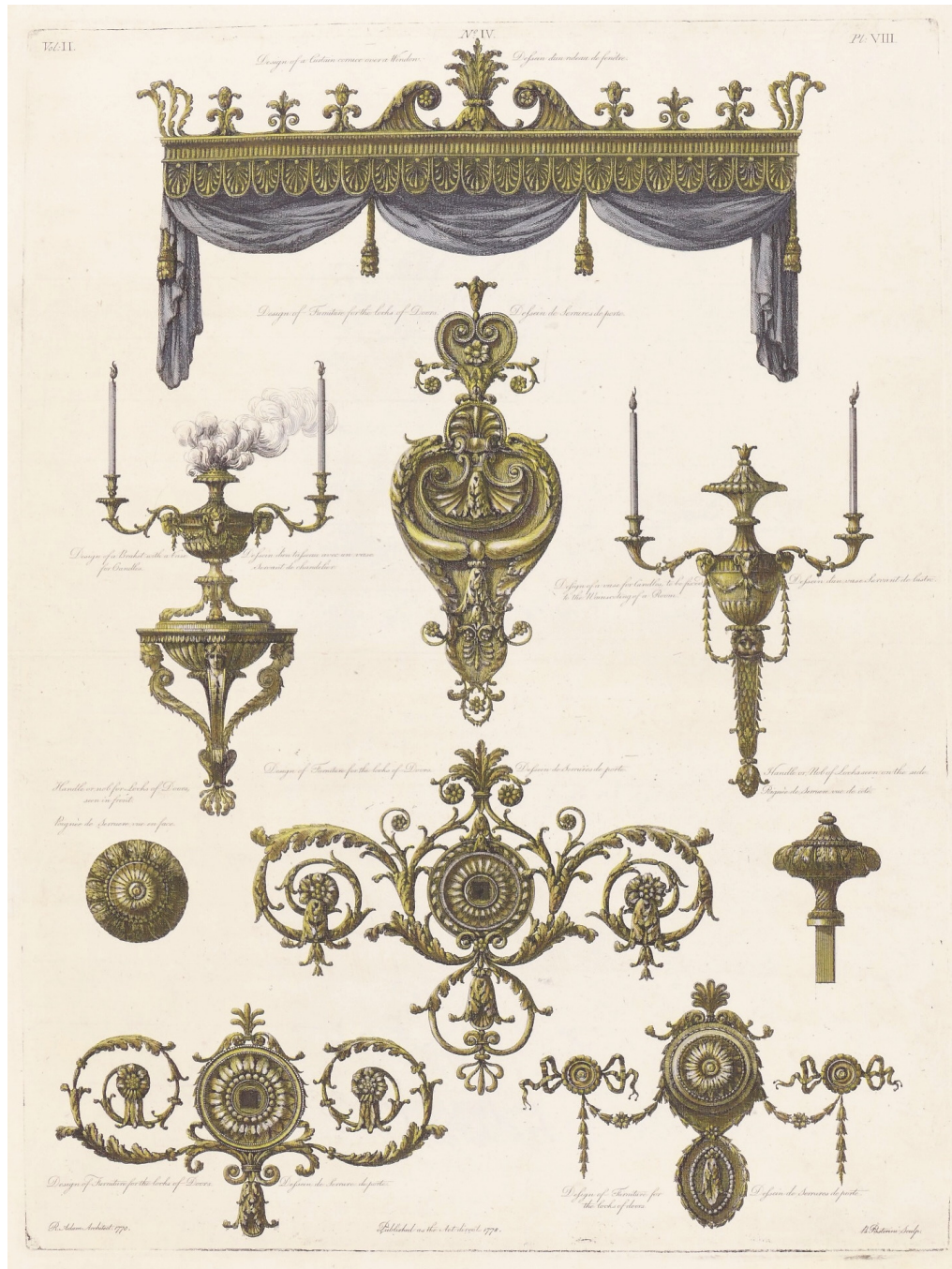




ROBERT HALL
PRINTS, MAPS, DRAWINGS & WATERCOLOURS



ADAM (ROBERT, ARCHITECT) AFTER.
DESIGNS...

[Peter Elmsly], 1778[-86].

plate VIII from part IV of volume II of 'The Works in Architecture of Robert and James Adam', this part continuing the description of the Seat of the Duke of Northumberland at Sion, this composite plate depicting a range of interior fixtures and fittings in a highly ornamental neo-classical style of largely foliate designs, each captioned in English and French, of a curtain cornice or pelmet at the top of the plate, above four different designs of furniture for the locks of doors, two views, front and side, of a door handle, a bracket surmounted by a vase for holding candles, and another vase for candles to be fixed to the wainscoting of a room,

engraving by Benedetto (Benedict) Pastorini, with hand-colouring in green and blue, heightened with white, on laid paper with a watermark of a bow and arrow within a shield, 580 x 435 mm. (22 3/4 x 17 1/8 in), a central horizontal fold, a few short splits at sheet edges, all well outside the plate,

[Read More](#)
SKU: DW0125
Price: £450

BOILLY (LOUIS LÉOPOLD)

LA MARIÉE.

Paris, printed by François Séraphin Delpech, [1823-28].

a young bride displays great composure surrounded by her adoring groom and three bridesmaids, one surreptitiously gazing at him whilst ostensibly straightening the bride's headdress, another looking to the heavens for her turn to come, with hands clasps beseechingly, the third demurely straightens the bride's corsage, from the popular series 'Recueil des Profiles et Grimaces', a collection of 98 separately published original lithographs by François Séraphin Delpech of Boilly's compositions, largely satirising various strata of French society. Louis Léopold Boilly (1761-1845) was something of a child prodigy before moving to Paris in the late 1780s, where he became a prolific painter of portraits and genre scenes. His experiences of the French Revolution, particularly during the Terror, coloured his view of the human condition and informed his output. He was highly regarded during his career, being made a chevalier of the Légion d'honneur in 1833,

lithograph with original hand-colouring on wove paper, 255 x 215 mm. (10 x 8 1/2 in), slight fraying and chipping at sheet edges, slight surface dust and minor handling creases,

[Read More](#)

SKU: HP014

Price: £110



**BOILLY (LOUIS LÉOPOLD)**

LES CINQ SENS,

Paris, printed by François Séraphin Delpech, [1823-28].

a cluster of five characters, each demonstrating one of the five senses, an old man lasciviously touches the arm of a young woman while she smells a phial of perfume, a man behind her looks at an oval miniature through an eye-glass, while beside him another man listens in frustration for the ticking of his pocket watch, and in the middle of them all a gluttonous man shows his delight at tasting a small dish of food by dipping and licking his finger, plate 25 from the popular series 'Recueil des Profiles et Grimaces', a collection of 98 separately published original lithographs by the artist, largely satirising various strata of French society. Louis Léopold Boilly (1761-1845) was something of a child prodigy before moving to Paris in the late 1780s, where he became a prolific painter of portraits and genre scenes. His experiences of the French Revolution, particularly during the Terror, coloured his view of the human condition and informed his output. He was highly regarded during his career, being made a chevalier of the Légion d'honneur in 1833,

lithograph with original hand-colouring on wove paper, 255 x 215 mm. (10 x 8 1/2 in), some fraying and a few repairs to sheet edges, slight browning and minor handling creases,

[Read More](#)

SKU: HPO20

Price: £85

BROCKHURST (GERALD LESLIE)

ELISABETH.

