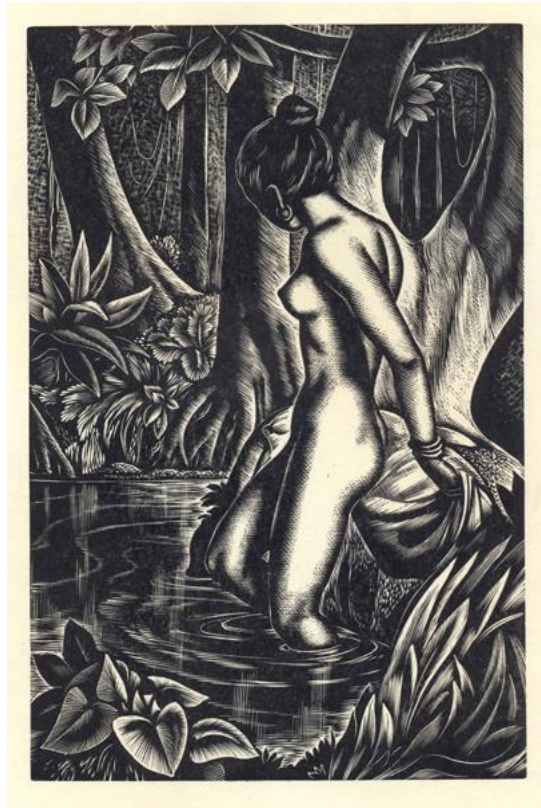


JOHN BUCKLAND WRIGHT

MARK SEVERIN

FRANK MARTIN



BOOKS, PRINTS
& ORIGINAL ARTWORK

BY

THREE 20TH CENTURY MASTERS OF PRINT MAKING,
BOOK ILLUSTRATION
& THE FEMALE NUDE

SOPHIE SCHNEIDEMAN RARE BOOKS
1010 HARROW ROAD, KENSAL GREEN, LONDON, NW10 5NS
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JOHN BUCKLAND WRIGHT (1897 – 1954)



John Buckland Wright, photographed in 1926 when in Brussels

John Buckland Wright was born in New Zealand in 1897 but moved to England in his childhood after the death of his father, being educated at Clifton and Rugby, and, after the war, at Oxford. Like Eric Gill, his working life began in architecture but at the age of 27 he decided that his future lay in art.

To pursue his ambition to be an artist he went abroad and eventually settled in Belgium. He developed rapidly and started to engrave under the influence of a book by Edward Gordon Craig on wood engraving and some tools he had seen at the V&A. He also developed his remarkable skill in drawing female nudes by intensive practice in life drawing over a long period.

Buckland Wright exhibited regularly in Belgium and during a 1929 *Exhibition of the Belgian Woodcut* his work deeply impressed the Dutch writer Jan Greshoff who drew it to the attention of the director of the Halcyon Press, A.A. M. Stols. Stols, who was to work with Buckland Wright many times, was a keen advocate of his work. Stols proceeded to commission him on a regular

basis, beginning with *The Collected Sonnets of Keats* in 1930. They collaborated on a further 17 books.

Buckland Wright married in 1930 and he and his wife Mary settled in Paris until the beginning of the Second World War. He worked for and shared a studio, Atelier 17, with Stanley William Hayter where he met almost every artist who worked in Paris in the thirties and where he developed his skills in every kind of engraving. He contributed to important Atelier 17 publications *Solidarité* and *Fraternité* along with other artists.

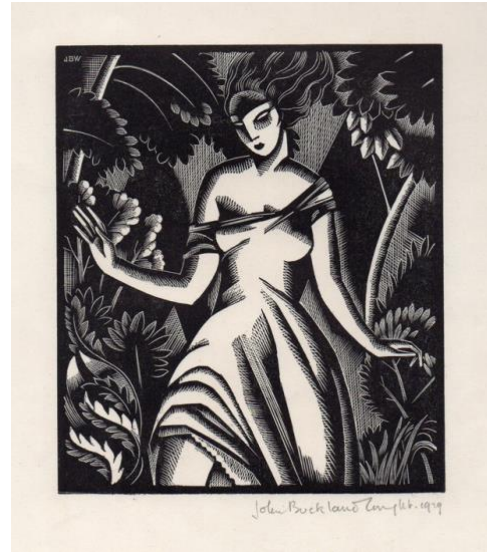
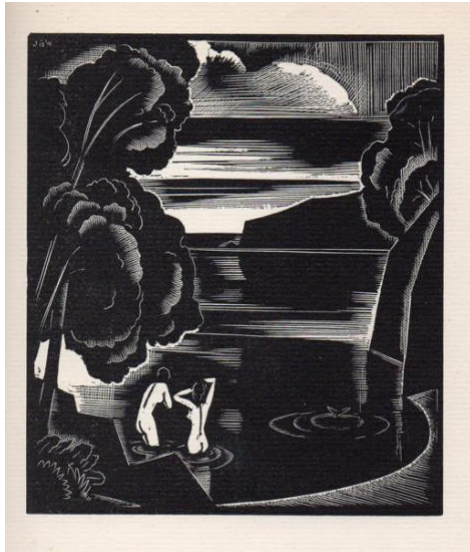
The 1930s was a very productive time for Buckland Wright and established his reputation. Not only did he complete many remarkable commissions for Stols but also produced the beautiful and rare *Dolores* (items 16-19) as a commission from the Baron Emile van der Borch who admired him greatly. Perhaps most interesting were Buckland Wright's own books, published at his own expense under the 'J.B.W. Editions' imprint. These remarkable books *Cupid's Pastime* and *The Marriage of Cupid and Psyche* show what mastery the artist had over illustration as well as full book design from the cover inwards. His passion for and ability to deal with classical Greek subject matter and his skill in copper engraving were very apparent.

He had a few other commissions but the most important development in the next part of his career as a book illustrator was his association with the Golden Cockerel Press and Christopher Sandford which began in 1936 with *Love Night* and continued through his move to the UK during the war and until 1950. The Press also published a posthumous edition of his beautiful *L'Après Midi d'un Faune*.

Throughout his life, Buckland Wright worked assiduously on his skills at life drawing, using models available to him. Here we have some fine examples of these drawings as well as a few of his prints.

BOOKS & PRINTS FOR A.A.M STOLS AT THE HALCYON PRESS

The Collected Sonnets by John Keats



1. **Eleven proof engravings for Keats Sonnets, four signed by the artist.**

Original proofs of 11 of the wood engravings made by Buckland Wright for the Halcyon Press edition of Keats Sonnets two of which were not used in the book. The first 4 are signed by the artist including a proof for 'To G.A.W.' which is numbered 5/5 artist's proofs and dated 1929. 5 are on good Japanese vellum, the others on different papers. The engraving *On The Sea* is a little browned, otherwise they are all in very good condition. All from the artist's estate with the studio stamp on the verso .c.1929. £2000

Insight into Buckland Wright's first book illustrations for Keats Sonnets with 5 engravings

2. **'We have done very well'. John Buckland Wright en zijn elf houtgravures voor The Collected Sonnets van John Keats.** 5 wood engravings on various papers by John Buckland Wright for the Keats Sonnets inserted loose. No. 31 of 40 copies. Pp. ii, 13. 4to., in the original green wrappers with printed paper label on upper cover. Extremely good copy. Oosterhesselen, De Klencke Pers. 1995.

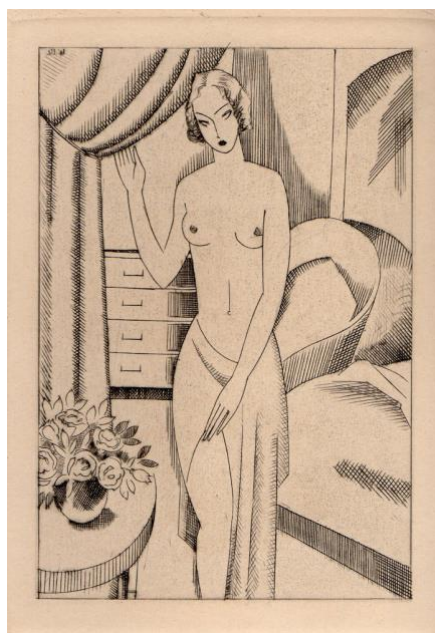
£250

A really interesting history of John Buckland Wright's engravings for the Halcyon Press Keats Sonnets. In Dutch but with long quotations from letters in English. It shows Buckland Wright's concerns with the printing & worries about selling books during disastrous economic times following the 1929 Crash.

Even more interesting are his letters to Stols about criticisms of the engravings - both good and bad. Gill's is particularly interesting. He praises the engravings but adds with perception: 'Engraving like yours is essentially the making of light rather than the imitation of light and shade and I would rather see the forms glowing with their own internal combustion than merely appearing to be lit up by candles'. JBW also complains of a poor discussion of whether Keats needs illustration which came up at a Double Crown Club Dinner at that time.



Donne-Moi Ton Coeur



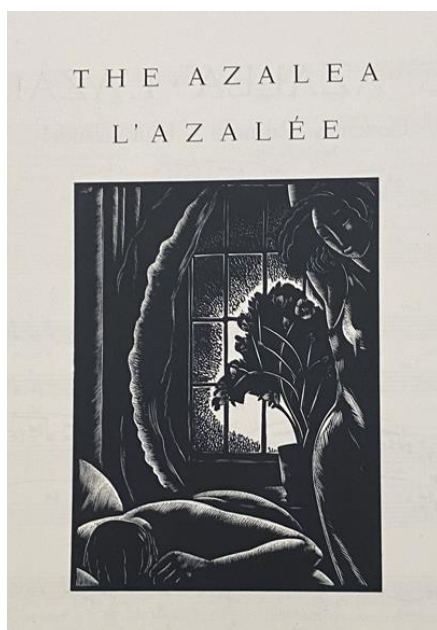
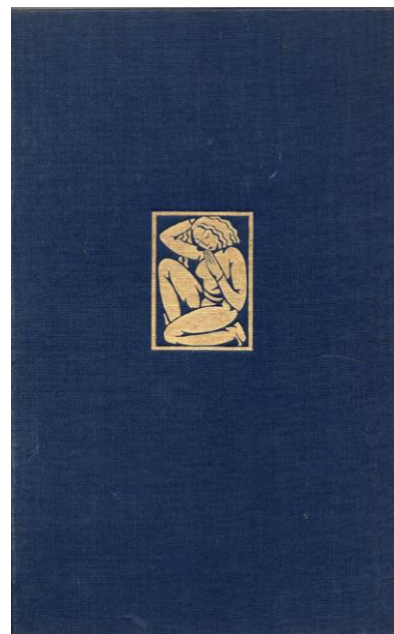
3. **VAUDOYER, Jean-Louis. Donne-Moi Ton Coeur [Give Me Your Heart].** With copper engraving as a frontispiece by John Buckland Wright. No. 215 of 400 copies on velin anglais paper. 8vo., handsomely bound in later quarter purple morocco backed marbled paper covered boards, original wrappers bound in, purple handmade paper endpapers, spine lettered in gilt, housed in a sumptuous purple cloth slipcase. Spine very slightly faded, otherwise and extremely good copy. Maastricht, Editions A.A.M. Stols. 1931.

£250

The eighth book in the Stols series 'Les Belles Heures'. The copper engraving is rather in the style of Laboureur showing a semi-nude in her bedroom.
Reid, A4

4. **HALCYON PRESS. BUCKLAND WRIGHT, John. Letters of John Keats to Fanny Brawne. With three poems and three additional letters.** Frontispiece wood engraving by John Buckland Wright. No. 150 of 325 copies on Dutch Pannekoek mould-made paper. Printed in Jan van Krimpen's Romanée type by A.A.M. Stols. 8vo, bound in full blue linen, vignette of a woman by Buckland Wright blocked in gilt on upper cover, fore and lower edges uncut. Spine faded with some toning to the endpapers and very light spotting to the very edges, otherwise good. Maastricht, Halcyon Press. 1931.
Reid, A6c

£140

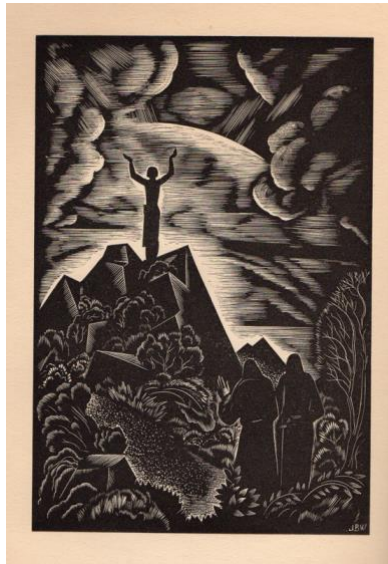


5. **MILHAUD, Darius & PATMORE, Coventry. Two Poems of Coventry Patmore; Deux Poèmes, extraits de 'The Unknown Eros'. Translated by Paul Claudel. Music by Darius Milhaud.**

No. 44 of 275 on Dutch paper. 2 remarkable large wood engravings by John Buckland Wright. Printed on Hollande Pannekoek paper, the music being printed by Imprimerie Dogilbert in Brussels and the text by A.A. M. Stols. Pp. 26. Folio, original blue paper wrappers with a printed paper label on the upper cover. Wrappers darkened particularly at edges with some tears and wear to the spine, endpapers browned, otherwise good. Maastricht, Éditions A.A.M. Stols. 1931.
£120

Coventry Patmore's poems, with a French translation set to music by Milhaud. A splendid publication which was an experiment by A.A.M. Stols in publishing music with original illustrations.

