

RObERt RausChenBeRg joHn BeLlanY RichArD  
HaMilTOn PeTeR BLAke BRuCe McLEAn graYsON  
PeRry JennY SaviLle Joe TILsoN BaRBARA raE  
aNDy wArHOl SCOTtie wiLsON alaSDAir gRaY  
ANtonY GormLEY douGLAS GorDON iAN hamILtOn  
FinlAY AlAn DavIE crAlgiE AitcHISon QUenTIN  
blAKe,  
eTc.

100 Art Prints,  
Multiples, Books &  
Catalogues.

William Cowan Bookseller  
Catalogue Sixty Two

**\*\*\* William Cowan, Bookseller \*\*\***

Ards Cottage,  
Connel,  
Argyll,  
Pa37 1pt,  
Scotland

Telephone: 01631 710 500

Mobile: 07977259288

[wcowanbooks@aol.com](mailto:wcowanbooks@aol.com)

(or) [william.833cowan@btinternet.com](mailto:william.833cowan@btinternet.com)

This catalogue is a first in that its focus is on art. It contains various items I have collected over the years that I found at the time, and still find, interesting, attractive, or even important; or, occasionally all of these in one; items that I believe deserve to find a place on someone's wall, or display cabinet, or bookcase. Personally? A number of prints and ceramics have found a home here; but as this is a cottage and not a castle there is only so much available free space. Hopefully you will find the contents interesting – you may even buy something!

Items with a double asterisk \*\* can be viewed on the PBFA (Provincial Booksellers Fairs Association) website. Simply type in [www.pbfa.org/](http://www.pbfa.org/) which takes you to the site, then click 'Dealers Directory' found on the banner menu at the top, then click on 'Dealer A-Z', finally, click on 'C' and scroll down to find 'William Cowan'. If an item you are interested in is not there please contact us.

Conditions of sale:

Payment is due on receipt. New customers will receive a pro-forma invoice.

Galleries and libraries may arrange for deferred billing.

Overseas customers are requested to remit in Sterling, if possible. Where payment in an overseas currency is unavoidable £20.00 will be added to the invoice to cover conversion charges. We also accept payment through PayPal.

Any item may be returned should it not conform to the conditions described under each entry and a refund will be issued. Please phone first to arrange this.

Please make cheques payable to 'William Cowan'.

*Midge season 2018*

1. **(AITCHISON, Craigie.)** Paintings 1982-87. London: Albemarle Gallery Nd (1987). Illustrated in colour. With an essay by Patrick Kinmonth. One of 100 copies numbered and signed by the artist, from a total edition of 1000 copies. Original printed wrappers. Fine copy. £80.00

2. \*\* **BATTYE, Christopher** (illustrator) **HUGHES, Ted.** *Football.* Alton: Clarion Publishing 1995. One of 100 numbered hand-coloured illustrated prints of the poem signed by the artist and the poet. Fine, as issued. £120.00

**Note: This extra edition of the print was produced at the same time as the book but was not made widely available. An attractive and fairly unusual Hughes item.**

3. \*\* **BELLANY, John.** Original screenprint titled 'Janus' from the *Call of the Sea* portfolio. Printed in an edition of 60 copies signed and numbered by the artist on B.F.K Rives Blanc paper at Gresham Studio, Cambridge, 1995. Sheet size 77cm x 58.5cm. (Image to the edge of the sheet.) Unframed. Fine condition. £275.00

**Note: The complete portfolio consisted of twelve black and white screenprints, with three printers' proofs, two Archive proofs and one Hors Commerce. At the time the first 30 portfolios were on sale complete and the other 30 as individual prints.**

4. \*\* **BELLANY, John.** Original screenprint titled "Bethel" from the *Call of the Sea* portfolio. Printed in an edition of 60 copies signed and numbered by the artist on B.F.K Rives Blanc paper at Gresham Studio, Cambridge, 1995. Sheet size 77cm x 58.5cm. (Image to the edge of the sheet.) Unframed. Fine condition. £275.00

**Note: The complete portfolio consisted of twelve black and white screenprints, with three printers' proofs, two Archive proofs and one Hors Commerce. At the time the first 30 portfolios were on sale complete and the other 30 as individual prints.**

