeper's Cottage*, *Christmas*, *Harvest Festival*, *The Old Road*, *The Wicket Gate* and *Gray's Elegy*.



KYFFIN WILLIAMS, RA, the noted Welsh landscape painter, worked with the Gregynog Press in Newtown, Wales on many occasions. He left them 6 original linocuts in his will so that they could produce an edition of prints after his death.



70. **WILLIAMS, Kyffin. GWASG GREGYNOG.**
Portfolio of 6 original linocuts by Kyffin Williams.

Each print limited to 100 copies, a few sets of the 6 linocuts were gathered in portfolios, this is portfolio 28 with each of the 6 original linocuts numbered 28/100. 660 x 550 mms, original black cloth backed, green buckram portfolio with initials of Kyffin Williams in black on upper cover. As new. Newtown, Gwasg Gregynog. 2009. £2000

Kyffin Williams, RA, the noted Welsh landscape painter, worked with the Gregynog Press in Newtown, Wales on many occasions. He left them 6 original linocuts in his will so that they could produce an edition of prints after his death. As they were printed after his death, they were made on special handmade paper with the Gregynog device as a watermark in two corners in place of a signature. The prints are *Venice*, *Rhosgadfan*, *Welsh Blacks*, *Villages of Carmel and Cesarea*, *The Farmer, His Dog and His Cottage* and *Hunting the Fox*. Two of these prints have sold out.

71. **WILLIAMS, Kyffin (1918-2006)**
The Farmer, His Dog and His Cottage.

Original linocut print. One of a numbered edition of 100 printed by hand at Gwasg Gregynog on large sheet (625 x 520mms) of Gregynog watermarked hand-made paper. 2009. £350



72. **WILLIAMS, Kyffin (1918-2006)**
Villages of Carmel and Cesarea.

Original linocut print. One of a numbered edition of 100 printed by hand at Gwasg Gregynog on large sheet (625 x 520mms) of Gregynog watermarked hand-made paper. Gwasg Gregynog. 2009. £350

73. **WILLIAMS, Kyffin (1918-2006)**
Venice.

Original linocut print. One of a numbered edition of 100 printed by hand at Gwasg Gregynog on large sheet (625 x 520mms) of Gregynog watermarked hand-made paper. Gwasg Gregynog. 2009. £350