Reid: Checklist of JBW Illustrations A5

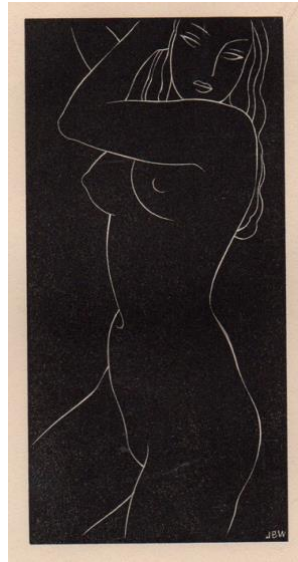


6. **HOLST, A. Roland. Tussen vuur en Maan. [Between Fire and Moon].**

Two stories with 6 wood engravings by John Buckland Wright. Second edition of the Halcyon Press original printed in only 75 copies. 6 wood engravings printed using electrotypes from the original engravings. Initials printed in red. Pp.62 plus colophon. 8vo., original printed wrappers, original glazine wrapper. Fading to spines and edges, block starting from the spine but still a good, strong copy. Maastricht, A.A.M. Stols. 1933. £70

The first edition was printed the year before at the Halcyon Press in 75 copies with only 50 copies for sale.
Reid A10ii

J.B.W. EDITIONS & PRIVATE PRINTING - PRINTS & BOOKS



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 in an edition of 40 copies. A third edition of 10 copies was made up using text from the second edition and pasted images from the first edition.

Baron van der Borch was a prominent patron and admirer of Buckland Wright and he began commissioning work from him after seeing his work for the JBW Editions *Cupid's Pastime* which appeared in 1935. He commissioned *Deux Poèmes* and *Dolores* from him amongst several other items. Unfortunately, the commissions were stopped by the Nazis who shot the Baron whilst he was in his early twenties.



Complete set of original wood engravings for the first edition, **with an extra unused engraving**

7. **Dolores, First Edition.**

Complete set of 11 white line wood engravings for the first edition of Buckland Wright's *Dolores*, including the head and tailpieces and 9 larger nudes. In addition there is an extra engraving of a nude not used in the book. Each print is on a sheet of japon paper 16 x 25 cms, 10 of the images are 5 x 10 cms and the head and tailpieces are 5 x 5 cms. Each print has the studio stamp on the verso of the sheet. 1933. £1900

The first edition of *Dolores* was privately printed in only 50 copies by A.A.M. Stols in Maastricht for Baron Emile van der Borch, and is very rarely on the market. It was comprised of 11 white line wood engravings, each of the engravings being a celebration of the female nude. Buckland Wright worked further on the blocks after this edition was published and hence there is a second edition in 40 copies in which the images appear as silhouettes. A third edition of 10 copies was made up using text from the second edition and pasted images from the first edition on thin tissue paper.

Reid A12i



Set of very rare original prints used for the third edition, **with an extra engraving not included in the book**

8. **Dolores, Third Edition. Set of engravings printed on thin japon as used in the rare third edition.**

Set of 12 white line wood engravings originally printed for the first edition of Buckland Wright's *Dolores*, including an extra design not used in the book and the head and tail piece. Each print is on a sheet of thin japon paper as these first printings were used tipped in in the later third edition of the book. 10 of the images are 5 x 10 cms and two smaller images, the head- and tail-pieces, 5 x 5 cms. Each of the prints has been mounted by the artist on thick handmade paper with the studio stamp of the artist on the back. Slight creases on a couple of the prints, otherwise very good. 1933. £1800

In the third edition of the book, limited to 10 copies, some of the first edition white line prints were printed on thin japon paper, as here, and were tipped into the book, so this would appear to be an initial maquette for the third edition.

An extra design not used in the book is included here.

Reid A12iii

INDIVIDUAL PRINTS for DOLORES



9



10



11

9. Dolores I, Female Nude 9

Original white line wood engraving for Dolores on japanese paper. First edition, with the original block worked into a silhouette by Buckland Wright. 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

10. Dolores II, Female Nude 1

The first full page wood engraving for Dolores on japanese paper. Second edition, worked into a silhouette by Buckland Wright. From the estate of the artist with the studio stamp on the verso. Image size 5 x 10 cms, paper size 16 x 25 cms. With title in pencil by the artist's wife at the bottom edge of the sheet. 1933. £180

11. Dolores II, Female Nude 4

Wood engraving for Dolores on japanese paper.. Second edition, with the original block worked into a silhouette by Buckland Wright. 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



12. Dolores II, Female Nude 5

Wood engraving for Dolores on japanese paper. Second edition, with the original block worked into a silhouette by Buckland Wright. 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



13



14

13. Dolores II, Female Nude 6

The sixth full page wood engraving for Dolores on Japanese paper. Second edition, worked into a silhouette by Buckland Wright. From the estate of the artist with the studio stamp on the verso. Image size 5 x 10 cms, paper size 16 x 25 cms. With title in pencil by the artist's wife at the bottom edge of the sheet. 1933. £180

14. Dolores II, Female Nude 7

Wood engraving for Dolores on Japanese paper. Second edition, with the original block worked into a silhouette by Buckland Wright. 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



15. Dolores II, Female Nude 8

Wood engraving for Dolores on Japanese paper. Second edition, with the original block worked into a silhouette by Buckland Wright. 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

16. Dolores II, Female Nude 9

Wood engraving for Dolores on Japanese paper. Second edition, with the original block worked into a silhouette by Buckland Wright. 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





17. Dolores II, Tailpiece

Wood engraving for Dolores on japanese paper. Second edition, with the original block worked into a silhouette by Buckland Wright. 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

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

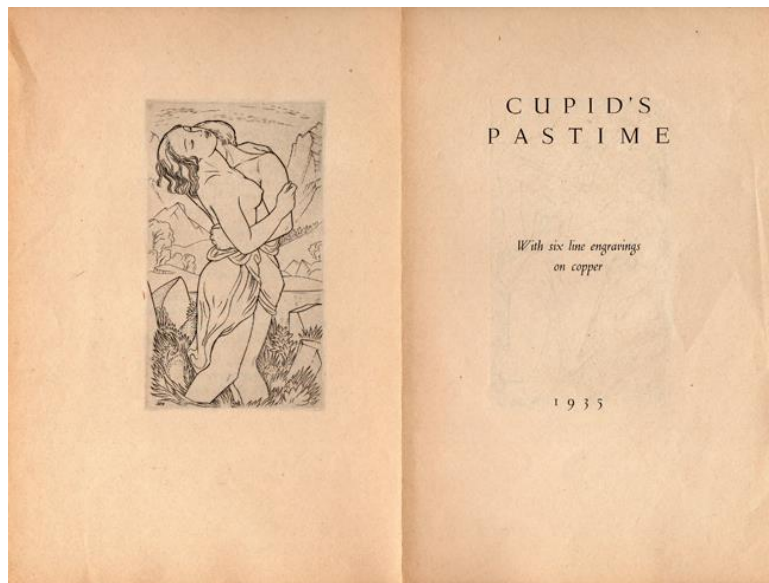
Unused wood engraving for the second edition of Dolores

18. Dolores, Female Nude

Wood engraving for Dolores on japanese paper, not used in the published book. Second edition, with the original block worked into a silhouette by Buckland Wright. 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. £200



Cupid's Pastime, J.B.W. Editions. 1935



A complete set of artist's proofs, plus 2 unused designs, 2 extra engravings and several page proofs

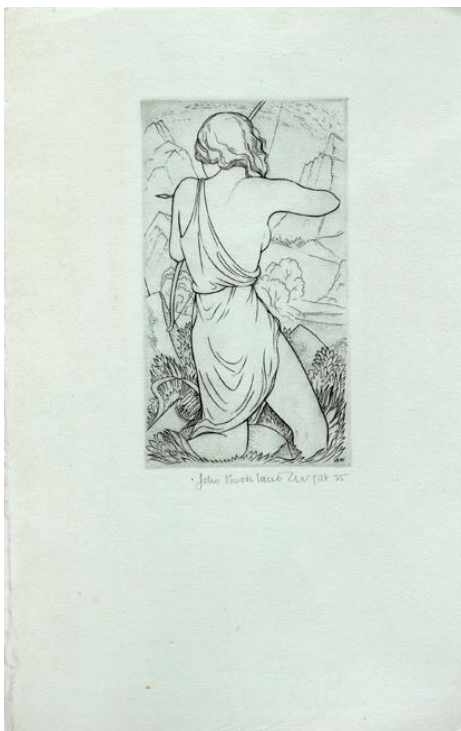
19. Cupid's Pastime by John BUCKLAND WRIGHT.

A complete set of artist's proofs, two of which are signed by the artist, for the 6 plates used in the published book, some on blue and some on cream handmade paper of different sizes. In addition to the final state of the frontispiece in the set there are 3 different versions of the frontispiece, two of which were not used and a second copy of one of the other engravings. In addition, there are 6 sheets of page proofs on handmade and thick proofing paper which include 3 of the full-page engravings, 2 impressions of the tail piece and two more sheets without engravings. All the proofs have the stamp of the artist's studio on the verso. Printed by A.A.M. Stols for JBW Editions. 1935.

£3000

An unique collection, all the more desirable as the book itself only existed in an edition of 31 copies. Buckland Wright wrote in the colophon that the book was "a private experiment in illustration and typography by the engraver of the plates, who offers no other excuse of this publication". These are delicately sensuous copper engravings of nude figures in Arcadian landscapes with an underlying gentle erotic theme. In his memoir, Anthony Reid wrote: These were the themes which he loved best and which he best portrayed. The plates have timeless beauty, an absolute serenity of line and loveliness'.

Reid A19, p.17.



INDIVIDUAL PRINTS for CUPID'S PASTIME



20



21

20. Shepherd Espying Nymph

Original copper engraving printed on white handmade paper, signed and dated by the artist in pencil. Image 6.6 x 11.6 cms, paper size 14.4 x 20.4 cms. 1935. £420

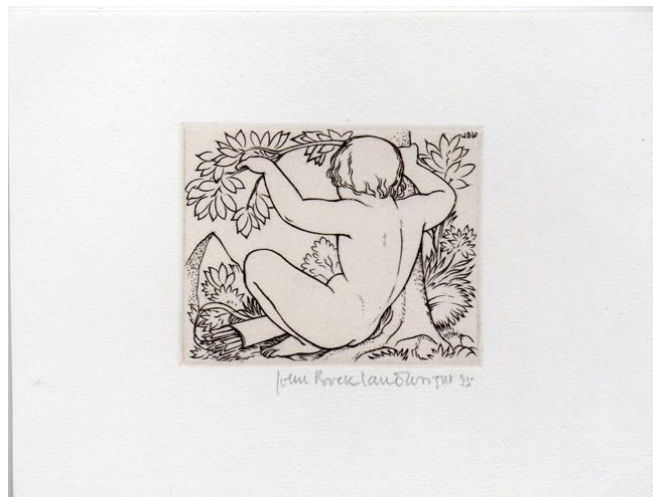
Engraved by the artist for the frontispiece of his own book 'Cupid's Pastime' which was one published under his own imprint of JBW Editions in only 31 copies.