5. **(BELLANY, John.)** *John Bellany: Paintings, Watercolours and Drawings 1964-1986.* Edinburgh: National Galleries of Scotland 1986. Introduction by Keith Hartley; essays by Douglas Hall, Alexander Moffat and Alan Bold. Illustrated in colour and b&w. Laid-in is a photograph of one of the large Addenbrook Hospital paintings sitting propped up against a piece of furniture, in front of another painting which is partly hidden behind, in a room in, what I take to be, the Bellany's home. The photograph is attached to an invitation card from the Paragon Press to a special preview of the Bellany portfolio *The Old Man and the Sea* held at the Nigel Greenwood Gallery, London in 1987. Inscribed on the rear by John Bellany: "For Richard (Demarco?)/ & family -/ Merry Christmas/ and a Happy, Healthy/ New Year/ best wishes/ John, Helen & family." Both card and book in Fine condition. £80.00

6. \*\* **BLACKADDER, Elizabeth.** Original soft-ground etching and spit-bitten aquatint, an untitled Still life with yellow flowers in foreground and grid with flowers and other objects rear. Printed in an edition of 50 copies numbered and signed by the artist on 300 gsm Velin Arches 88 paper at the Glasgow Print Studio. Commissioned by Aberystwyth Arts Centre in 1989. Image size: 20cm x 25cm; sheet size 57.5cm x 76.7cm cm. Unframed. Fine condition. £400.00

7. \*\* **BLACKADDER, Elizabeth.** Ceramic Art Plate design with a composition reflecting her fascination with Japan and, as with her other still life work, exploring objects in various combinations from a non-traditional perspective. Commissioned by the Royal Academy, London. Np (Stoke-on-Trent): Mason's Ironstone, Nd (1990s). One of an edition of 1500 copies. The design transfer-printed directly on to the plate, with a fan-shape of gold leaf fired onto the surface of the glaze. Size: 27cm diameter. Plate in Fine condition. £50.00

8. \*\* **(BLACKADDER, Elizabeth.) PACKER, William.** *Monograph.* London: Mercury Gallery 1985. Essay by William Packer. Illustrated throughout in colour and b&w. One of a limited edition of 60 copies numbered and signed by the artist, each copy with an original soft ground etching numbered and signed by Elizabeth Blackadder loosely inserted. Copies numbered 1-30 with an etching 'Flower'; copies numbered 31-60 with an etching 'Landscape in Japan'. This book is copy no 55 with the etching numbered 25/30 'Landscape in Japan' loosely inserted. The etching which is of Matsushima Bay is printed in black on 300 gsm Somerset Satin White Waterleaf paper at the Glasgow Print Studio; with the Eagle chop mark of Glasgow Print Studio present bottom right. Image size: 13cm x 18cm; Sheet size: 17cm x 22cm. Book bound in Ogura Japanese paper. Both catalogue and etching in Fine condition. £300.00

9. \*\* **(BLACKADDER, Elizabeth.) MACMILLAN, Duncan.** *Elizabeth Blackadder.* London: Scolar Press 1999. Comprehensive work covering her life and work with over seventy colour illustrations, chronology, bibliography, exhibitions, etc. One of a limited edition of 100 copies numbered and signed by Elizabeth Blackadder, with an original etching and spit-bitten aquatint *The Lily* numbered and signed by the artist tipped in. The etching printed in orange, yellow, red, and green on 300 gsm Velin Arches Blanc paper at Glasgow Print Studio; with the Eagle chop mark of Glasgow Print Studio present bottom right. Image size: 17cm x 12.5cm; sheet size: 25cm x 20cm. Fine copy in dj and Slipcase, with etching in equally Fine condition. £500.00

10. **BLACKADDER, Elizabeth** (illustrator) **BRUCE, George**. *Through the Letterbox: A book of Haikus*. Edinburgh: Renaissance Press 2003. Edited by Lucina Prestige. Illustrated throughout in b&w. Signed on half-title by Elizabeth Blackadder and Lucina Prestige. Paperback original. Fine condition with French flaps, as issued. £40.00

11. \*\* **BLAKE, Peter**. Ceramic plate design titled '*Demonstrations*' commissioned by the National Art Fund. One of a limited edition of 500 numbered bone china plates lithographed and edge lined in gilt under clear over glaze by Josiah Wedgwood and Sons, Stoke-on-Trent, 1991. Contained in its original presentation box, complete with the descriptive booklet contained in envelope, as called for. Size: 30.5cm diameter. Plate, descriptive catalogue and envelope in Fine condition; the original Wedgwood box, while complete, has splits on three corners of the top, which have been closed by tape. £150.00