[1922].

inscribed with a dedication to his wife, Anaïs Mélisande Frolin, but by reference to her nominal character in this composition, in a variant spelling. The plate is also referred to as 'The London Caster Girl'. Anaïs was frequently used as a model to convey various archetypes or characteristics of femininity, deploying costumes, hairstyles and hats to this end, usually against more or less plain or very simple and distant backgrounds. Brockhurst (1890-1978) was raised Birmingham where he attended the Municipal School of Art from the age of 12, before progressing to the Royal Academy Schools in London, in 1907. He won a scholarship that allowed him to travel to France, where he met Anaïs, and then Italy, where he was hugely influenced by the Renaissance artists, Piero della Francesca, Botticelli and Leonardo. He became a notable portrait artist, and over the 1920s and '30s fully developed his enormous talent as a printmaker,

etching on watermarked Whatman wove paper, from an edition of 76 and 18 proofs, 140 x 105 mm. (5 1/2 x 4 1/8 in), signed in pencil lower right, inscribed and initialled 'To "Elizabeth" G.L.B.', in pencil in the lower left sheet corner, [Fletcher 32],

[Read More](#)

SKU: ME005

Price: £600





BROCKHURST (GERALD LESLIE)

CORINNE,

[1925].

one of many portraits of his first wife, Anais Mélisande Froin, as a model to convey various characters or characteristics of femininity, deploying costumes, hairstyles and hats to this end, usually against more or less plain or very simple and distant backgrounds. Brockhurst (1890-1978) was raised Birmingham where he attended the Municipal School of Art from the age of 12, before progressing to the Royal Academy Schools in London, in 1907. He won a scholarship that allowed him to travel to France, where he met Anais, and then Italy, where he was hugely influenced by the Renaissance artists, Piero della Francesca, Botticelli and Leonardo. He became a notable portrait artist, and over the 1920s and '30s fully developed his enormous talent as a printmaker,

etching on laid paper, from an edition of 106, 137 x 102 mm. (5 3/8 x 4 in), signed in pencil lower right, [Fletcher 50],

[Read More](#)

SKU: ME004

Price: £450

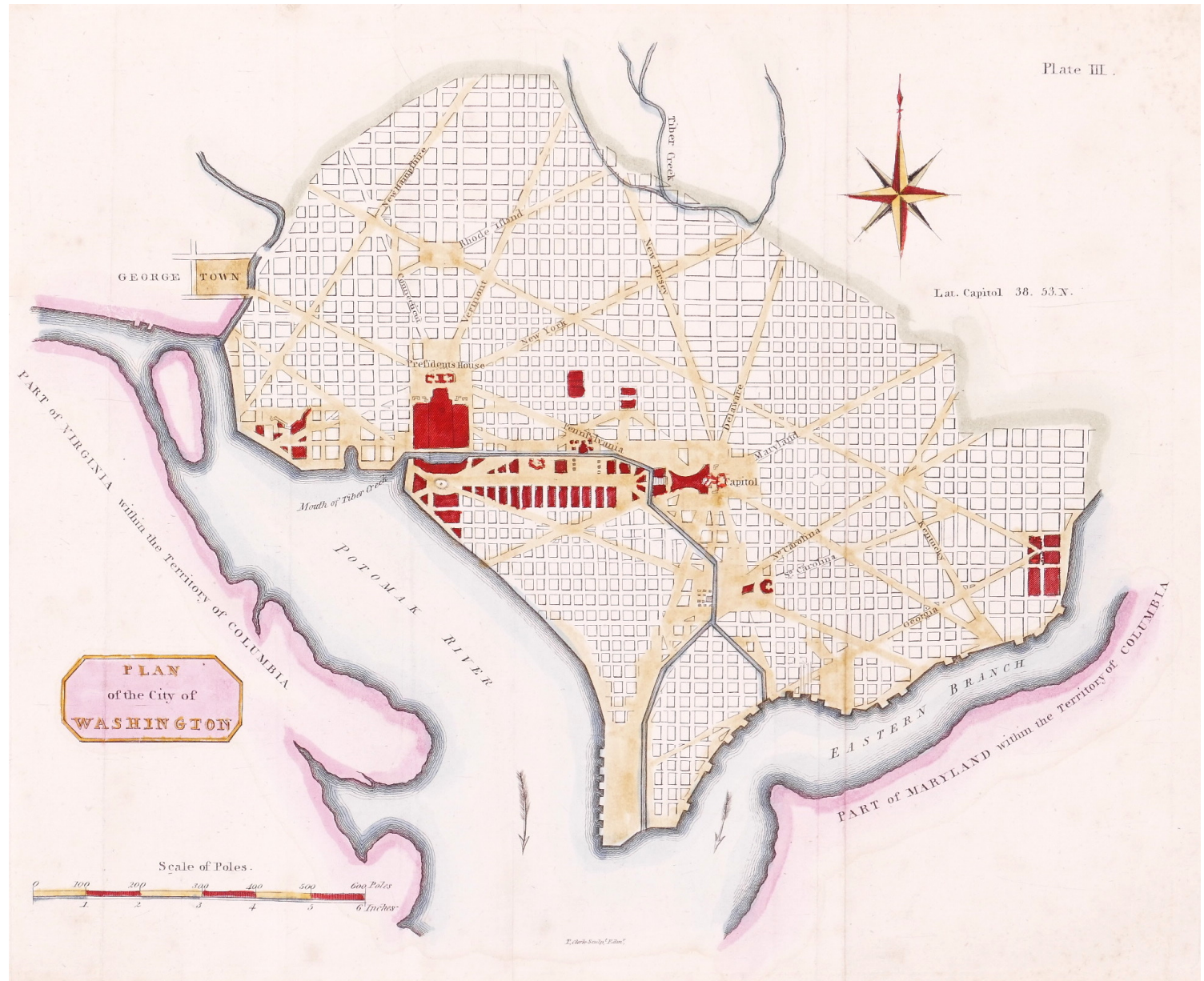
CLERK (THOMAS)

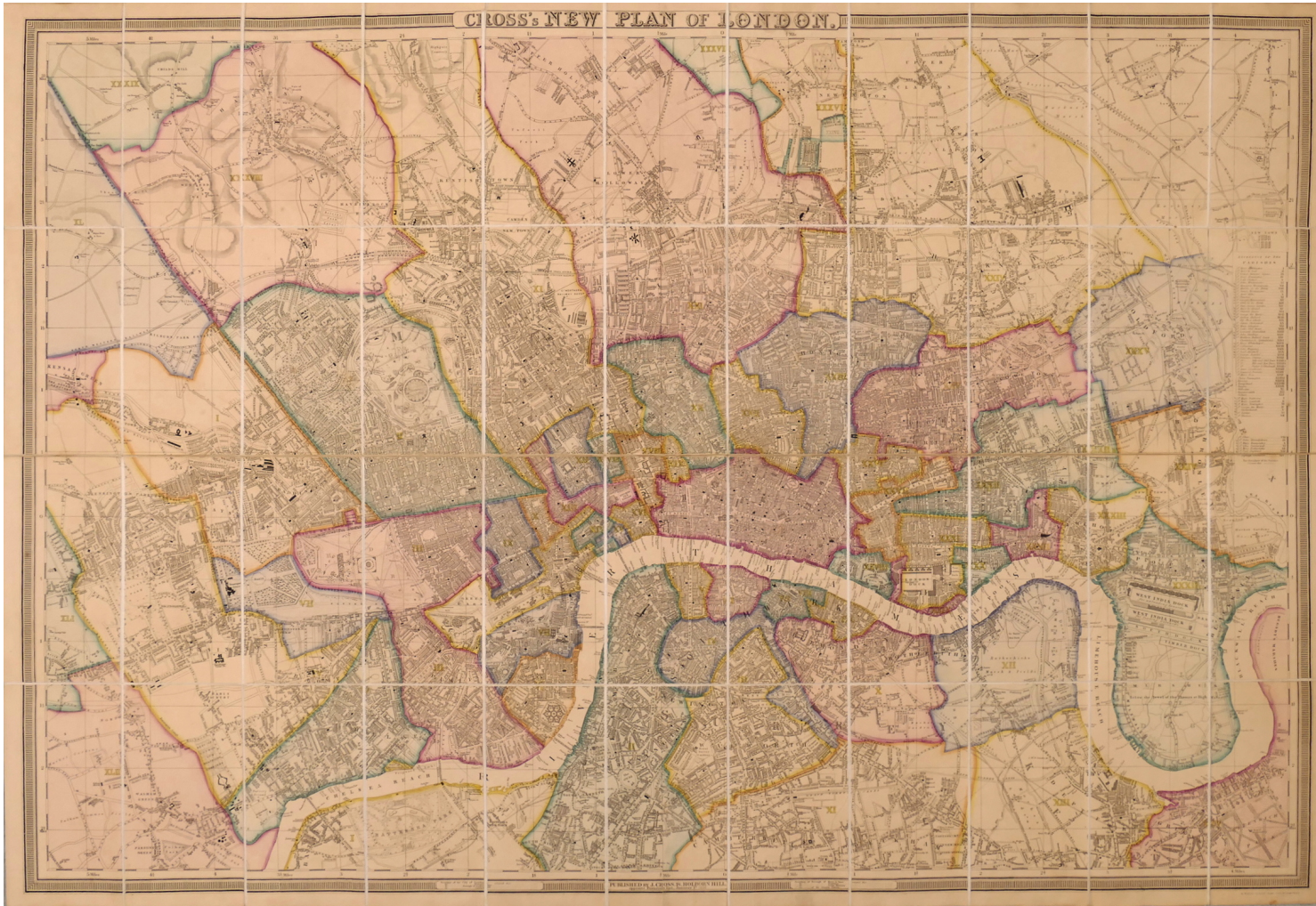
PLAN OF THE CITY OF WASHINGTON,
Perth, Scotland, [c.1805].