21. Nymph with Bow

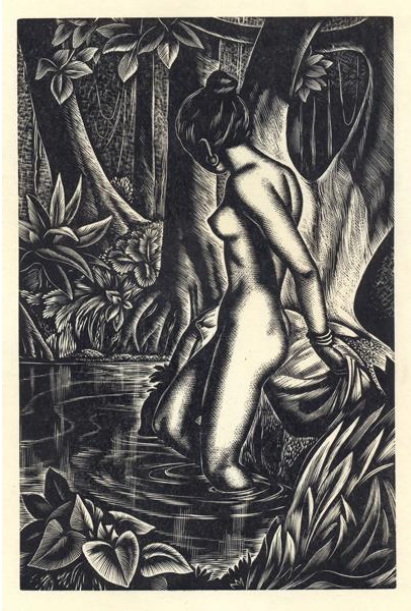
Original copper engraving printed on white handmade paper, signed and dated by the artist in pencil. Image 6.6 x 11/6 cms, paper size 14.4 x 20.4 cms. 1935 £420

22. 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



BOOKS & PRINTS FOR CHRISTOPHER SANDFORD AT THE GOLDEN COCKEREL PRESS



One of only 75 copies with 6 extra erotic wood engravings

23. 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

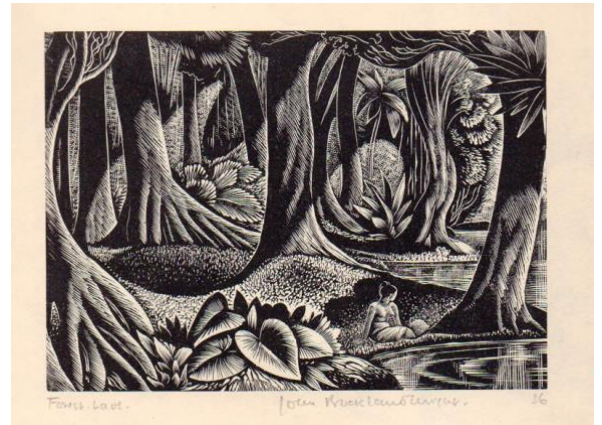
One of Buckland Wright's most successful books and his first commission for the Golden Cockerel Press.

With the leather and gilt booklabel of C.S. Barlow. *Reid A23*

24. Forest Laos

Wood engravings for Buckland Wright's spectacular work Love Night printed on japanese vellum. Signed, title and dated by the artist in pencil. 106 x 77 mms. 1936

£350



25. GOLDEN COCKEREL PRESS. The Rubaiyat of Omar Khayyam.

8 fine full page original copper engravings by John Buckland Wright. Printed in Gill's Perpetua type on Golden Cockerel paper made by Arnold & Foster. No.58 of 270 copies. Tall thin 4to., original cream quarter morocco with beige canvas sides with cockerel image by Buckland Wright blocked in gilt on upper cover, top edge gilt, others uncut. Spine rather yellowed with some staining and rubbing at top and bottom, some darkening to edges of the cloth, mild spotting to endpapers, uncut edges of the paper a little darkened. Internally a very good copy. London, Golden Cockerel Press. 1938. £950

A beautiful rendering of the Rubaiyat. Buckland Wright himself was proud of this book and the images are very strong examples of his work.

Reid A28b. Pertelote 138

Dutch Resistance publication

26. **DE BEZIGE BIJ (BUSY BEE PRESS).**

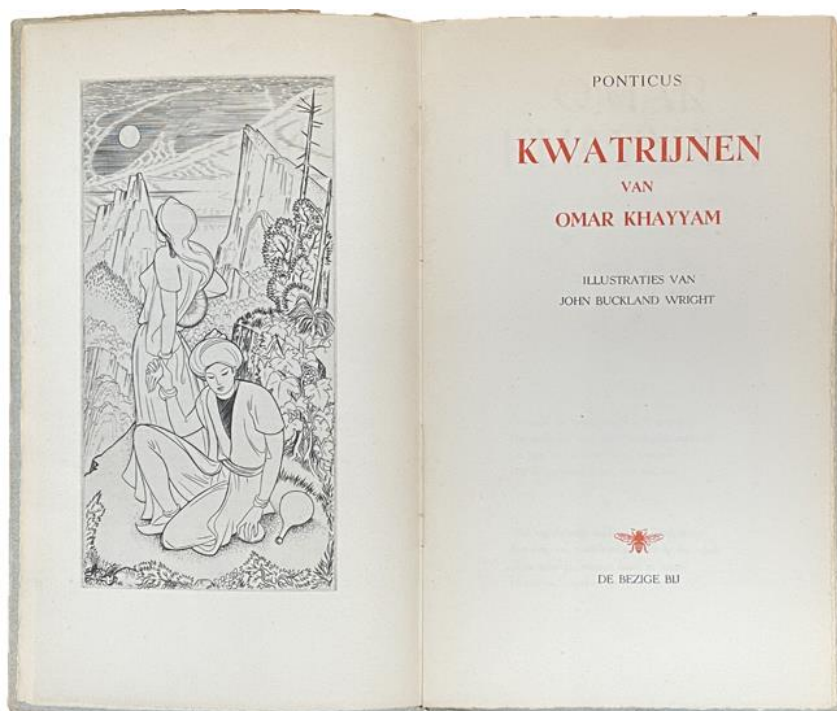
Rubaiyat of Omar Khayyam.

[Kwatrijnen van Omar Khayyam].

11 collotype copper engravings by John Buckland Wright. No. 230 of 500 copies. Printed by the Dutch Resistance Movement for private distribution. Printed in red and black with stars in blue on Dutch rag paper in Egmont type. Tall thin 8vo., original grey/blue wrappers with lettering and the stars of the Cassiopeia in red on the upper cover, top edge and spine rather faded, bottom of spine a tiny bit chipped, bumped at bottom corner, generally a good copy. [Utrecht], De Bezige Bij (Busy Bee). 1944. £250

The 42 quatrains of the Rubaiyat printed here are a Dutch translation made by the poet 'Ponticus' (H.W.J.M. Keuls) from Fitzgerald's English version. It is one of the extraordinary war-time productions of the Dutch Resistance and reproduces 11 engravings from the Golden Cockerel Press special.

Simoni O2, Reid A42



One of only 100 copies in a fine citron morocco binding

27. **Pervigilium Veneris. The Vigil of Venus.**

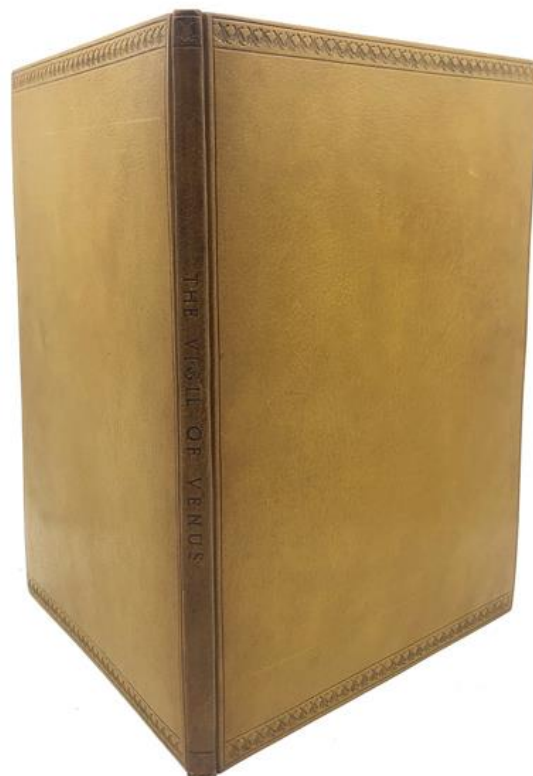
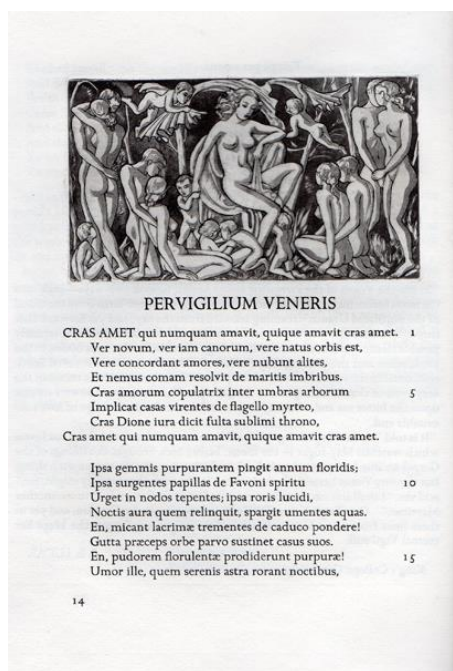
Translation by F.L. Lucas. One of only 100 numbered copies, printed for subscribers, this no. 85. 18 original copper engravings by John Buckland Wright being a combination of pure line-engraving and tints etched using the sugar-aquatine method. Large 4to., original full citron morocco Sangorski & Sutcliffe binding with a frieze of cockerels tooled in blind around the top and bottom of the whole binding, spine lettered in blind. A very good copy in the original brown buckram slipcase with the usual offset from the turn-ins on the free endpapers and some darkening to the spine. London, Golden Cockerel Press. 1939. £3400

A beautiful and very limited edition. The process used gives an intensity to Buckland Wright's gently erotic engravings. The text with its superbly balanced refrain "Cras amet qui numquam amavit, quique amavit cras amet" (Loveless hearts shall love tomorrow, hearts that have loved shall

love once more) is printed in both English and Latin on opposite pages.

The smallest total limitation of any Golden Cockerel Press title.

Pertelote 141, Reed A33a.





One of 100 specials in full green morocco

28. **Matthew Flinders' Narrative of his Voyage in the Schooner Francis: 1798. Preceded and followed by notes on Flinders, Bass, the Wreck of the Sidney Cove, &c by Geoffrey Rawson.**

No. 78 of 100 special copies. 9 wood engravings printed in green by John Buckland Wright, full page map of Flinders' voyage. Printed on Arnold's mould-made paper in Aldine Bembo type with Bruce Rogers's Centaur initials. 4to., original full green morocco with designs by Buckland Wright blocked in gilt on each cover, spine lettered in gilt, gilt decoration on edges and gilt rules on turn-ins, housed in the original buckram slipcase. Spine faded, slipcase grubby, otherwise a very good copy. London, Golden Cockerel Press. 1946.

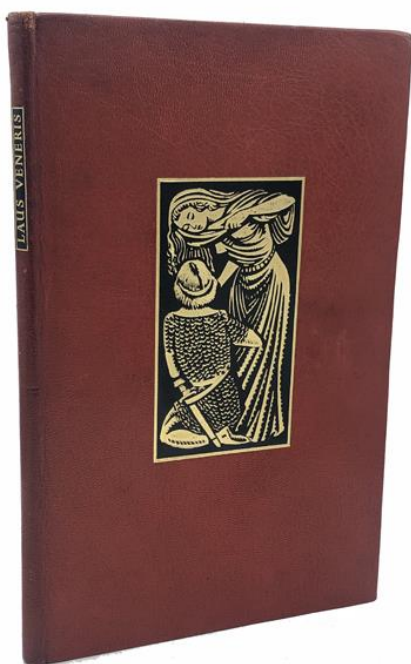
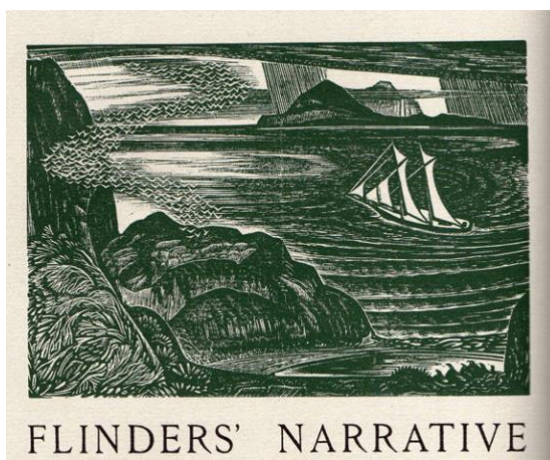
£600

Cockalorum, Bibliography of the Golden Cockerel Press, 170; Reid A45

29. **Matthew Flinders' Narrative of his Voyage in the Schooner Francis: 1798. Preceded and followed by notes on Flinders, Bass, the Wreck of the Sidney Cove, &c by Geoffrey Rawson.**

No. 164 of ordinary 750 copies. 9 wood engravings printed in green by John Buckland Wright, full page map of Flinders' voyage. Printed on Arnold's mould-made paper in Aldine Bembo type with Bruce Rogers's Centaur initials. 4to., original full green cloth with designs by Buckland Wright blocked in gilt on each cover, spine lettered in gilt, top edge gilt, others uncut, housed in a later buckram slipcase with marbled paper covered edges. The cloth is rubbed and marked, particularly on the spine, but internally a very good, clean copy. London, Golden Cockerel Press. 1946.