**Note: Blake is one of the early exponents of pop art and designed the cover of the Beatles Sgt Peppers Lonely Hearts Club Band LP in 1967.**

12. **BLAKE, Quentin** (illustrator) **DAHL, Roald**. *Roald Dahl's Guide to Railway Safety*. Np (London): The British Railway board 1991. Illustrated throughout in colour, with some full and some double page examples of Blake's work. Signed by Quentin Blake. Original illustrated coated paper wrappers. Fine copy. £80.00

**Note: The British Railways Board had asked Roald Dahl to write the text of the booklet, and Quentin Blake to illustrate it, to help young people enjoy using the railways safely. The booklet is structured as a conversation with children. In the introduction, Dahl laments that adults are always telling children what to do and what not to do, and says he would not have agreed to write the booklet, which tells children what to do, if not for the importance of what he is about to discuss. He then goes on to list the "dreaded DOs and DON'Ts" of railway safety, such as not to skateboard on a station platform, stand on platform edges, walk along rail tracks, or open train doors while the train is moving. Many of the rules of safety given in the booklet are accompanied by humorous or sobering Blake illustrations.**

13. \*\* **BLAKE, Quentin**. Original untitled, hand-coloured, print created to accompany Carol Ann Duffy's collection 'Meeting Midnight', published by Prospero Poets/ Clarion Publishing in 1995. The print which was numbered, hand coloured and signed by Blake was issued with only the first 59 copies of the total edition of 499 copies. Printed litho at the Didcot Press on Bockingford paper. This copy of the print is an extra which is unnumbered and untrimmed. Sheet size: 285mm x 205mm. Fine copy.

**Note: The image repeats that on the front board of the collection and a reading of the first verse of the title poem 'Meeting Midnight' shown represents 'Midnight'.**

*I met Midnight*

*Her eyes were sparkling pavements after frost.*

*She wore a full length, dark-blue raincoat with a hood.*

*She winked. She smoked a small cheroot.*

14. **BLAKE, Quentin.** *Mrs Armitage and The Big Wave.* London: A Tom Maschler Book for Jonathan Cape 1997. Illustrated throughout in colour by the author, with some full and some double page examples of the author's work. Signed and dated in the year of publication by the author. Original illustrated boards. Fine copy. £50.00

15. **BLAKE, Quentin.** *Laureate's Progress.* London: Jonathan Cape 2002. Illustrated throughout in colour and b&w, mostly in colour, with many full and some double page examples of the author's work. Signed by the author. Fine in dj. £80.00

16. **BRETT, Simon.** An original engraving of Thomas Hardy commissioned by David Burnett for his book *Nine Poets* published by Gwasg Gregnog in 1993. The nine individual engravings were also printed separately in numbered and signed editions of 50 copies only, as offered here. Printed on art paper with the embossed stamp of The Gregynog Press in the bottom right hand corner. Image size 43mm x 43mm; paper size 18cm x 11cm. Fine copy. £100.00

17. \*\* **BYRNE, John.** Original coloured screenprint titled 'Downtown'. Printed in an edition of 10 titled, numbered and signed copies on Somerset fine art paper at the Glasgow Print Studio, Glasgow; undated (2012 or earlier). This copy titled, designated 'PP' (printer's proof) and signed by the artist. Image size: 38cm x 26.5cm; sheet size 71.5cm x 51.5cm. Unframed. Fine condition. £350.00

18. **BYRNE, John.** *Donald and Benoit.* New York: Universe Publishing 2011. Illustrated throughout in colour by the author, some illustrations double page. Boldly inscribed in two colours to a previous owner by the author. A story for children only published in the USA. Fine in dj. £120.00

19. **(BYRNE, John.) HEWISON, Robert.** *John Byrne: Art and Life.* Aldershot: Lund Humphries 2011. Signed by the author, Robert Hewison, and further inscribed by John Byrne to a previous owner. Profusely illustrated in colour and b&w. Fine in dj. £80.00

20. **COLLINS, Brigid.** 'Poem'. Foldout book/map incorporating photographs by Brigid Collins of Malcolm Fraser's Scottish Poetry Library building in Canongate, Edinburgh. One of only 10 copies produced, each of which is numbered and signed by the artist. Fine in printed rice paper wrapper and printed envelope, as issued. £100.00