scarce early plan of Washington D.C. from the Scottish publication, engraved in Edinburgh by Thomas Clerk for the second issue of the first edition of 'Encyclopaedia Perthensis, or Universal Dictionary', it is derived from the 1792 plan by Andrew Ellicott commissioned by Secretary of State Thomas Jefferson, to show the development of the new national capitol, agreed by Congress and announced by President George Washington in 1791, in the newly declared Territory of Columbia, as defined in this plan despite already being re-designated the District of Columbia in 1801, and it names the distinctive diagonal avenues intersecting the grid pattern of streets, also naming the Capitol, the President's House, and George Town, all forming an approximately diamond shaped conurbation in the terrain between the 'Potomak' (Potomac) and 'Eastern Branch' (Anacostia) rivers, a simple lozenge title cartouche sits to the lower left, with a large compass rose to the upper right,

engraved plan with hand-colouring, 220 x 275 mm. (8 3/4 x 10 3/4 in), old vertical folds, unevenly trimmed on or just within the left plate mark but outside the printed area, a repaired tear in the right margin, minor handling creases and slight surface dirt,

[Read More](#)
SKU: DW0031
Price: £450





CROSS (JOSEPH)

CROSS'S NEW PLAN OF LONDON,
1859.

first issued in 1828, this detailed plan was updated and expanded in this mid-19th century edition by Edward Weller, by lithographic transfer, extending from Upper Holloway to Camberwell, and from Kensal Green to the River Lea and East India Dock. It now includes Battersea Park, as well as showing the several railways that had gradually appeared in earlier editions. The plan is enclosed by a bold decorative border, marking off the half-mile grid, with the title in the upper section, publisher's and other details in the lower,

lithographed map with original hand-colouring, 840 x 1220 mm. (33 x 48 in), dissected and linen-backed, pale even browning, folding into its original slipcase bearing the publisher's label, rubbed, 8vo, [Howgego 317 (13)],

[Read More](#)

SKU: RC018

Price: £1,200

DECKER (PAUL)

KÖNIGLICHER LUST BRONNEN; ZWEIJTER KÖNIGL. LUST BRONNEN; DRITTER KÖNIGL. LUST BRONNEN, Augsburg, Jeremias Wolff, [1711-16] (3)

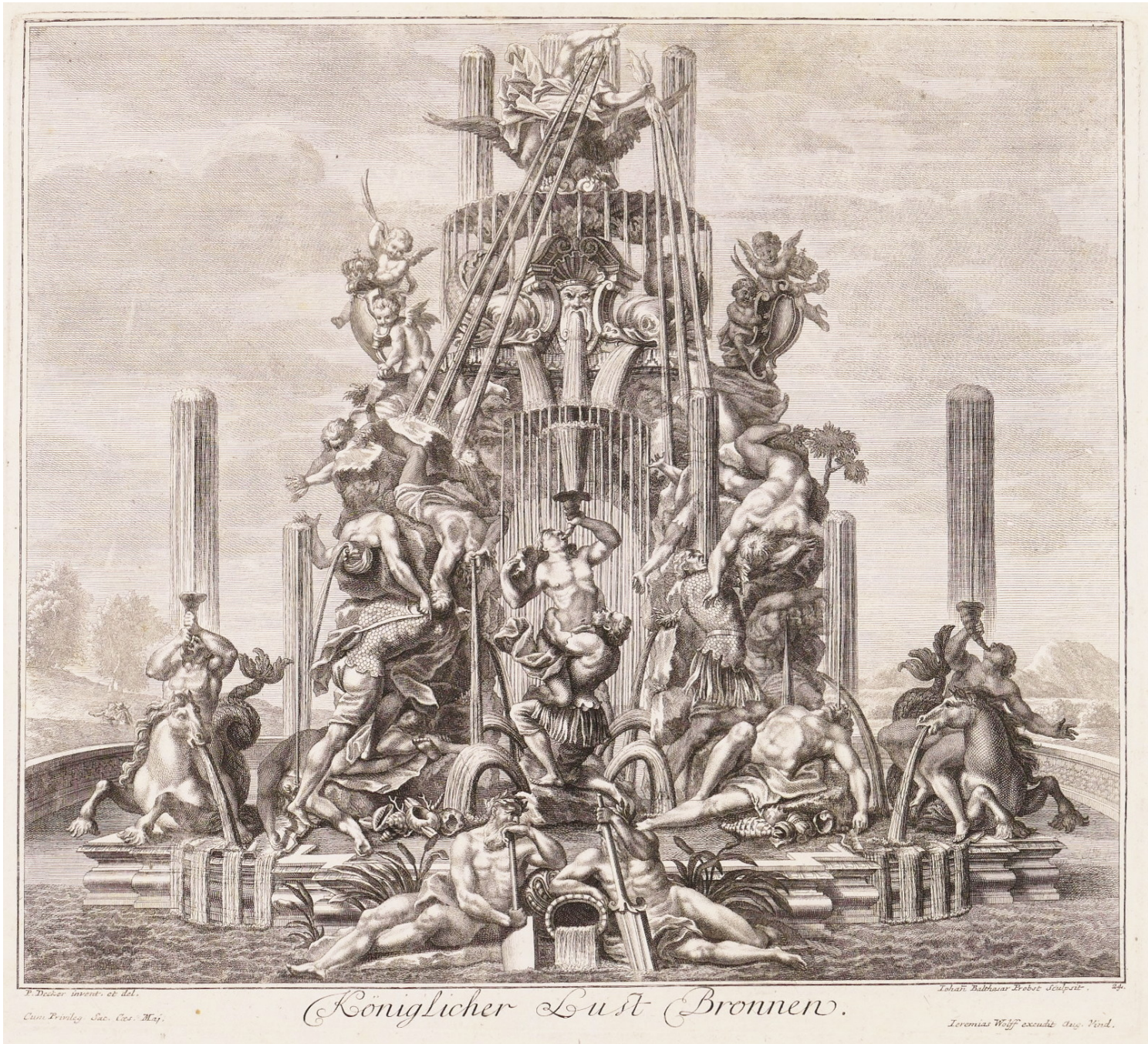
a trio of spectacular baroque fountain designs for ornamental pleasure gardens, each in turn surmounted by the dramatic figures of Zeus throwing down aquatic thunderbolts, Apollo holding a lyre, and Ceres holding aloft a sheaf of wheat and a cornucopia, and all surrounded by numerous putti, water gods, sea horses, gryphons and other mythological or exotic animals and figures. They were engraved by Johan Balthasar Probst, Johan Daniel Hertz and Johan August Corvinus, respectively, as plates 24, 25 and 26 for 'Fürstlicher Baumeister, Oder Architectura Civilis', by Paul Decker (1677-1713), his collection of inspirational architectural and interior designs, aimed both at appealing to potential clients and guiding fellow architects towards commissioning and building the ideal palace and garden for a nobleman.