£150



One of 100 special copies with an extra illustration and special binding

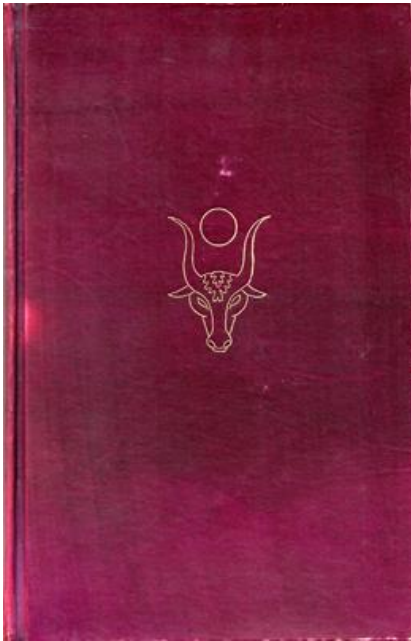
30. **SWINBURNE, Charles Algernon. Laus Veneris.**

No. 9 of 100 special copies with one extra engraving. 12 sensual wood-engravings by Buckland Wright. Tall 8vo., original special binding by Sangorski & Sutcliffe of full tan morocco with illustration by Buckland Wright on the upper cover in black and gilt, black and gilt spine label, top edge gilt, others uncut. In general a very good bright copy but with some darkening to the spine and very edges and some offset from the turn-ins. London, Golden Cockerel Press. 1948.

£750

The energetic passion of Swinburne's poem *Laus Veneris*, the praise of Venus or Love, is based on the story of Tannhauser. In the legend Tannhauser falls in love with Venus and lives with her in underworld home until he is filled with remorse and escapes her snares. He goes to Rome to ask the Pope to absolve him of his sins. The Pope declares it is not possible and as likely as his papal staff bursting into flower. Tannhauser returns to Vienna and although the Papal staff does blossom with flowers, the knight never knows of the divine miracle and spends his life in damnation. Throughout the poem Swinburne has the bemoans enslavement to love, or Tannhauser's damnation - "Alas thy beauty! for thy mouth's sweet sake/My soul is bitter to me, my limbs quake". Venus's beauty is seen as dangerous and creates an addiction in Tannhauser, and those like him, to physical love and sensuality.

As one might expect Buckland Wright responded from the heart and the poem finds its match in his elegantly erotic engravings. *Reid A48; Cockalorum, Bibliography of the Golden Cockerel Press, 178*



One of only 100 copies

31. SWINBURNE, A.C. Pasiphaë.

No.24 of 100 special copies, signed by the artist. 7 copper engravings by John Buckland Wright. 8vo., original purple vellum over boards with bull device by Buckland Wright in gilt on upper cover, spine lettered in gilt, top edge gilt, others uncut in the original cloth slipcase. Very mild fading to spine and a little rubbing to very edges and one tiny place on upper cover, otherwise a very good copy. London, Golden Cockerel Press. 1950. £800

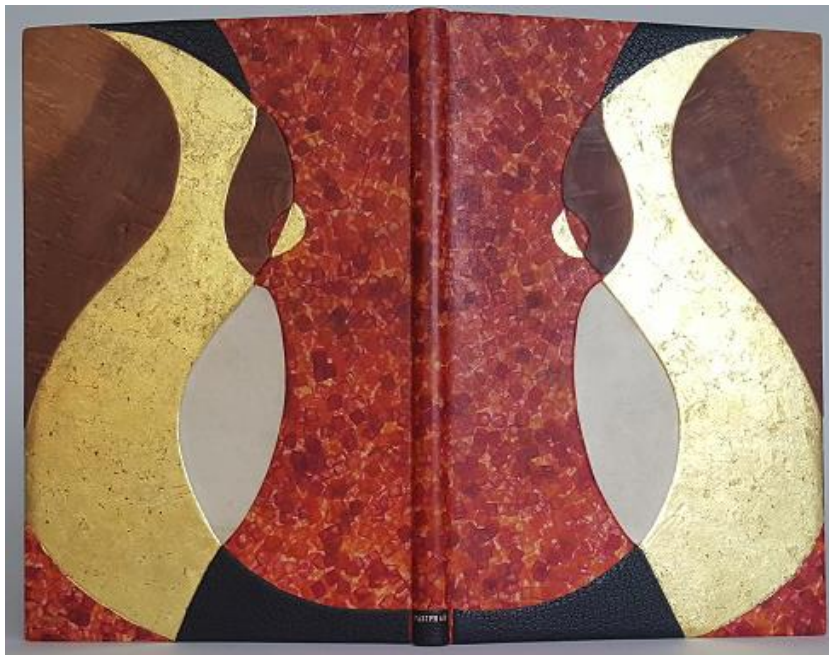
Buckland Wright, like Swinburne, was extraordinarily inspired by the legend of the beautiful Pasiphaë, who loved a bull. Sandford wrote "although this was a sister volume to Hero and Leander I did not want the two to be identical twins and so used Bembo roman type to give a different effect...The dyed vellum bindings of the specials I find very charming, though the dye has a tendency to wear off a little with time".

Reid A57; Cock-a-Hoop Bibliography of the Golden Cockerel Press, 185

- 32. SWINBURNE, A.C. Pasiphaë.** No. 312 of 500 copies. 6 copper engravings by John Buckland Wright. 8vo., original blue and yellow cloth with bull device by Buckland Wright in gilt on upper cover, spine lettered in gilt, top edge gilt, others uncut. Spine slightly faded, a very good, bright copy. Booklabel of Harry Boublitz on front pastedown. London, Golden Cockerel Press. 1950. £220



Designer binding by Nicky Oliver



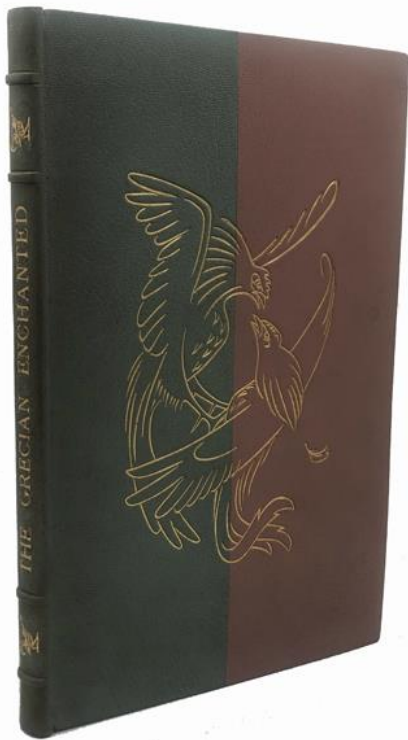
33. NICKY OLIVER, designer bookbinder. Pasiphaë.

No.310 of 500 copies. 6 copper engravings by John Buckland Wright. Pp. 40. 8vo., original and unique designer binding by Nicky Oliver depicting bull's horns in 22 crt gold with wood veneer, recessed vellum and walnut burl veneer inlays, black morocco onlays, full fair goat dyed with leather dyes using a miniature sponge to create a mosaic style pattern. Patterned paper and suede endpapers, acrylic wash and gold leaf top edge, others uncut. Housed in the original clamshell box with walnut burl veneer recessed strip and dyed vellum spine label. London, Golden Cockerel Press. 1950.

£3500

Nicky Oliver's design notes read: Pasiphaë: the immortal daughter of the sun god Helios, wife of King Minos of Crete. Legend has it that her husband displeased the god Poseidon. As an act of revenge, Poseidon cursed Pasiphaë to fall madly in love with Minos's prized white bull. To satisfy her lust for the

creature she employed the services of the great craftsman Daedalus to create a wooden cow- so that she could be "coupled" with the beast. The result of which was the birth of Asterion, better known as The Minotaur. The book when opened reveals Pasiphaë's torso entwined with large golden cow horns. The recessed wooden veneers and vellum represent the wooden cow.



One of only 60 copies with an extra set of 9 copper engraved and aquatint prints
34. HARTNOLL, Phyllis. The Grecian Enchanted.

No. 51 of only 60 copies, specially bound and signed by the author and artist with extra set of 9 copper engraved aquatint prints (including an additional erotic plate not used in the actual book). The book has 8 collotype copper plate aquatint plates by John Buckland-Wright. Sm. folio, original grey and pink morocco with a design of two cockerels fighting by Buckland Wright blocked in gilt on the upper cover, spine lettered in gilt, with the extra set of aquatints loose in a pocket at the end of the book, in the original faded slipcase. Some darkening to the spine and a couple of very small spots on the pink morocco but otherwise a very good copy with an unusually fine set of prints. London, Golden Cockerel Press. 1952.

£2800

With the small booklabel of James Thielman on the front pastedown Buckland Wright was in his element with the book which called for his favourite theme; young idealised women in an idealised Classical Greek world including nude bathers, a love scene, women slaves in chains and minimal clothing amongst others. Sandford remarked that "the figures, though too close to nature to accord with everyone's taste, are drawn with all John's customary regard for the bone structure beneath the flesh, and were, he said, much to his own taste anyway".

The technique here was experimental with its combination of aquatint with copper engraving. It was only in the set of prints for the special edition of 60 that the images were printed from the original copper plates, the book itself was illustrated with collotype plates.

The book was published by the Golden Cockerel Press in 1952. It is a simple love story "as evanescent as the scent of wild thyme, into which Phyllis Hartnoll wove the mingled

ecstasy and heart-break of young lover..."

Cock a Hoop: Bibliography of the Golden Cockerel Press, 189; Reid A65.

- 35. [HARTNOLL, Phyllis]. The Grecian Enchanted.** 8 collotype illustrations after aquatint copper engravings by John Buckland Wright. No. 205 of 360 copies. Printed on Arnold's mould-made paper in Caslon's Old Face type. Tall thin 4to., original pink and grey cloth with cockfight design by Buckland Wright blocked in gold on the upper cover, gilt lettering on spine. Spine slightly faded with a few small marks to the cloth, mild darkening to endpapers, otherwise good. London, Golden Cockerel Press. 1952.

£180

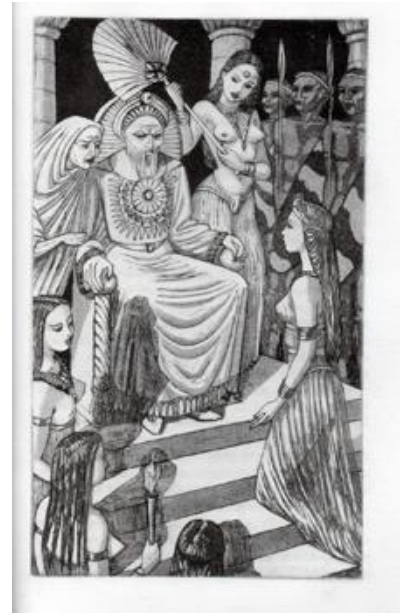


36. Cockfight.

Original copper engraving with aquatint. No. 26 of 30 prints. Signed, titled, numbered and dated by the artist in pencil. From the estate of the artist. Image size 22 x 15 cms, paper size 32 x 23 cms. In a book mount., 1939.

£600

Original engraving for *The Grecian Enchanted*.





37. MALLARMÉ, Stéphane. *L'Après-Midi d'un Faune*.

Translated into English by Aldous Huxley. No. 186 of 200 copies, this being one of 50 in quarter green morocco. Collotype reproductions of 9 drawings by Buckland Wright, four full page printed in green. Text printed in sanguine in Gill Sans on green-tinted handmade paper. Tall thin 4to., original quarter green morocco with red canvas boards with one of JBW's images blocked in gilt on upper cover, spine lettered in gilt. Spine chipped with a little loss at head and tail with a couple of small gashes on the front joint, cloth with some waterstaining on both sides, internally very good. London, Golden Cockerel Press. 1956.