21. **(COLVIN, Calum.)** *Natural Magic*. Edinburgh: Royal Scottish Academy 2009. With texts by Tom Normand and Nicholas Wade. Illustrated in colour and b&w. Exhibition catalogue containing a book stereoscope so that the depth in the stereopairs reprinted within can be appreciated and the struggle between pictorial and disparity cues can be experienced. Original thick paper covers, with author and title debossed in front cover. Fine with double steel studded spine, as issued. £50.00

**Note:** “The works in the *Natural Magic* exhibition represent exploration of new dimensions. By adopting two viewpoints, neither of which will yield perfect alignment between the contours painted on the solid objects, retinal disparity is introduced. The clues to the objects are given visually rather than conceptually. Even so, disparity takes time to develop and our familiarity with pictorial images tends to determine the initial visual victory. Depth derived from disparity vies with pictorial depth, so that the works are not narrowly stereoscopic but they display a dynamic duel between the pictorial and binocular cues to depth. A dual duel is implied with rivalry not only between the slight contour misalignments but also between selected elements within each stereoscopic image. The subject matter of Colvin's works in the exhibition is distinctly perceptual and historical. The title is taken from David Brewster's (1832) book on *Natural Magic*, and there are stereo-portraits of Brewster (figure 2), Charles Wheatstone (figure 3) and also of the notorious Chimenti drawings (figure 4). The three paired pictures are painted over the same objects – ladders, projectors, and screens – all of which link to optics. The large stereopairs are viewed through a variety of stereoscopic devices, like mirrors, lenses, and also anaglyphs.” From *Perception*, 2009, volume 38.

22. \*\* **COLVIN, Calum.** One of a limited edition of fifty fine bone china Ceramic coupe plates, featuring a Portrait of Charles Edward Stuart (after William Mosman); each plate signed and numbered on the base by the artist. Edinburgh: Trustees of the National Galleries of Scotland 2015. Size: 25.5cm diameter. The printing is hand decorated using a digital transfer and manufactured in Stoke-on-Trent, England for the exhibition ‘Jacobites by Name – Calum Colvin’ held at the Scottish National Portrait Gallery, Edinburgh. Fine condition, as issued. £75.00

**Note:** Calum Colvin is a practitioner of painting, sculpture and photography, for the image on this plate he “again brings these disciplines together, utilizing the unique fixed-point perspective of the camera, in his unique style of 'constructed photography': assembled tableaux of objects, which are then painted and photographed. These elaborately constructed scenarios present a complex narrative tableau, rich in association and spatial ambiguities, which are usually exhibited as large-scale photographic prints.”

Colvin's work is held in numerous national and international collections, including the Metropolitan Museum of Modern Art, New York; the Museum of Fine art, Houston; Art Institute of Chicago; the Victoria and Albert Museum, London, the Scottish National Portrait Gallery, Edinburgh, The Gallery of Modern Art, Glasgow and Royal Photographic Society.

23. **(COLVIN, Calum.)** *Jacobites by Name – Calum Colvin*. Edinburgh: Trustees of the National Galleries of Scotland 2015. With written contributions by Calum Colvin, Julie Lawson (Exhibition Curator), Kathleen Jamie, Rab Wilson and others. One of a limited edition of 100 numbered copies. This copy also signed by Calum Colvin. Illustrated in colour and b&w, some full page and also with a number of illustrated fold-out pages. Original black quarter covered card boards, with tartan illustrated card boards pasted on. Fine copy. £50.00

24. **(COWIE, James.) OLIVER, Cordelia.** *James Cowie*. Edinburgh: Edinburgh University Press 1980. Number 7 in the Modern Scottish Painters series. Profusely illustrated in colour and b&w. Original illustrated boards. Fine copy. £20.00

25. \*\* **(CROZIER, William.) CROUAN, Katharine.** *William Crozier*. London: Lund Humphries 2007. With essays by S.B. Kennedy and Philip Vann. The First major monograph of the artist's work. One of a limited edition of 125 numbered copies that comes with an original numbered, signed and mounted six colour carborundum print. As issued from the publishers the book is not signed by Crozier. Print image size: 21cm x 15.5 cm; paper size: 38.5cm x 28 cm. Fine copy in dj and slipcase. £750.00