engravings on laid paper with consistent watermarks of crowned shield containing half-eagle and fleur-de-lys, along with initials HL under a double cross, each average 385 x 425 mm. (15 1/4 x 16 3/4 in), the 2nd and 3rd plates each with a repaired tear from the lower sheet edge into the title field,

[Read More](#)

SKU: DW0137

Price: £800





ELSTRACK (RENOLD) AFTER.

MULLD SAKE.

Caulfield and Herbert, 1794.

emblematic costume portrait of the 17th century London chimney sweep, John Cottington, who was also a notorious pickpocket and highwayman, the youngest of 19 children, who was executed at Smithfield Round in 1655. This despite his early success in his trade, gaining a reputation for fine living, earning him the name of Mulld-Sake, or Mul-Sack, after the preference for mulled sack, or fortified wine. He soon descended into a life of crime, first as pickpocket, then as highwayman, at which he was hugely successful, before resorting to murder. He fled abroad, to the court in exile of Charles II, where he hoped to glean enough intelligence to barter for a pardon from Oliver Cromwell on his return. But the plan failed and he was executed at the age of 45. The print was originally issued by Compton Holland c.1650,

engraving with hand-colouring, 230 x 145 mm. (9 x 5 3/4 in), framed and glazed,

[Read More](#)

SKU: AP001

Price: £180

FOWLER (WILLIAM)

A ROMAN MOSAIC PAVEMENT,

Winterton, Lincolnshire, [1802-03].

a rare, separately published plate on one of the two favoured subjects, patterned floors and stained glass windows, of the antiquary and artist, William Fowler (1761-1832), illustrating the full magnificence of the Roman mosaic floor at Littlecote House. It was first discovered in 1727 by the steward of the estate, and carefully revealed by 1730. Known as the 'Orpheus' mosaic, it also features Bacchus and Apollo in a display of pagan exuberance thought to date from the time of Julian the Apostate, around AD 361-363, as the centrepiece of a place of worship for the Roman population in central southern Britain at the time. Its relatively quick decline is thought to have had more to do with Theodosian legislation against paganism, around AD 400, than the withdrawal of the Romans over the decades to follow. Fowler was from the Lincolnshire town of Winterton, from where he issued similar plates of other Roman and later medieval tessellated and mosaic floors, as well as stained-glass church windows, all beautifully observed and reproduced in detailed hand-colouring, which he issued in very limited numbers between 1798 and 1804,

engraving on wove paper, in original hand-colouring heightened with gum-arabic, 715 x 470mm. (28 1/8 x 18 1/2 in), a repaired split along an original fold in the lower portion, trimmed within the upper platemark, outside the printed area, with a few repaired tears at the upper sheet edge, a small section of paper replaced in the blank lower left corner, probably from where the folding sheet was once bound,

[Read More](#)

SKU: DW0134

Price: £350





GILLRAY (JAMES)

THE PLUMB-PUDDING IN DANGER...

Henry Bohn, [1849].

considered the most famous of all British caricatures, Pitt and Napoleon, both in full uniform, seated either side of the globe, a large plum pudding, Pitt using a knife to carve a large slice through the Atlantic, to include the West Indies, while Napoleon uses a large sword to carve Europe away, leaving only the British Isles, Scandinavia and Russia,

hand-coloured etching on thick wove paper, 260 x 360mm., the additional number 295 below the title in the upper right corner, [BM Satires 10371], first issued by, and still bearing the imprint of, H. Humphrey, 1805, this copy from 'The Works of James Gillray',

[Read More](#)

SKU: CG0373/10

Price: £1,950

GOOS (PIETER)

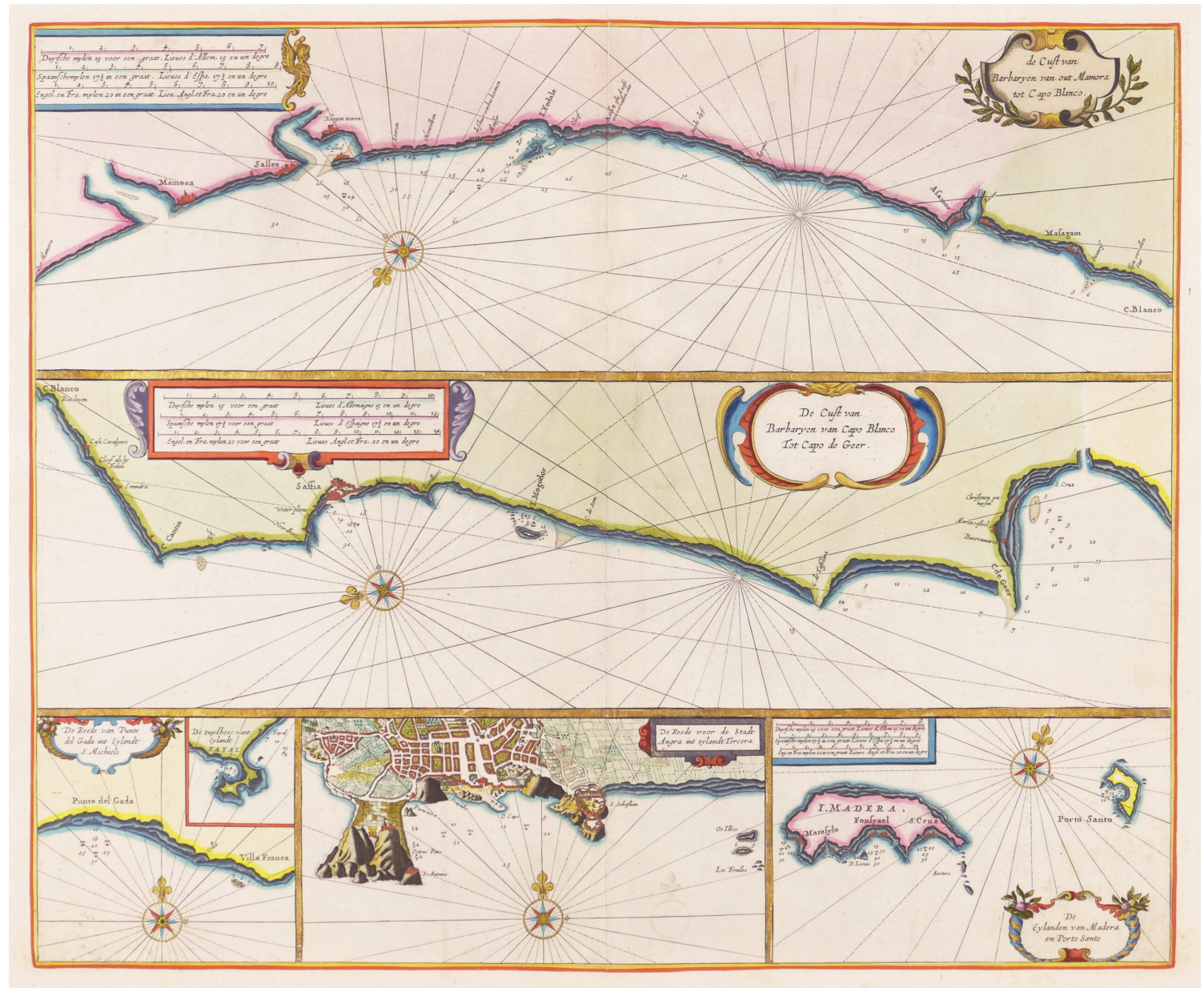
DE CUST VAN BARBARYEN...