£450

L'Après Midi d'un Faune was begun in 1936 for JBW's own imprint JBW Editions when the letterpress was printed by Mouton & Co. at the Hague. Buckland Wright found it difficult to decide on the best technique for the illustrations and, under pressure from other work, the project was temporarily abandoned although he did keep making drawings and plates for the book. Eventually he decided on collotype reproductions of his drawings for his own edition. *L'Après-midi* was, as Mary Buckland Wright points out in the two page introduction to the French JBW edition of this book "never long out of John's thoughts and it was always close to his heart"... "John was always fascinated by the Pan or Faun theme; possibly because he himself had very pointed ears!" She also notes that JBW chose Bodoni type because "it was essential for the eye to pass easily and without shock from Roman to italic - most typefaces fall down in this respect".

This Golden Cockerel Press edition was the English translation by Huxley of JBW's French edition produced in the same year as the posthumous

publication.

Reid A73; *Cock-a-Hoop: Bibliography of the Golden Cockerel Press*, 204

INDEPENDENT PRINTS

1930s and early 1940s in Paris

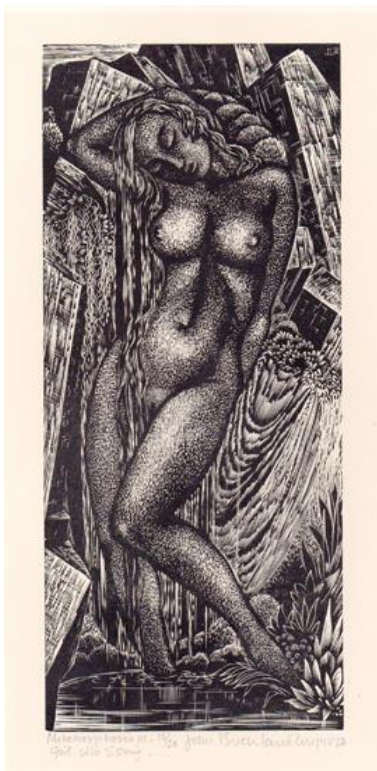
38. *Metamorphosis I: Girl into Bird*.

Original copper engraving printed on white handmade paper. No.28/30 with title and date in pencil. One of 30 printed from the original block in 2000, the original 1937 printing was meant to be in an edition of 30 but only 18 were pulled, there was also a state printed on ochre paper. 15.9 x 32cms, paper size 24.8 x 40.7 cms.

From the estate of the artist with the artist's stamp. 1937/2000. £600

The first of the four *Metamorphosis* prints by Buckland Wright, the other four were engraved on wood. One of 30 printed from the original block in 2000, the original 1937 printing was meant to be in an edition of 30 but only 18 were pulled, there was also a state printed on ochre paper

Engravings of John Buckland Wright, M67



39. *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. £1200

Engravings of John Buckland Wright, L123





40. **Solidarité.**

Original copper engraving. No.2 of only 5 artist's proofs. Signed, titled and numbered by the artist in pencil. In a book mount. 1938.

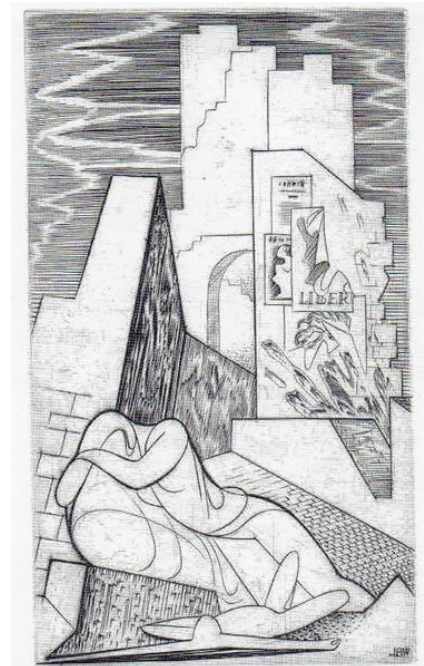
£800

Engraved as an illustration for *Solidarité: Poème* by Paul Eluard published in an edition of 150 by Editions G.L.M. Paris in 1938. *Solidarité* was issued as a portfolio and included 7 etchings and engravings printed at Atelier 17, where Buckland Wright was working at the time with Stanley Hayter. The other contributing artists were Picasso, Miro, Yves Tanguy, Dalla Husband and Stanley Hayter.

This is one of 5 artist's proofs which were produced separately from the book for the artist.
Engravings of Buckland Wright A27

41. **Fraternité.** Original copper engraving. Signed, titled and numbered 3/5, a.p. (artist's proof) by the artist in pencil. Mounted and framed. 1939.

£850



Engraved as an illustration for *Fraternity* by Stephen Spender, translated by Louis Aragon and published by Editions G.L.M., Paris in 1939. In addition to this engraving by Buckland Wright, there 8 by other artists (Hayter, Miro, Hecht, Husband, Kandinsky, Mead, Rieser and Vargas) printed at Atelier.17 in Paris was Buckland Wright was working at the time with Stanley Hayter.

These artist's proofs were printed separately by Buckland Wright for his own use.
Engravings of Buckland Wright, A29

1940s and 1950s in England

First state proof

42. **Pirouettes.**

Aquatint, softground and drypoint. Proof of the first state, signed, titled and dated by the artist. Image size 21 x 18.7 cms. Sheet size 25.6 x 32.7 cms. 1947.

£550

This was an unfinished plate. This is the first state of 4, signed by the artist.

The Engravings of John Buckland Wright M80





Fourth state proof

43. **Pirouettes.**

Aquatint, softground and drypoint. Proof of the fourth state, titled and date. Image size 21 x 18.7 cms. Sheet size 25.6 x 32.7 cms. 1947.

£500

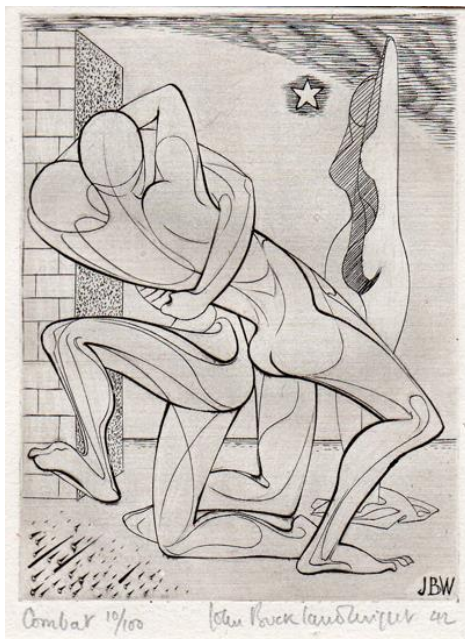
This is a very rare unfinished plate. This is the final state of 4.
The Engravings of John Buckland Wright M80

OTHER BOOKS & POSTHUMOUS PUBLICATIONS

Major work of British Surrealism, 2 prints by Buckland Wright, one after Penrose

44. **CUNARD, Nancy. PIPER, John, BUCKLAND WRIGHT, John, TREVELYAN, Julian, SZOLBEL, Geza, RIESE, Dolf, PENROSE, Roland, &c. Salvo for Russia. A limited edition of new poems, etchings and engravings produced in aid of the Comforts Fund for Women and Children of Soviet Russia.**

Edited by Nancy Cunard and John Banting.



One of 100 sets (there were probably an additional 4 hors commerce sets). 2 leaves of text with 4 poems recto and verso by Cecily Mackworth, James Law Forsyth, J.F. Hendry and Nancy Cunard. 10 original etchings and engravings on 10 separate sheets on laid paper each numbered 10/100 and signed by the artist in pencil. All in very good condition.

Without the portfolio but each sheet book mounted and housed in a superb black morocco backed clamshell box made by James Brockman in 1993.

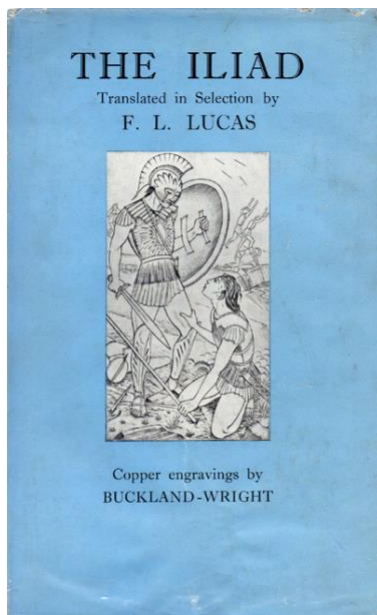
[London, privately published]. 1942.

£11000

Published by Nancy Cunard as 'a limited edition of new poems, etchings and engravings' to raise money for the 'Comforts Fund for Women and Children of Soviet Russia' after the German invasion. The portfolio was edited by Cunard and John Banting. The etchings and engravings by some of the leading surrealist artists of the day, comprise 'Zodiac' by Ithell Colquhoun, 'Soldier' by Julian Trevelyan, 'Antique Statue' designed by Roland Penrose and engraved by John Buckland Wright, 'Combat' by John Buckland Wright, 'Attack' by Mary Wykeham, 'Iceland' by C. Salisbury, 'Horse' by Geza Szobel, 'The Spirit of Appeasement' by John Banting (his only etching ever published), and "Derelict House", John Piper's first published engraving.

Reid A39





45. **FOLIO SOCIETY. The Iliad of Homer; The Odyssey of Homer, translated in selection by F.L. Lucas.**

Illustrations printed in collotype from copper engravings by John Buckland Wright. 8vo., in the original beige cloth with figure by Buckland Wright stamped in gilt on upper covers, the Iliad with the original dust jacket (a little worn), top edges gilt. Light spotting to the endpapers and fore-edge of the Iliad, and slight fading to the cloth of the Odyssey. London, Folio Society. 1950 & 1948. £45

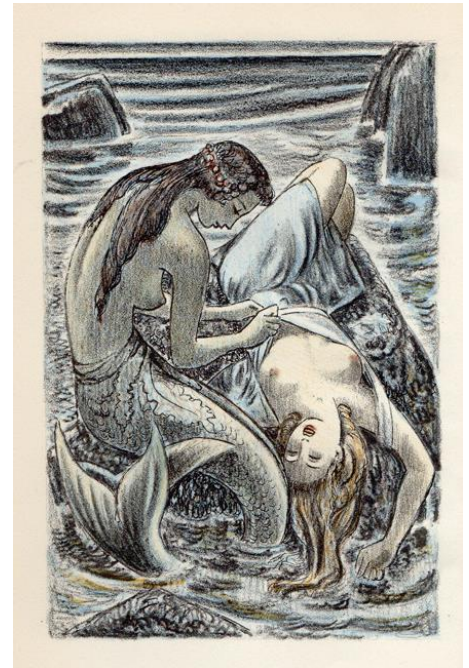
Reid A50 & A58

46. **BONAPARTE, Marie. Les Glauques Aventures de Flyda Des Mers [Flyda of the Seas].**

Illustrated with 12 colour lithographs and 1 line drawing by John Buckland-Wright. French edition. 8vo., bright in the original wrappers with Buckland Wright image on upper cover. A very good copy. London, Imago Publishing. 1950.

Reid, A60c

£40



47. **Hui-Lan-Ki. The Story of the Circle of Chalk. A Drama from the Old Chinese.**

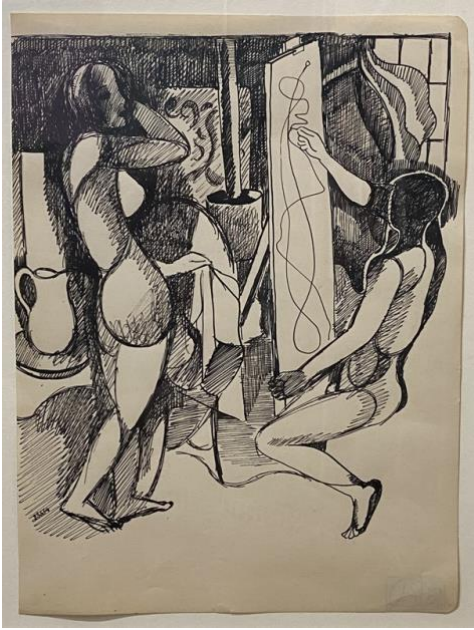
6 colour copper engravings by John Buckland Wright, reproduced in collotype. No. 47 of 1000 copies, printed for subscribers in Great Britain. Translated by Frances Hume. Pp. 125 [3]. 8vo., [16 x 22 cms], original quarter black buckram over yellow buckram boards, blocked in silver with design of a Chinese mother and child, edges red, glacine wrapper, in the original black slipcase. A very good copy, with only the usual very light darkening to the free endpapers. London, Rodale Press. [1953].