26. **(CURRIE, Ken.) NORMAND, Tom.** *Ken Currie: Details of a Journey*. Aldershot: Lund Humphries 2002. One of 100 copies, with an original etching titled 'Do You Know This Man?' numbered, titled, signed and dated by the artist; with the Eagle chop mark of Glasgow Print Studio present bottom right, laid in. Print image size: 14cm x 13cm; paper size: 24cm x 21cm. Profusely illustrated in colour and b&w, with chronology, bibliography, exhibitions, etc. Fine copy in dj and slipcase, with etching in equally fine condition. £375.00

27. **(CURRIE, Ken.) NORMAND, Tom.** *Ken Currie: Details of a Journey*. Aldershot: Lund Humphries 2002. Signed by Ken Currie. Profusely illustrated in colour and b&w, with chronology, bibliography, exhibitions, etc. Fine copy in dj. £80.00

28. **(CURRIE, Ken.)** *Ken Currie: Painting and Sculpture 1995-96*. London: Panart 1996. Illustrated throughout in colour. Signed by Ken Currie. Original Pictorial wrappers. Fine copy. £25.00



29. \*\* **DAVIE, Alan.** Original untitled nine colour screenprint which is often titled 'Cueva Negra' due to that name being included in the print. Printed in an edition of 30 copies numbered and signed by the artist on Somerset textured 300g paper at Gresham Studio, Horseheath, Cambridge, 2001. Image size: 57cm x 69cm; paper size: 75cm x 86cm. Unframed. Fine condition. £425.00

30. \*\* **DAVIE, Alan.** Original three colour screenprint titled 'Rune Reader 1'. Printed in an edition of 30 copies numbered, signed and titled by the artist on Velin Arches 300gm paper at Gresham Studio, Horseheath, Cambridge, 2001. Image size: 57cm x 69cm; paper size: 76cm x 89cm. Unframed. Fine condition. £550.00

31. **(DAVIE, Alan.)** *Alan Davie.* London: Lund Humphries 1992. Signed and dated in 2003 by Alan Davie. Introduction by Alan Davie. Essays by Douglas Hall and Michael Tucker. Illustrated in colour and b&w. Fine in glassine dj. £125.00

32. **(DAVIE, Alan.)** *The Quest for the Miraculous.* Brighton: University of Brighton Gallery in association with Lund Humphries, London 1993. Signed and dated in 2003 by Alan Davie. Essays by Michael Tucker, Lynne Green and Iain Roy. With extracts from the travel journal of Alan Davie 1948-1949. Illustrated in colour and b&w. Original pictorial card wrappers. Bottom fore-edge of first few pages bumped otherwise a Near Fine copy. £60.00

33. **(DAVIE, Alan.)** *Drawings.* Edinburgh: Scottish National Gallery of Modern Art/ University of Brighton/The Paragon Press 1997. Signed by Alan Davie. Edited and with essays by Patrick Elliott and Michael Tucker. Exhibition catalogue with many full page colour illustrations. Original illustrated boards. Fine copy. £80.00

34. **(DAVIE, Alan.)** *Jingling Space.* St Ives: Tate St Ives 2004. Signed by Alan Davie. Introduction by Susan Daniel-McElroy. Essay by Dr Andrew Patrizio. Exhibition catalogue with many full page colour and b&w illustrations. Original illustrated boards. Fine copy. £80.00

35. \*\* **FINLAY, Alec.** [Artist multiple] Handkerchief with woven label *Byname* of artist stitched on, this with *byname* 'Iron Humility Finally'. Folded, with label showing. Unique item. Fine, as issued. £40.00

**Exhibited in the lower gallery at The Royal Scottish Academy, Edinburgh, 5<sup>th</sup>-29<sup>th</sup> August 2004. In the exhibition catalogue, which will accompany this item, Alec Finlay writes "Bynames are imagined names for real people. They suggest the self that lies behind ourself concealed..." The term bynames Finlay goes on to point out "...is borrowed from the Scottish tinker-gypsies - see Hamish Henderson's essay 'Bynames Amongst the Tinkers' 1962..."**

36. \*\* **FINLAY, Ian Hamilton**. *Canal Stripe Series 3*. Edinburgh: Wild Hawthorn Press, Nd (1964). Original plain wrappers. Near Fine in printed dj. £130.00

37. **FINLAY, Ian Hamilton**. *A Boatyard*. Np: Wild Hawthorn Press 1969. Original Green card, folded concertina style. Fine copy. £40.00