Amsterdam, (c.1666).

two horizontal strip charts of the coast of Morocco, with four smaller charts below comprising a detail of Faial Island inset within a coastal chart of São Miguel Island, lower left, a plan of Angra on Terceira Island, lower centre, along with a chart of Madeira and Porto Santo, lower right, from a deluxe edition of the 'Zee-Atlas ofte Water Werelde', with gilt borders between the charts, and highlights to the compass roses and title cartouches that embellish each chart,

engraved chart with original hand-colouring, heightened with gold, 440 x 535 mm. (17 1/4 x 21 1/8 in), a central vertical fold,

[Read More](#)
SKU: DW0173
Price: £750



**KAY (JOHN)**

MR O'BRIEN THE IRISH GIANT..

Edinburgh, Hugh Paton or A. & C. Black, (1838-77).

depicting Patrick Cotter O'Brien (1760-1806), the first of only twenty people in medical history to stand over 8 feet tall. He was born in Kinsale, County Cork, as Patrick Cotter, but adopted the stage name O'Brien for his side show travelling with a circus, as part of claim to be descended from the Irish hero, Brian Boru. From the posthumously published 'A Series of Original Portraits and Caricature Etchings by the Late John Kay, Miniature Painter, Edinburgh'.

John Kay (1742-1826) was born in Dalkeith where he became apprenticed to a barber at the age of 13. He moved to Edinburgh as a young man in the 1760s, still plying his trade as a member of the corporation of barber-surgeons. But, in 1784, he produced his first etching and was soon encouraged to convert his premises to a print shop, such was the popularity of his caricatures and portraits of local characters and figures of the day. The first published collection, gathered together by the Edinburgh publisher, Hugh Paton, didn't appear until over a decade after Kay's death, in 1838, with subsequent re-issues in 1842 and 1877, before the printing plates were formally destroyed,

hand-coloured stipple-engraving on wove paper, 265 x 190 mm. (10 1/2 x 7 1/2 in), signed and dated 1803 in the plate,

[Read More](#)

SKU: HPO26

Price: £35

MAYS (MAXWELL)

ALDRICH LANDING,

1949.

an early, but fully-fledged, example of the charming, whimsical, style of Harry Maxwell Mays (1918-2009), very much in the tradition of North American Folk Art epitomised by Grandma Moses. Here he presents an idyllic waterside settlement, the title taken from an inscription on the verso, presumably reminiscent of his native Rhode Island. It comprises mostly whitewashed houses clustered around the church, the Hotel Aldrich being one of the larger buildings depicted, with the Landing Yacht Club standing by a jetty just a few yards away. The residential houses are interspersed with gardens and vegetable patches, a couple of orchards visible on the outskirts as the eye is drawn out to rolling hills in the background.

Mays was born into a wealthy manufacturing family, in Providence, Rhode Island, in 1918. He graduated from the Rhode Island Institute of Design in 1941, as well as going on to take up a senior role in the family business. After war service, when he applied his graphic talents to map-making, he returned to Providence and began exhibiting his art locally. He went on to enjoy wider acclaim, starting with his first exhibition in New York in 1948, the year before producing this work. On his death, in 2009, he bequeathed a large area of his estate in Coventry, Rhode Island, to the Audubon Society, which maintains it as the Maxwell Mays Wildlife Refuge,

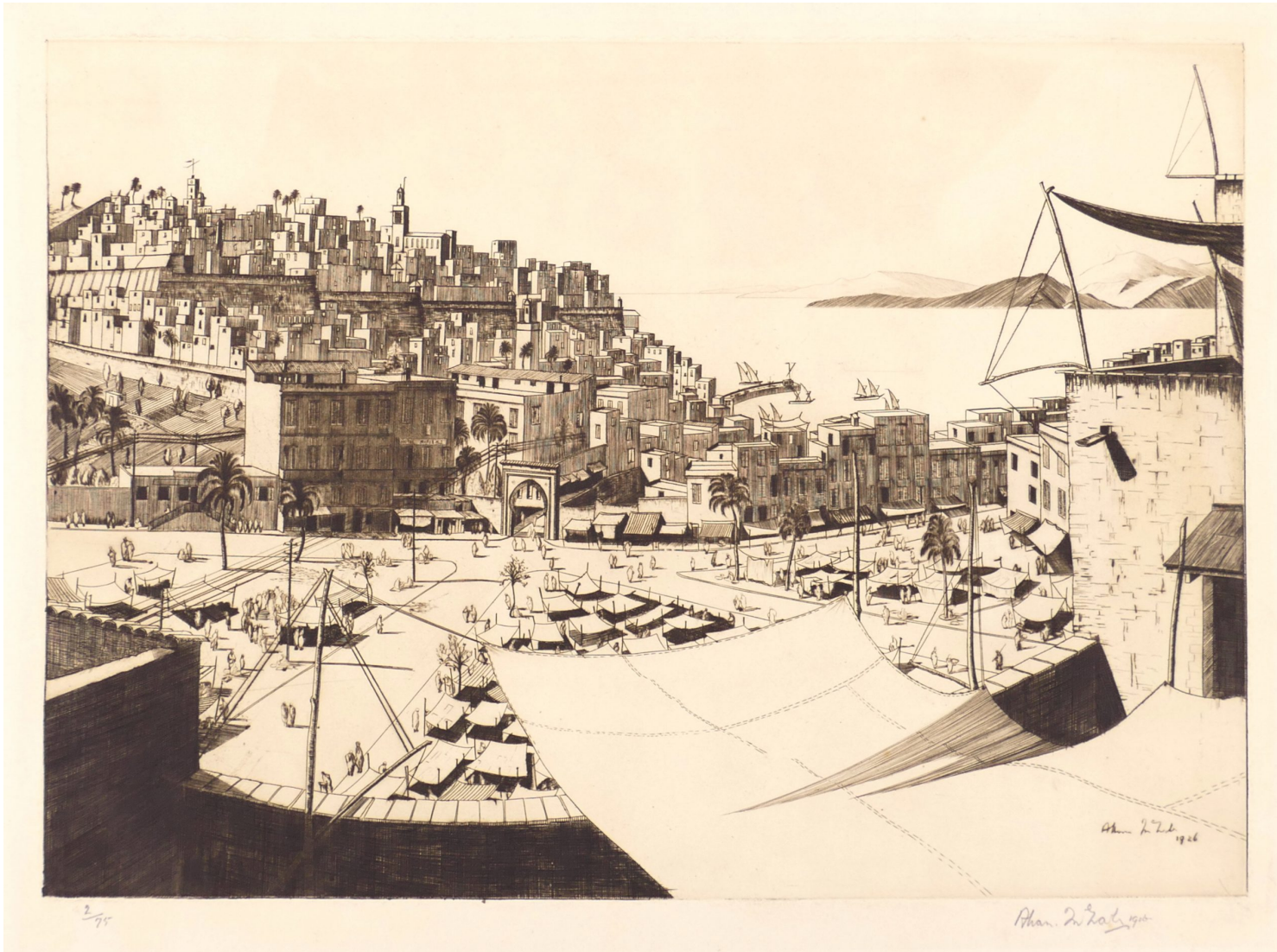
gouache on textured paper, 490 x 650 mm. (19 1/4 x 25 5/8 in), signed and dated '49, lower right, inscribed and signed in pencil on verso, currently presented in a contemporary, probably its original, mount and frame, but lacking glass, with attendant surface dirt to the mount and one or two very minor surface marks to the painting itself, which is otherwise clean and very bright,