£100

'Frances Hume' was the pen name of Mary Buckland Wright who translated this book.

Reid A68.

ORIGINAL DRAWINGS



48. Artist and Model

Original pen and ink drawing by John Buckland Wright. 26.7 x 20.3 cms. Dated by the artist, 23/5/34. With the studio stamp of the artist on the verso., 1934.

£380

A drawing from the artist's surreal period while he was in Paris at Atelier 17 with Stanley Hayter. This would appear to be a study for his series of works on the theme of Artist and Model which commenced in 1934 in a copper engraving and was further pursued the following year in three wood engravings.

Engravings of John Buckland Wright, M79

49. Nude Bather in Forest

Original large charcoal drawing on grey paper with Montgolfier, France watermark. With studio stamp of the artist and title written by the artist's wife on the back. 480 x 315 mms. c.1937.

£850



50. Nude reclining

Original pencil drawing on blue paper. Dated 10/5/47 by the artist. Studio stamp of the artist on the back. 38 x 25 cms.1947.

£700



51. Girl sleeping

Original charcoal drawing on grey paper. With studio stamp of the artist on the back. 42 x 22 cms. c.1950.
£500

52. Nude bending by bed

Original charcoal drawing on cream Montgolfier paper. Dated 17/3/51 by the artist. Studio stamp of the artist on the back. 31 x 48 cms. 1951.
£750



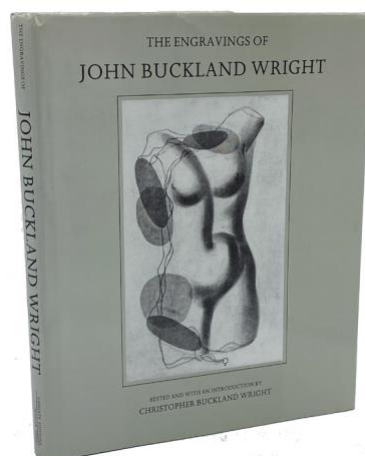
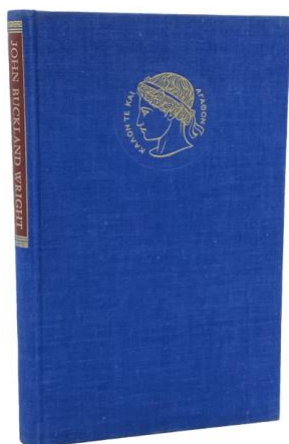
BIBLIOGRAPHY

53. [BUCKLAND WRIGHT, John]. REID, Anthony. **A Check-list of the Book Illustrations of John Buckland Wright, together with A Personal Memoir.** One of 1400 copies, 700 of which were for sale. 16 plates, illustrations in text. Set in Monotype Ehrhardt. 8vo., original blue cloth with device stamped in gilt on upper cover and red and gilt spine label. A very good copy. Pinner, Private Libraries Association. 1968. £30

THE bibliography of Buckland Wright with an excellent essay about the artist.

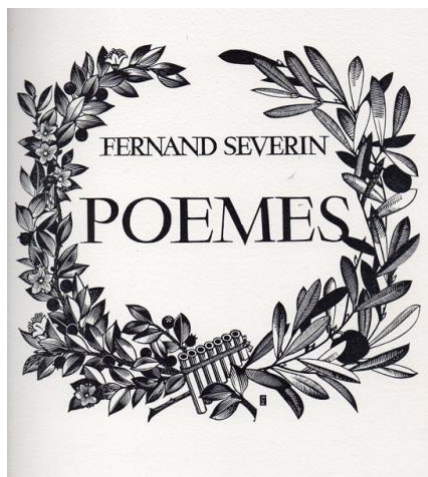
54. BUCKLAND WRIGHT, Christopher. **The Engravings of John Buckland Wright.** Edited and with an introduction by the son of the artist. Portrait frontispiece, 82 pages of plates. 4to., original black cloth with dust jacket. A very good copy. Aldershot, Ashgate Editions. 1990. £90

A full catalogue of Buckland Wright's engravings and illustrated books with essays on the artist by Frank and Eunice Martin as well as essays on John Buckland Wright at Atelier 17, on his work as a teacher and an artist, a biographical note by his daughter and a preface by John Piper. The book was published on the occasion of a retrospective exhibition at the Ashmolean Museum.



MARK SEVERIN (1906-1987)

Born in Belgium, the son of the poet Fernand Severin, Mark Severin was a man of many talents. He was a serious graphic artist, painter, illustrator and one of the best engravers of his time. He designed advertisement posters, postage stamps, was a superb book illustrator and made nearly 500 exlibris, a master of erotic art in particular. His books on bookplates and engravings are still used to this day.



Mark Severin decorates his father's poems with wood engravings

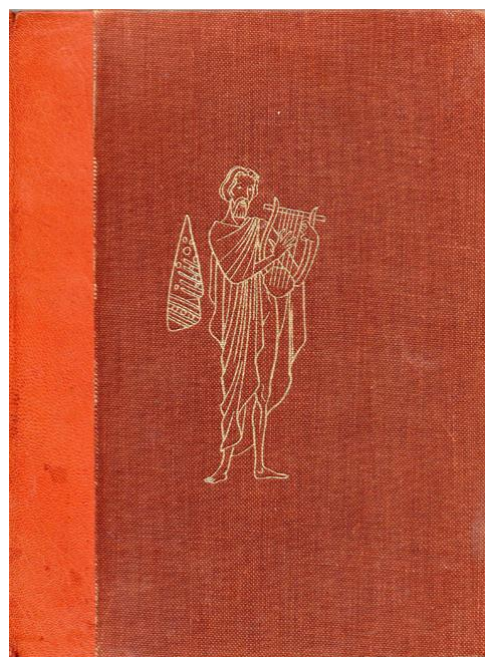
55. **SEVERIN, Mark & Fernand. Poemes, Oeuvre Complète.** 18 wood engraved decorations by Mark Severin to illustrate his father's poems. One of 520 copies (this no. 136), printed on velin de Rives in Garamond Plantin type. Pp. 247. 4to., uniquely bound in 2002 in quarter brown morocco with patterned paste paper covered sides, calf spine label lettered in gilt. A very handsome, fresh and bright copy. Paris, Chez Pierre Bricage. 1951. £200

Fernand Severin (1867-1931) was a noted French speaking Belgian poet, chair of French literature at Ghent University and father to the important Belgian wood engraver, illustrator and graphic designer Mark Severin. This is the son's tribute to the father.

56. **GOLDEN COCKEREL PRESS. Apollonius of Tyre.** Translated from the Latin by Paul Turner. 6 copper engravings by Mark Severin reproduced in collotype. No. 164 of 300 copies. Sm. 4to., original quarter orange/brown morocco, brown buckram sides image of Apollonius by Severin in gilt on the upper cover, spine lettered in gilt. Slight rubbing to the corners, otherwise a very good copy. London, Golden Cockerel Press. 1956.

£150

The story is a fifth century Latin novel which was extremely widely translated and read in the Middle Ages. It is an exciting tale with all the classic ingredients of pirates, dreams, storms, lovers parted, the protection and losing of chastity &c. *Cock-a-Hoop, the Golden Cockerel Press Bibliography, no. 203.*



57. **SEVERIN, Mark. SERRAILLIER, Ian. Beowulf the Warrior.** 19 illustrations by Mark Severin. First American edition of the OUP 1954 translation. 8vo., original black cloth with design in gilt by Severin stamped on upper cover, in the original slipcase with the same design pasted onto one side. The slipcase is rather worn with some loss but the book is in very good condition. New York, Henry Z. Walck. 1961.

£100



58. **SEVERIN, Mark. Etres Fabuleux. 12 Gravures sur Bois.**

A trade calendar with an illustration for each month from wood engravings by Mark Severin, with an introduction about the artist. 12.6 x 16.3 cms, spiral bound at top as issued with printed card covers and two connected boards at the back so the calendar can stand up. Boards darkened, otherwise good. Belgium, S.A. Des Usines Destree, Department Pharmaceutique. 1962.

£40

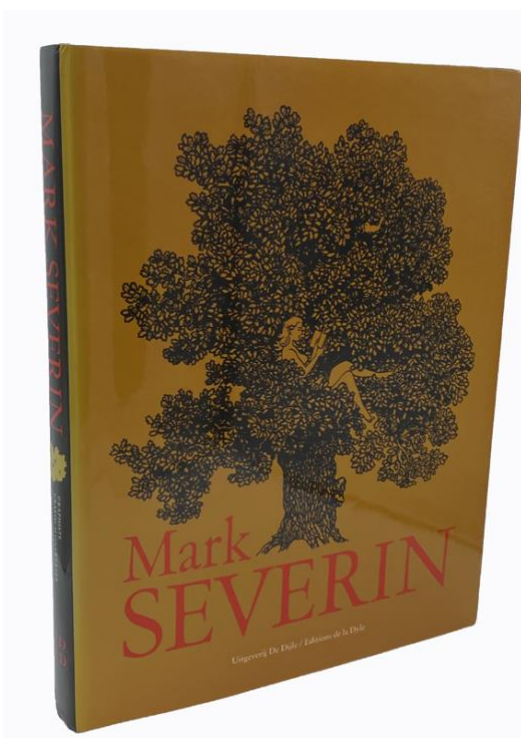
There are descriptions of each fantasy creature: phoenix, dragon, licorne, griffon, kappa, yale, mermaid, satyr, centaur, sphinx, werewolf and yeti.

With original engraved bookplate and 20 wood engravings

59. **SEVERIN, Mark. Catalogue for - Retrospectieve Tentoonstelling Mark F. Severin ingereicht door de Vriendenkring der Oud-Atheneumstudenten.**
[Retrospective Exhibition of Mark F. Severin presented by the friends of the Old Atheneum Students.]

Introduction by Gerard Gaudaen. 21 loose engravings by Severin including 1 copper engraved bookplate and 20 wood engravings, 10 being of creatures of fables and 10 of fish. Together with an 8pp text for the catalogue printed on brown paper with a vignette by Severin. Sq. 4to., in the original Severin designed wrappers tipped into red and black cloth portfolio. A very good set. Brussels, 17-26 March, 1973.

£500



60. **SEVERIN, Mark. Mark Severin. Graphiste/Grafisch Ontwerper/Graphic Designer.**

Profusely illustrated throughout. Pp. 215. Folio. original brown cloth, dust jacket. A very good copy. Sint-Martens-Laten, Uitgeverij De Dijk. 1993.

£100

With an introduction by the artist's sons and 9 essays in different languages on Severin's life and his work as book illustrator, ex-libris designer and engraver, wood engraver, copper engraver and poster designer. A very fine production.



One of 75 copies

61. SEVERIN, Mark F. L'Escapade de la Statue.

Edited by Murray Rosen. No.33 of 75 copies, the first 25 were specials with an extra set of engravings. 8vo., 4 engravings by Mark Severin, printed here for the first time. 8vo., original maroon buckram backed boards, original glazine wrapper. A fine copy. London, Honeysuckle Press. 2002.

£380

The editor found the engravings for this book in 2002 20 years after Mark Severin had made them and had written an accompanying text. They had never been published and so he edited the text and had enough of the engravings printed to add to the ones printed in 1982 by Andre Gastmans in Mortsel.



FRANK MARTIN (1921-2005)

Frank Martin was a student at Oxford then, after a war in the Royal Artillery, decided to go to St. Martin's School of Art instead of finishing his history degree. There he studied wood engraving with Gertrude Hermes, illustration with the artist and engraver Clifford Webb and life drawing. Hermes, one of the greatest of British wood engravers, was one of his two great mentors, he spent some time as her studio assistant.

Through the Society of Wood Engravers of which he became a member, Martin later became close to John Buckland Wright who had been teaching at Camberwell School of Art since 1948. Buckland Wright was truly cosmopolitan having spent the 1930s, sometimes seen as the 'golden years' of British wood engraving, on the continent, especially in Hayter's Atelier 17 where he fraternised with Picasso, Miro amongst other important artists.