38. **FINLAY, Ian Hamilton** and **Steve WHEATLEY**. [Artist multiple] *Arcadian Gliders*. London: White Lies Publications 1970. Important Finlay multiple. Box containing nine silkscreen prints of different Arcadian glider kits, one bag of elastic bands, and an instruction booklet. Box made by the cult small press publisher Brian Lane. Fine in original box with illustrated title label. £175.00

Note: "Each airplane is embellished with a military decal and the name of an appropriate common garden feature has been printed on the rear wing. When the airplanes have been constructed, they may either be displayed together as a squadron or, if you have access to a garden, they should be carefully placed in the relevant spot to act as markers or name tags and a pleasing focus of interest for when the flowers are out of season." (Ian Hamilton Finlay and Steve Wheatley, *Arcadian Gliders*, Page1). Multiple. (ref. GM 7.21).

The University of Southampton Library catalogue "Guide to the Artists' Books Collection" states, "Contemporary artists' books may be considered to have developed out of the conceptual art movement of the 1960s. The (university's) Artists' Books Collection contains a number of early gems from these years, including Ed Ruscha's *Crackers*, Ian Hamilton Finlay and Steve Wheatley's *Arcadian Gliders*, and Susan Hiller's *Rough Sea*."

39. \*\* **FINLAY, Ian Hamilton** (Collaboration with **Ron Costley**). Original screenprint on ceramic tile titled *Midway through a Dark Wood*. Wild Hawthorn Press, Np. Nd (1975). Produced in an edition of 100, according to the Wild Hawthorn Press website. Size: 153mm x 153mm. Fine condition, with part of Wild Hawthorn Press sticker missing from rear, as issued. £250.00

Note: Stephen Bann, the English poet, academic and friend of Finlay has written of this tile: "Finlay's long-standing pre-occupation with the fishing-boat has within the last few years largely given place to a concern with the modern warship, and the panorama of recent sea warfare. Here he cites the Battle of Midway, which took place in June 1942 between the fleets of America and Japan and marked the turning of the Pacific War in America's favour. The motto picks up the famous opening lines of Dante's *Divine Comedy*: 'In the middle of the journey of our life ('Midway'), I came to myself in a dark wood'. The 'dark wood' of Dante's allegory is recreated in the bursts of anti-aircraft fire which cover the sky in surviving photographs of the battle.

40. \*\* **FINLAY, Ian Hamilton** (Collaboration with **Ron Costley**). Original screenprint on ceramic tile titled *Elegy for Whimbrel and Petrel*. Wild Hawthorn Press, Np. Nd (1975/6). Size: 153mm x 153mm. Fine condition, as issued. £350.00

41. **FINLAY, Ian Hamilton** (contributor) *The Illustrated Stamp Album for Postage Stamps of the World: Imagined Lands; Vol. XIV Scotland*. Edinburgh: City of Edinburgh Museums and Galleries 1996. One of a limited edition of 500 copies. Consists of a stamp album, designed and with a descriptive introduction by Alec Finlay, and twelve sets of stamps (twelve stamps per sheet); two sets designed by each of: Ian Hamilton Finlay / Gary Hincks; Eileen Lawrence; Edwin Morgan/Linda Taylor; Robin Gillanders; David Bellingham; and Kate Whiteford. Album: Original illustrated card wrappers; sheets of perforated stamps in film fronted bag. Album and stamps Fine, as issued. £50.00

42. **(FINLAY, Ian Hamilton.)** *Ian Hamilton Finlay: Prints 1963-1997 Druckgrafik*. Ostfildern: Cantz 1997. Edited by Rosemarie E. Pahlke and Pia Simig. Illustrated throughout with reproductions in colour of the complete catalogue of Ian Hamilton Finlay's prints published by The Wild Hawthorn Press from 1963-1997. Also present is a complete bibliography of the works compiled by Pia Simig. Text in English and German. Fine in dj. £150.00

43. **(FINLAY, Ian Hamilton.)** *Souvenirs: 100 postcards*. Dunsyre: Wild Hawthorn Press 2000. Introduced and with a brief essay titled "By The Morning Post" by Thomas A. Clark. Illustrated throughout in colour of the complete catalogue of Ian Hamilton Finlay's postcards published by The Wild Hawthorn Press from 1968-1998. Bound in quarter cloth, with decorated boards. Fine copy, without jacket as issued. £175.00

44. **(FINLAY, Ian Hamilton.)** *Maritime Works*. Cornwall: Tate St Ives 2002. Exhibition catalogue with over seventy colour and b&w illustrations, most in colour. Original printed cloth boards. Binding by the Fine Bindery, Northants. Fine copy, as issued. £30.00