[Read More](#)

SKU: MS005

Price: £1,450



MCNAB (ALLAN)

TANGIERS,

1926.

a view from the Casbah towards the Strait of Gibraltar in Tangiers, northern Morocco. A fine example by Allan McNab (1901-1982) of his 'etching revival' period in the 1920s and early '30s following his training at the Royal College of Art in London, and the Ecole des Beaux Arts in Paris, before he relocated to the United States and turned his artistic skills towards industrial and commercial design, and even museum administration,

etching, 280 x 395 mm. (11 x 15 1/2 in), signed and dated in pencil, lower right, numbered 2/75, lower left, also signed and dated in the lower right corner of the plate, a marginal exposure line,

[Read More](#)

SKU: RC015

Price: £270

MCNAB (ALLAN)

ATRANI,

1925.

a view of Italy's smallest municipality, hugging the Amalfi coast, in south-west Italy. A fine example by Allan McNab (1901-1982) of his 'etching revival' period in the 1920s and early '30s following his training at the Royal College of Art in London, and the Ecole des Beaux Arts in Paris, before he relocated to the United States and turned his artistic skills towards industrial and commercial design, and even museum administration,

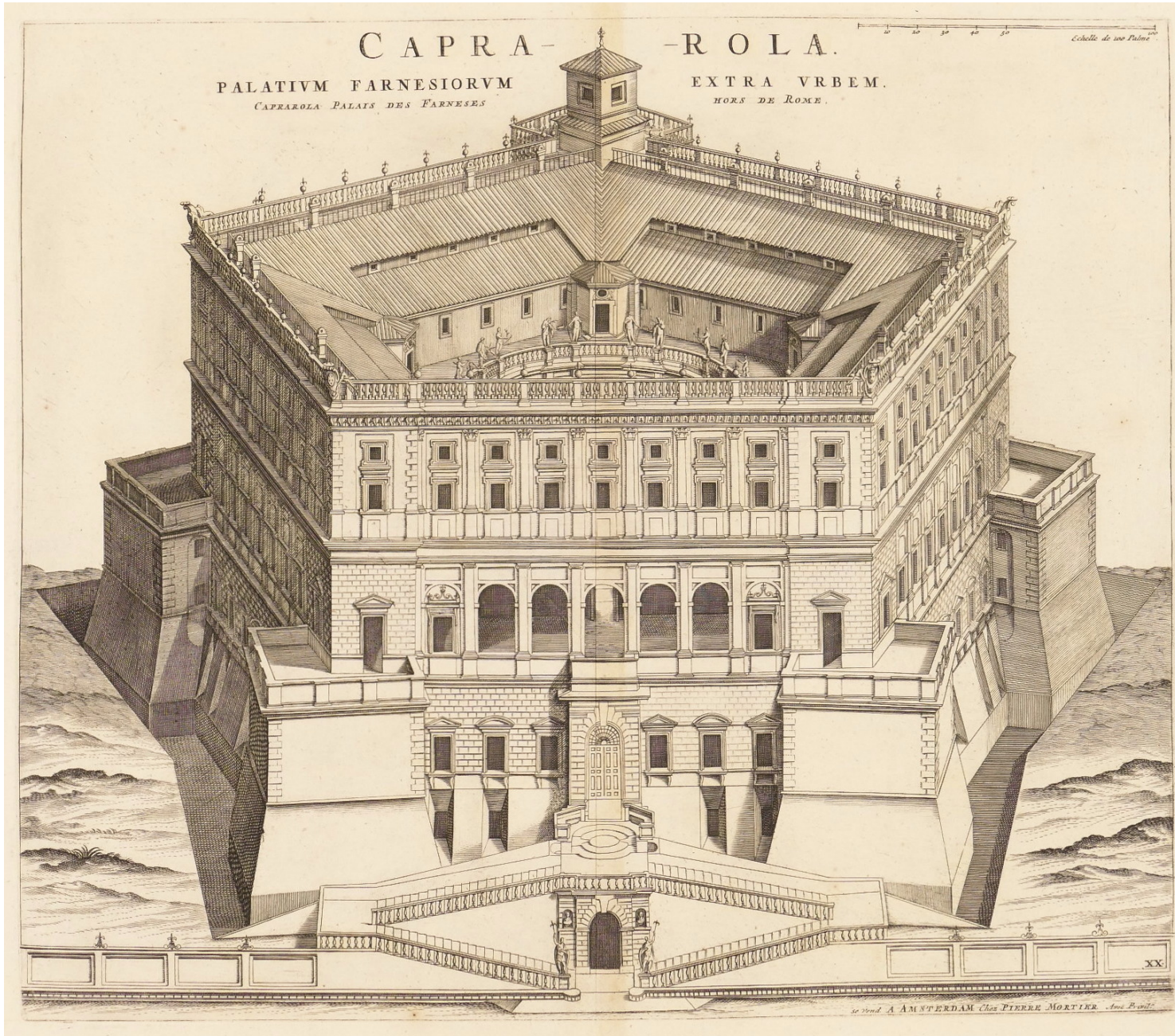
etching, 370 x 360 mm. (14 1/2 x 14 1/4 in), signed and dated in pencil, lower right, a marginal exposure line,

[Read More](#)

SKU: RC014

Price: £270



**MORTIER (PIERRE)**

CAPRAROLA PALATIUM FARNESIORUM...

Amsterdam, [1704-05] (2)

a pair of elevated perspective views of this striking and unusual pentagonal fortified villa, one a cutaway to reveal the internal structure and the circular inner courtyard. They were first issued by Joan Blaeu and his successors in the 1680s, before the French-born publisher, Pierre Mortier (1661-1711) acquired the plates and re-issued them at the beginning of the 18th century. The Villa Caprarola, or Villa Farnese, was commissioned by Cardinal Alessandro Farnese in 1504, as a rural retreat just outside Rome. Its dramatic architecture, the work of Antonio da Sangallo the younger and Baldassare Peruzzi, was always as more of a statement of the family's power than as a tranquil retreat,

engravings on laid paper, each c.385 x 440 mm. (15 1/4 x 17 1/4 in), on full sheets with wide margins, both with very pale browning along a central vertical fold, the internal view with a few faint spots,

[Read More](#)

SKU: DW0120

Price: £650

NESTROY (JOHANN, PLAYWRIGHT)

A PAIR OF SCENES FROM 'FREIHEIT IN KRÄHWINKEL',
Vienna, (c.1848) (2)

one captioned '*Tyrannsky absolutsky regiersky volcksky despotsky*', the other captioned '*s'Mädl kommt zum Handkuss_ das is a Freud für die Ältern*', depicting scenes and characters from this satire of the 1848 Revolution by the popular dramatist and writer of musical farces, Johann Nepomuk Eduard Ambrosius Nestroy (1801-1862), these plates were issued as supplements to '*Wiener allgemeinen Theaterzeitung*', possibly by Andreas Geiger and Johann Christian Schoeller who regularly produced such plates to illustrate this popular theatrical periodical,

original hand-coloured engravings, each c.130 x 155 mm. (5 1/8 x 6 1/8 in) sight size, presented in matching deep red and gilt verre églomisé mounts and frames,

[Read More](#)

SKU: DR006

Price: £375



**PIPER (JOHN)**

NURSERY FRIEZE II - LANDSCAPE (NIGHT),

printed at the Curwen Press for Contemporary Lithographs Ltd., 1938.