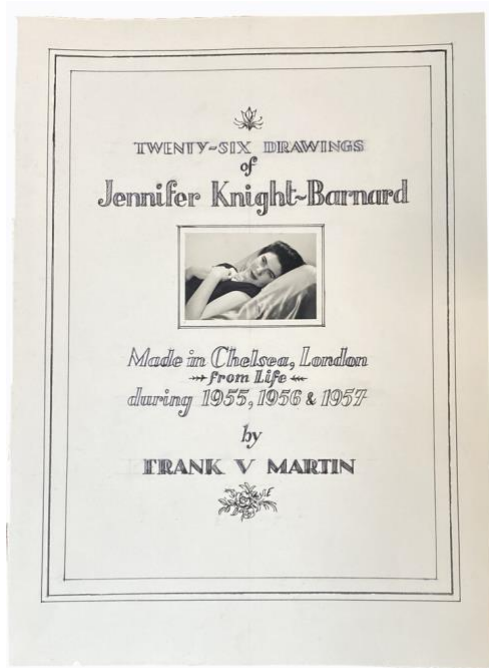
Buckland Wright taught Martin etching in 1953 so that Martin could take his place as the etching teacher at Camberwell. It was from JBW that Martin learned etching, making drypoints, copper engraving amongst other techniques. He wrote of his mentor that "In spite of his great technical ability, there was an unpretentiousness...you got the complete confidence of an absolute master...He made it look easy, he handled all the processes so naturally...When you learn from a good sympathetic teacher, it sets a pattern for the rest of your working life".

In fact Martin was to remain at Camberwell for the rest of his working life, teaching engraving and etching. In 1954 Buckland Wright died unexpectedly and was a great loss to Martin who was always grateful that he had freed Frank Martin from boundaries in art, especially between relief and intaglio printmakers and the English and continental art movements.

Martin was a masterful graphic artist, book illustrator, painter, engraver and life drawer. Through Buckland Wright he was introduced to Charles Ede, the head of the Folio Society, who had used JBW for his Homer, and a happy collaboration ensued with Martin producing the artwork for many Folio books including editions of *The Bridge of San Luis Rey*, the four volume *Book of a Thousand Nights and One Night*, *Stendhal's Scarlet and Black* and *The Life of Mr Jonathan Wild*.

In the mid 1960s Martin changed direction from his work as a wood engraver and book illustrator and moved towards etching and large woodcuts gaining a contract with London Graphic Arts run by the American Eugene Schuster. Perhaps under the influence of the American market, Martin began to explore the images and stars of the early cinema which he examined in varying print media and in pencil, print and crayon. His over 100 intaglio prints of stars in Hollywood or the European Riverias were extremely successful.

He was also a prolific life drawer, working regularly in his studio from the 1950s onwards in the 'Italian Village', an artist's studio colony set up before the war in Fulham just by Stamford Bridge. He mainly used students from Camberwell where he taught – as his mentor John Buckland Wright had done before him. We have some superb examples of his drawings as well as his other work.



24 original drawings of one life model - brought together as a prospective publication by the artist

62. MARTIN, Frank (1921-2005) Nude drawings of Jennifer Knight-Barnard. Made in Chelsea, London from Life during 1955, 1956 & 1957. 17 pencil and charcoal drawings, one with wash and 4 with watercolour on 13 different sheets, all signed and with a handmade title page by Frank Martin including a photograph of the model Jennifer Knight-Barnard and housed in a standard art portfolio. All drawings are around 30 x 40 cms. Together with 7 larger pencil and charcoal drawings all signed by the artist of the same model at the same time, all filling paper from 57 x 38 to 63 x 45 cms. One drawing with a few tears at the edges but not affecting the image. 1955-1957.

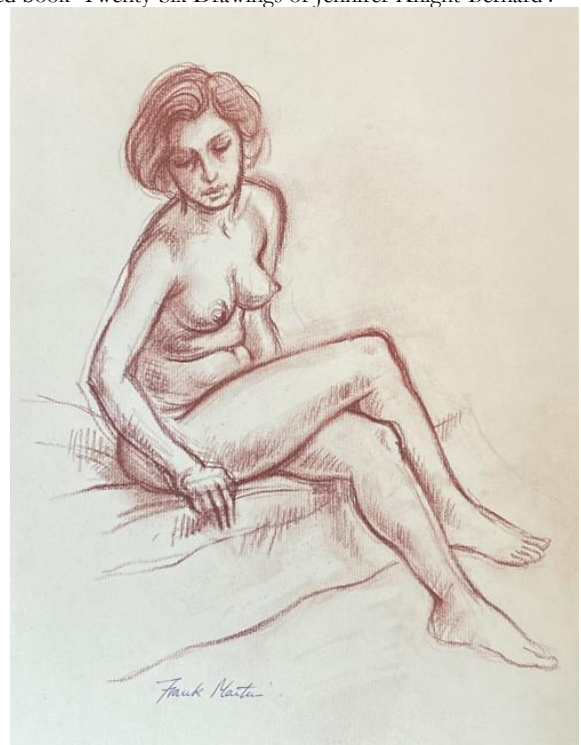
£5000

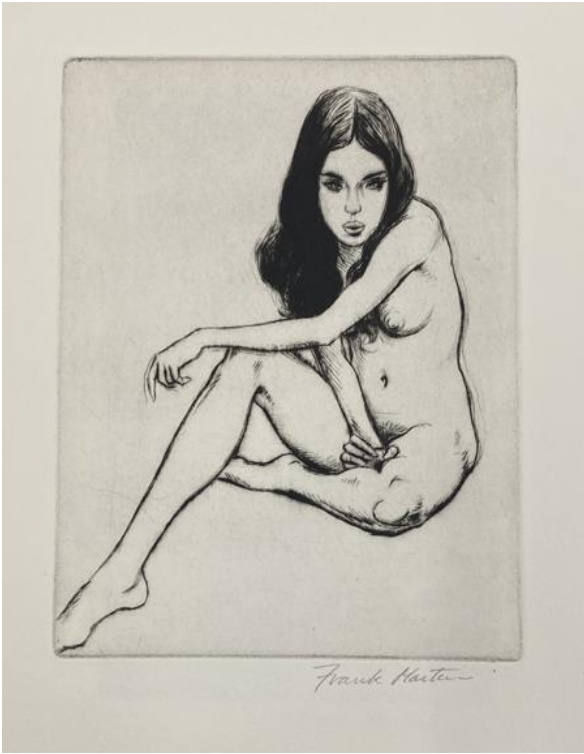
These accomplished original life drawings of one model by Frank Martin were all done by him at his studio in the 'Italian Village', an artist's studio colony set up before the war in Fulham just by Stamford Bridge. They were all of one of his favourite models in the 1950s Jennifer Knight-Barnard.

He had made a maquette of a title page in pen and ink with an original photograph of the model on the front for a projected book 'Twenty-Six Drawings of Jennifer Knight-Barnard'.

The project remained unfinished and the artist gave

the drawings to a friend and patron towards the end of his life.

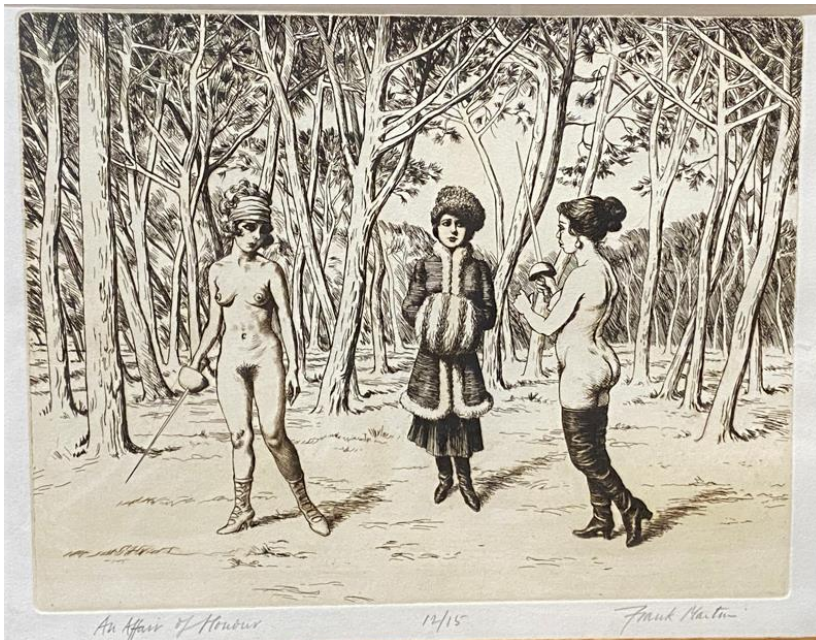
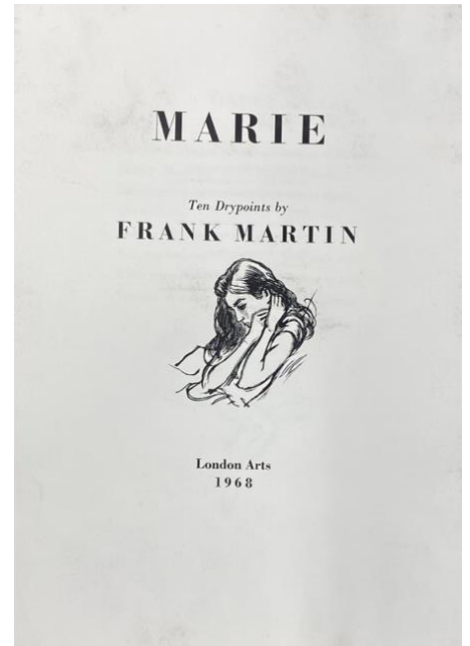




63. MARTIN, Frank (1921-2005) Marie: Ten Drypoints by Frank Martin.

One of three artist proof sets of a total edition of 38, each portfolio signed. 10 signed drypoints of a nude by Frank Martin all on Crisbrook handmade paper, two wood engravings in text. Folio, loose with a 4pp. folio title page and colophon with an epigram 'Marie' dated 1727, housed in the original cloth backed paper covered boards portfolio with printed paper label on upper cover. A very good set., London Arts. 1968. £1800

A remarkable set of very accomplished and beautiful drypoints of a single nude model by Frank Martin, one time Professor of Engraving and Etching at Camberwell Art School. He is very well known for his engravings, book illustrations and for his prolific life drawings all done in Chelsea between the 1950s to 1970s.



64. MARTIN, Frank (1921-2005) An Affair of Honour.

Original etching on copper. One of an edition of 15, signed, numbered and titled by the artist in pencil. 34.5 x 26.5 cms, paper size 40 x 33 cms. Framed in a decorated wooden frame. 1977.

£600



65. GWASG GREGYNOG. ROWLAND, David. MARTIN, Frank. The Pleasant History of Lazarillo de Tormes, drawn out of Spanish by David Rowland of Anglesey.

Edited by Gareth Alban Davies. 15 woodcuts and wood engravings by Frank Martin, some printed in two or more colours. Printed in brown, black and green. One of 200 ordinary copies bound of a total edition of 300 copies. 8vo, original tan cloth backed pictorial boards by Frank Martin, spine lettered in gilt. Fine. Newtown, Gwasg Gregynog. 1991.

£140

Some of Martin's best-known work illustrating an English translation of an extraordinary Spanish work first published

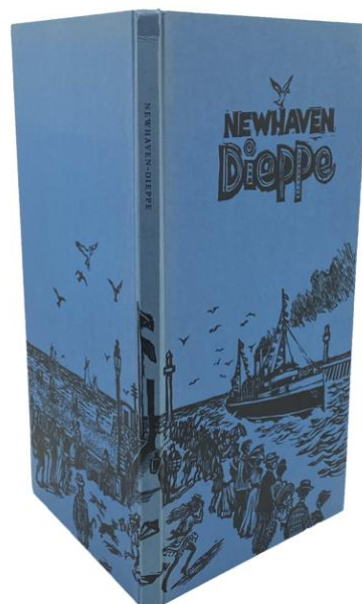
anonymously in 1554. It is about Lazarillo, a poor boy from Salamanca who learns cunning and wiles from various masters so he can live. In reading about his journey through life, the failing of his 'betters' are exposed, as we see later in novels like Moll Flanders, Tom Jones and Huckleberry Finn.