the last print in the second series of fifteen Contemporary Lithographs, a pioneering project to make original art available to the masses, either as affordable art for the home or for display in schools and other public institutions. It was the combined brainchild of the young manager of the Zwemmer Gallery, Robert Wellington, the passionate educationalist, Henry Morris, the artist, John Piper, in particular amongst a circle of young contemporary artists, mostly from the Royal College of Art, and the specialist printers, Oliver Simon and Harold Curwen, of the Curwen Press. Unlike the high quality reproduction prints that Wellington had hitherto been selling at Zwemmer's as a way of disseminating mainly continental modern art, these prints were auto-lithographs, created by the artists' own hands as original multiples. John Piper (1903-1992) studied at Richmond College of Art under Raymond Coxon, who prepared him for further training at the RCA. His childhood interest in antiquity and the countryside soon overcame his initial involvement in the abstract world of the Seven and Five society, and along with his engagement by John Betjeman to work on the Shell Guides he was editing, fostered a more illustrative and representational style, continued even through the diversity of his experimentation in collage, tapestry and stained-glass window designs. This particular print is essentially a pair to Nursery Frieze I - Seascape (Day) [Artmonsky 24], but is more usually to be found separately.

colour-printed auto-lithograph, 460 x 1220mm. (18 x 47 in), [Artmonsky 25], in good condition,

[Read More](#)

SKU: CN014

Price: £3,000

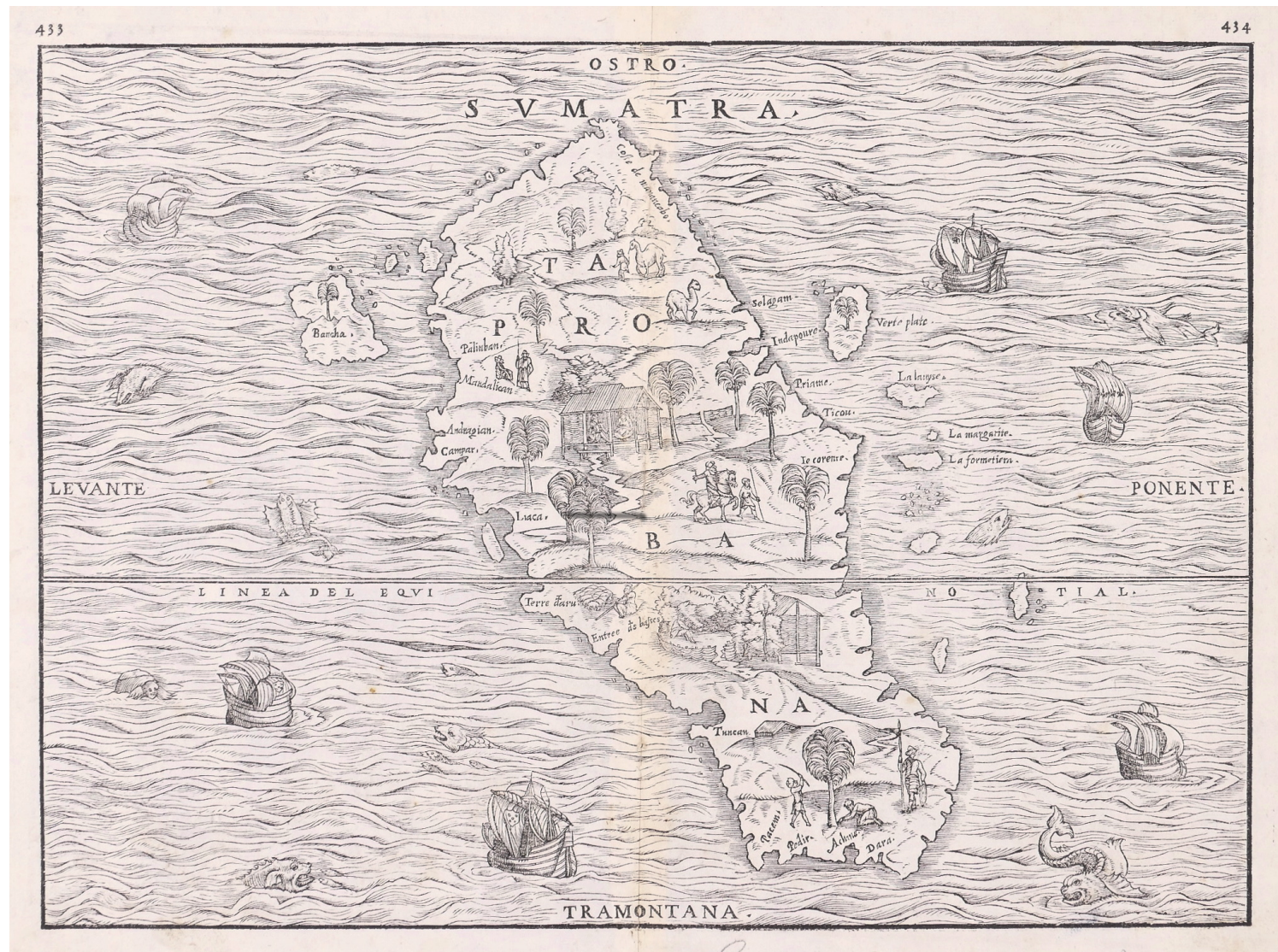
RAMUSIO (GIOVANNI BATTISTA)

SUMATRA, TAPROBANA.

Venice, Tommaso Giunti, [1565].

important early map of Southeast Asian interest, being the first to focus on a single island and be based on up to date empirical information. Its level of accuracy is thanks to it being derived from the voyage of the French Parmentier brothers, Jean and Raoul, who managed to break the Portuguese blockade on the region in the late 1520s, the Portuguese, themselves, having first arrived there in 1512. Sadly, both brothers perished there of fever in 1529, and their crew returned with very little of commercial interest to encourage any further French designs on the area. But the information gleaned fitted well with the plan of Giovanni Battista Ramusio (1485-1557), a senior diplomatic secretary in Venice, to revise and update the classical geography then mostly in use, as he was well placed to record and translate such data from the latest voyages for use by this important maritime state.

The map, itself, uses both the names of Sumatra and Taprobana, the latter being the Greek-derived name also used for Sri Lanka, an obvious source of confusion thought likely to be deliberate in order to obscure the real source of the valuable spices and other commodities sourced in either location. It is oriented with south at the top and, although rich in detail, it must have been a deliberate compositional choice to omit the neighbouring coastlines of Java and the Malay Peninsula and present it in isolation. It is surrounded by western galleons, turtles and sea monsters, and between the hills, trees and native buildings on stilts shown inland are many vignettes of a pastoral life, shepherding, leading camels, and gathering fruit or nuts. Thought to have been cut by Giacomo Gastaldi, this is the second block from which the map was printed, the first having been destroyed in a fire. It, therefore, has printed the revised folio



numbers of 433 and 434, often seen corrected by hand in the earlier state. Having first appeared as one of only nine maps in volume III of Ramusio's 'Navigazioni e Viaggi', first issued in 1556, this map is from the second edition of 1565, woodcut map, 265 x 365 mm. (10 1/2 x 14 3/8 in), slight browning around the central vertical fold, [Suarez p.157,fig.77],

[Read More](#)

SKU: N/A

Price: £795



ROWLANDSON (THOMAS, 1756-1827)

ANTHROPOMORPHIC HEADS STUDY,

a small sheet of three heads, one a satirical human, the other two on the bodies of fish, resembling three of the four studies on a similar sheet in the V&A collection, a prime example of Rowlandson's interest in anthropomorphic sketches of human and animal heads for comic physiognomic comparison,

pen and ink wash on thick wove paper, 165 x 205 mm. (6 1/2 x 8 in), signed lower centre, a small loss in a blank area lower left,

[Read More](#)

SKU: DR012

Price: £2,250



TITZE (WALTER KARL)

12 ART DECO DESIGNS WITH BIRD MOTIFS,
San Francisco, [c.1940] (12 +1)

ideal for fabric or wallpaper, from the designer's published work, 'Birds in Design', here supplied with a text leaf bearing his 1366 Mission Street, San Francisco, address, and his mission statement, "It is the purpose of this folio to illustrate how simple line and space may be developed into pleasing pattern. The following original ideas, repeated and reversed, have been developed into all-over designs in the mode of today. The simplicity of these ideas should be an inspiration to the designer". The complete spiral bound work of 20 plates, from which these 12 are extracted, was described in an advertisement in the art journal, 'Design', volume 41, issue 6, in 1940, as 'printed by hand in the silk screen method, selling to art teachers and libraries throughout the West'. Walter Karl Titze (1889-1944) was born in Brainard, Minnesota, in 1889, undertook military service during WW1, then moved to San Francisco in 1936, where he worked promoting design and production techniques, including advocating the economic and aesthetic benefits of silk screen printing, beautifully demonstrated in these bird-based patterns. He passed away in Los Angeles, in 1944.

12 silk screen prints on thick wove paper, each c.455 x 320 mm. (18 x 12 5/8 in), with an additional text leaf, occasional slight spotting and faint damp-staining, some minor handling creases,

[Read More](#)

SKU: CG0330/N34

Price: £795

WADSWORTH (EDWARD)

IMAGINARY HARBOUR,

printed at the Curwen Press for Contemporary Lithographs Ltd., 1938.

the thirteenth print in the second series of fifteen Contemporary Lithographs, a pioneering project to make original art available to the masses, either as affordable art for the home or for display in schools and other public institutions. It was the combined brainchild of the young manager of the Zwemmer Gallery, Robert Wellington, the passionate educationalist, Henry Morris, the artist, John Piper, in particular amongst a circle of young contemporary artists, mostly from the Royal College of Art, and the specialist printers, Oliver Simon and Harold Curwen, of the Curwen Press. Unlike the high quality reproduction prints that Wellington had hitherto been selling at Zwemmer's as a way of disseminating mainly continental modern art, these prints were auto-lithographs, created by the artists' own hands as original multiples. Edward Wadsworth (1889-1949) trained at Bradford and then the Slade, in 1909. He was very much a modernist, taking part in Roger Fry's Post-Impressionist exhibition of 1913, and Wyndham-Lewis's Vorticist movement from 1914. After WW1, his artistic path brought him closer to Nicholson, Hepworth, Piper and even surrealism. He had long been drawn to industrial, military and maritime subjects, and this composition for the series was based on an earlier painting with the same title.

colour-printed auto-lithograph, 455 x 610mm. (17 7/8 x 24 in), [Artnosky 23], a soft vertical crease, two repaired tears, one into the lower image, other minor handling creases,

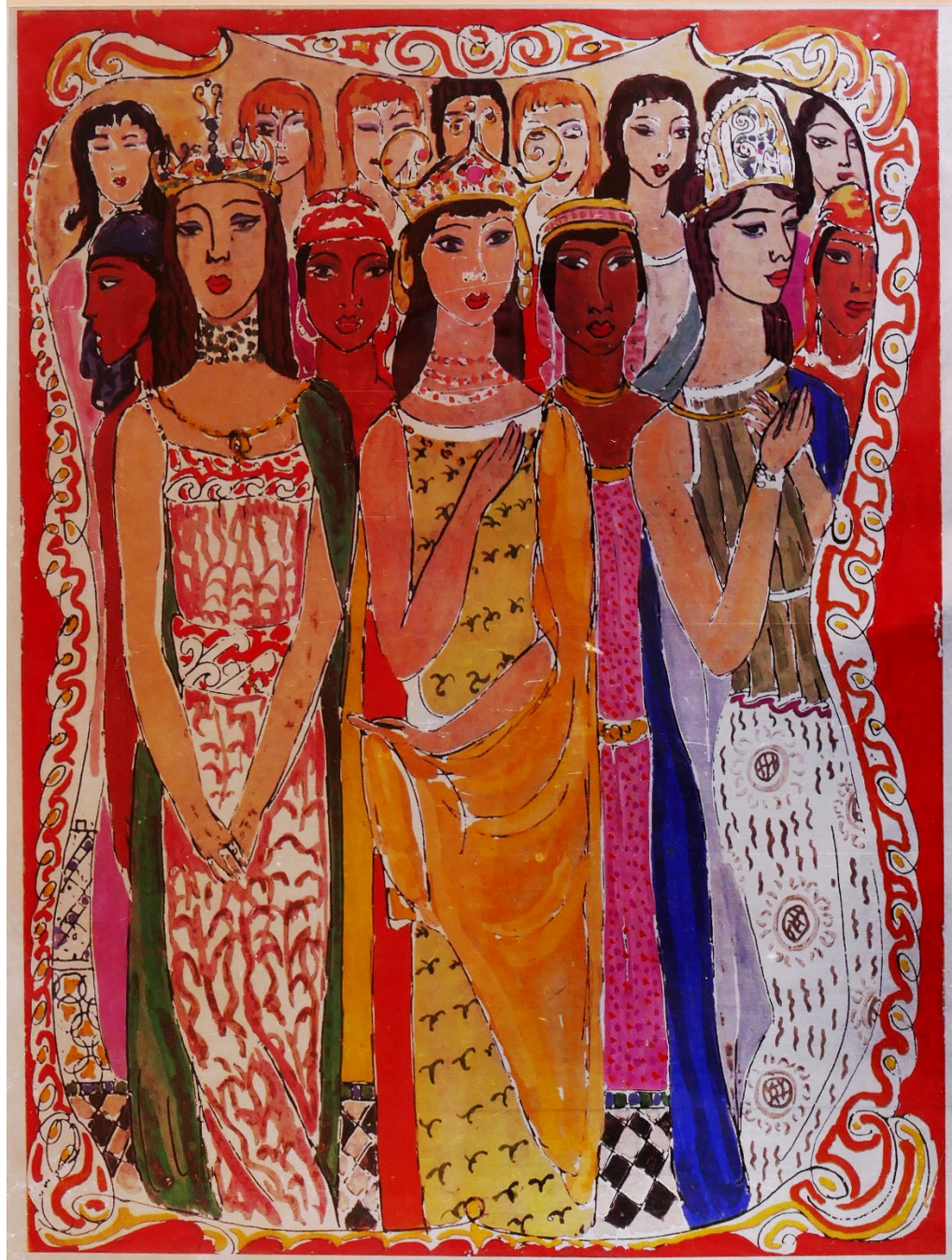
[Read More](#)

SKU: CN011

Price: £1,500



Published by Contemporary Lithographs Ltd., London

**WOLFE (EDWARD, RA)**

SONG OF SONGS 5 [THERE ARE THREESCORE QUEENS...],
printed by Senecio Press, (1980).

a proof print of plate 5 from the suite of 12, outside the edition of 250, originally conceived in gouache and ink on Chinese silver paper, around 1930, to illustrate a new translation by Louis Golding of the Song of Songs that was never published. Edward Wolfe (1897-1982) was born and raised in South Africa, but came to England in 1916, where he trained at the Slade until 1918. He subsequently met and worked with Roger Fry at the Omega Workshops, and became associated with the Bloomsbury Group. The dazzlingly colourful original work saw the light of day again in the Arts Council's 'Edward Wolfe' exhibition in 1967, from which time he thought to reproduce them in print form, though it took until two decades later for the technical difficulties of recreating them to full effect, and wide acclaim, to be overcome by Adrian Lack of the Senecio Press,

colour-printed offset lithograph on stiff silver-faced paper, 355 x 265 mm (14 x 10 3/8 in), proof plate with marginal registration marks and colour test strips, [provenance: Louise Hallett Gallery],

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the great Globe itself, and all which it inherit, is too small to satisfy such insatiable appetites.

— vide M^r W. J. no. eccentricities, in Political Register

29