66. PREVIOUS PARROT PRESS. MARTIN, Frank. Newhaven Dieppe. Recollections and some history of the Town of Dieppe.

30 wood engravings by Frank Martin, of which 8 are initial letters and a lino cut cover. No. 163 of 320 copies, signed by Martin. Designed by Dennis Hall and set in Ehrhardt by David Vickers, the blocks printed by David Esslemont on Zerkall mould-made paper at Gwasg Gregynog. Pp. 74 [4]. Thin 4to., bound by The Fine Bindery in original Canson paper boards with linocut by the artist on upper cover, fore and lower edges uncut. Splitting to head of spine and the spine slightly faded, otherwise good copy. Hanborough, Previous Parrot Press. 1996.

£300

With the original prospectus inserted loose.





Showgirls Dining Room

xxx/xxxx

Frank Martin

67. **MARTIN, Frank. BISHOP, Hal. PREVIOUS PARROT PRESS. The Wood Engravings of Frank Martin. A Selection of the wood-engravings, small woodcuts, linocuts & vinyl engravings and a Catalogue of all the Relief Prints. With a foreword by Victor Arwas and an afterword by The Artist.**

One of 36 special copies with an incomplete set of 4 (of 8) additional engravings printed from the block by David Esslemont, signed, numbered, and titled by the artist. 314 illustrations by Frank Martin. Printed in Joanna type on Mohawk paper. Folio, original black morocco backed boards, housed with the portfolio of prints in the original patterned paper covered slipcase. With occasional very light spotting, otherwise very good. Prospectus inserted loose. Church Hanborough, Previous Parrot Press. 1998.

£300

The book was produced to celebrate 50 years of Martin's career as a wood engraver, and 'jobbing artist'. He learned wood engraving with Gertrude Hermes at St. Martin's and is well known for the eleven books he illustrated for the Folio Society with wood engravings. He was also a remarkable graphic artist using large woodcuts and etchings, being particularly fascinated by silent screen and 1920s show business, as can be seen in Arwas and Kobal's book on this work 'Hollywood-Continental'. He was also a superb engraver of Ex-Libris and individual prints.

68. **MARTIN, Frank. The Engraver's Cut: Frank Martin. Twenty-eight wood engravings and woodcuts chosen by the artist, with an autobiographical note.**

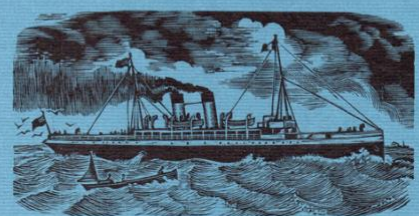
One of 135 copies, signed by the artist. 28 wood engravings printed from the original blocks. Designed and printed at the Rampant Lions Press on Zerkall mould-made paper. Tall 8vo., original blue cloth backed printed paper covered boards with an engraving by Martin on the upper board, housed in the original paper covered slipcase. A very good copy. London, The Primrose Academy. 1999.

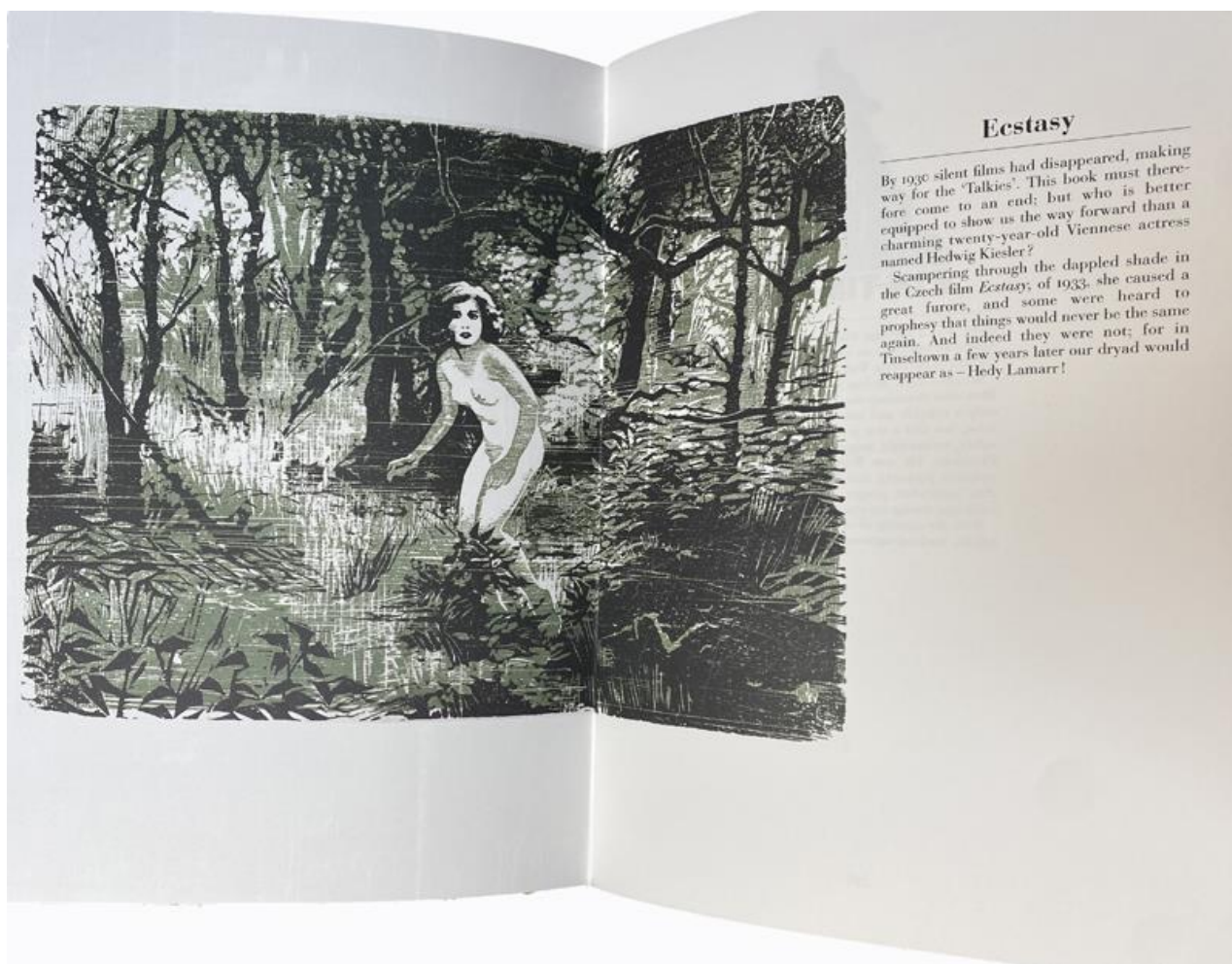
£120

Includes engravings from some of his best illustrations for books such as *The Life of Jonathan Wild*, *the Briedge of San Luis*, *Scarlet and Black*, *Marie*, *Gwasg Gregynog's Lazarillo de Tormes* and *Newhaven-Dieppe* as well as some individual prints.

In the introduction Martin talks about how Gertrude Hermes taught him wood engraving and colour printing from lino and wood blocks and how he worked as an assistant in her studio when she made her first colour prints. He also writes about his great mentor John Buckland Wright from whom he learned etching and how to move easily between intaglio and relief printing - 'an attitude probably deriving from his experience in France, but rare in England at the time'. He also talks about his joy using side grain cherrywood and boxwood blocks for some books under an initial influence of Mailool's woodcut illustrations.

He writes very interestingly: 'the endless demarcation disputes about wood engraving and wood cutting are boring;...I have used both methods so often and so regularly that I tend to take the difference between them for granted,...whenever I have made a bad print, weak drawing has been to blame rather than the way the wood was cut or the copper etched'.





Remarkable grainy woodcuts of silent movie stars

69. MARTIN, Frank. INKY PARROT PRESS. Shadowland. Pictures from Silent Screen.

Text and illustrations by Frank Martin. Woodcuts and drypoints throughout by Frank Martin 6 double page and 4 single page portraits in colours, 14 portraits in black and white and 24 smaller woodcuts. One of 42 special copies with an additional set of prints, this being no. V. Printed on Arches Rivoli paper. Sm. folio, original black morocco backed boards with woodcut by Martin on each cover, spine lettered in gilt, with 8 additional signed, numbered and title prints in a black card folder, all housed in the original slipcase. Prospectus inserted loose. Very good. Church Hanborough, Inky Parrot Press. 2002. £300

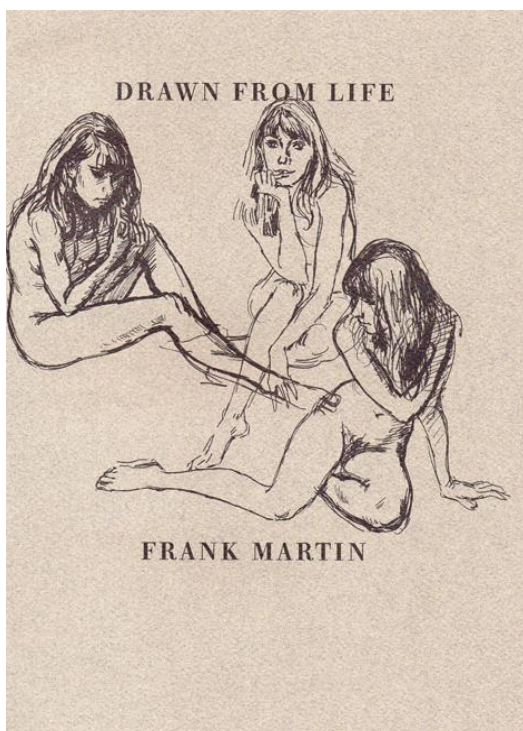
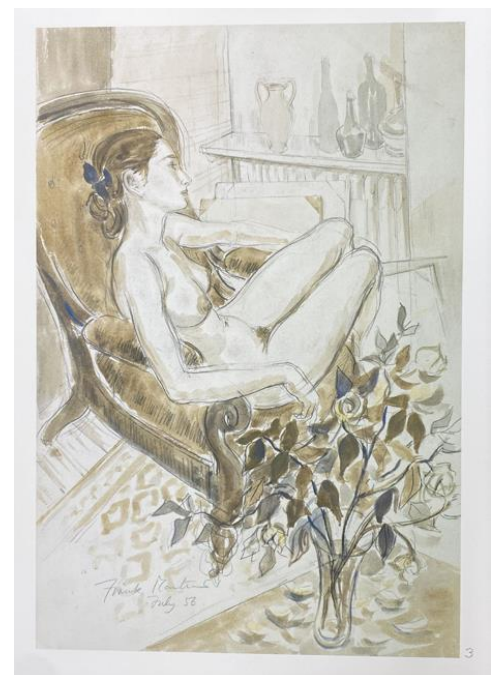
Frank Martin's tribute to great period of silent films (1902). As Martin says 'Certain images struck me as weird and wonderful and I felt impelled to take them apart and put them together in another medium...woodcuts made on old and grainy pieces of pinewood interpret, in a special way, the contrasty and enigmatic images of the silent films...woodcut has always been a medium for the imagery of popular devotion so when...I felt the need to pay tribute to the greatest of all motion picture actresses, it seemed natural enough to carve the gentle and long-suffering features of Lillian Gish on the surface of an old drawing board that I found in a corner of the studio'. He shows 25 actors and actresses including Rin Tin Tin, each with a full page portrait and a short written background.



70. **MARTIN, Frank. GROVE PARK PRESS. Drawn from Life.** No. 1 of 48 special copies housed together in a solander box with 16 large ink jet prints of drawings done by Martin between 1951 and 1972. The book is illustrated throughout with reproductions of Martin's drawings. 4to., original printed wrappers, housed in a tray in a large folio solander box with the extra set of prints covered in Martin designed patterned paper. An excellent copy. Chiswick, Grove Park Press. 2004.

£550

Frank Martin was a prolific life drawer. The book describes in detail his process. As he says 'they were not made as preliminary studies for other works such as paintings or prints; they were done for their own sake because I enjoyed drawing from life and found it a welcome relief from the cramped and solitary work of engraving wood-blocks for book illustration'. He describes how they were all done in his studio in the 'Italian Village', an artist's studio colony set up before the war in Fulham just by Stamford Bridge, mainly using Camberwell School of Art students, where he was Professor of Engraving and Etching.



71. **MARTIN, Frank. GROVE PARK PRESS. Drawn from Life.** No. 120 of 148 ordinary copies, signed by the artist. 48 copies were used in the special edition. Illustrated throughout with reproductions of Martin's drawings. Pp. 24. 4to., original printed wrappers. An excellent copy. Chiswick, Grove Park Press. 2004.

£50