45. **(GILLIES, W.G.)** *W.G. Gillies: Retrospective Exhibition*. Edinburgh: Scottish Arts Council 1970. Illustrated mostly in b&w. Laid in is a three page typed essay by the poet Sydney Goodsir Smith titled "Drawings by W.G. Gillies R.S.A.", which was written in 1963; also a brief t/s from Ruari McLean on his personal headed note paper to Smith concerning photographs of works by Gillies. Signed by McLean with a short extra note in pen of a forthcoming visit to Mull. Also, present is a cutting from the Scotsman with another essay by Goodsir Smith on Gillies titled "Portrait of the Artist - 2". Typed essay folded once, letter slightly creased in one corner. Both in Near Fine condition. Original printed wrappers. The catalogue is in Near Fine condition apart from a small patch of discolouration on one page and three on wrappers. £85.00

46. \*\* **GORDON, Douglas.** [Artist multiple] Original design showing seven sets of hands using sign language to spell out “Drink Me” in British Sign Language, with the artist’s name below. Bremen: Beck’s Brewery. Nd [2002]. The enamelled decal silk-screen printed on the side of a limited edition [edition size believed to be 4000] of machine blown Beck’s beer glasses and distributed through stores in Britain. Fine in original slightly rubbed box. £40.00

**Note:** Since 1987, Beck's have commemorated their sponsorship of contemporary art by commissioning artists to design limited edition labels for their bottles, and early in the 21st century, a number of these designs were re-used as decoration for limited edition beer glasses. These interesting objects reflect the sophistication of branding in the late 20th / early 21st century, and also indicates the fashionable status of art within contemporary culture, representing the phenomenon of 'Cool Britannia'. Quoted from V&A site.

**GORDON, Douglas.** See also item no. 94.

47. (**GORMLEY, Antony.**) **WINTERSON, Jeanette** (text). *Land*. Exeter: The Landmark Trust 2016. Illustrated in colour. Signed by Gormley and Winterston. Original green paper-covered boards, with printed title labels inset on spine and front board. Fine copy, as issued. £80.00

48. \*\* **GRAY, Alasdair.** Original untitled silkscreen print based on the dust jacket design for his book of short stories *Unlikely Stories, Mostly*. One of a limited edition of 200 copies numbered, signed and dated 1983 by the artist. Np (Glasgow). Printed on cream art paper. Image size: 37cm x 25cm; sheet size 42cm x 32cm. Unframed. Fine condition. £250.00

49. \*\* **GRAY, Alasdair.** Original screenprint titled ‘*Inside*’. Printed in an edition of 60 copies in black, purple and red on Somerset Satin White 300gsm paper and at Glasgow Print Studio, Glasgow, 2008; this copy being a printer’s proof, with handwritten in pencil along bottom of image by artist: 'Printers Proof – Alasdair Gray /23.8.2008'. Image size: 59cm x 30cm; Paper size: 76cm x 57cm. Unframed. Fine condition. £400.00

**Note:** The screenprint depicts a bearded male figure with inset image of a naked female figure. Over the head of the male figure is a cityscape including the words 'LAW' and 'DUTY' and in front of his left leg is an image of buildings with the word 'COMMAND' and 'OBEY'. Poetic text is written at the right of the illustration. From the Archive page, GPS website

50. \*\* **GRAY, Alasdair.** Original screenprint titled ‘*Ina*’. Printed in an edition of 50 numbered, signed and dated copies in black, blue (x2), tan, grey on magnani Litho 350gsm paper at Edinburgh Printmakers Studio, Edinburgh, 2011; this copy being an artist’s proof, with handwritten in pencil below image by the artist: 'Artist’s Proof – A Gray'. Image size: 56cm x 29cm; Paper size: 69cm x 40cm. Unframed. Fine condition. £300.00

51. \*\* **GRAY, Alasdair**. Original screenprint titled 'Ann'. Printed in an edition of 50 numbered, signed and dated copies in black blue, orange, pink tan on magnani Litho 350gsm paper at Edinburgh Printmakers Studio, Edinburgh, 2011; this copy being an artist's proof, with handwritten in pencil below image by the artist: 'Artist's Proof – A Gray'. Image size: 56cm x 29cm; Paper size: 69cm x 40cm. Unframed. Fine condition. £300.00

52. \*\* **GRAY, Alasdair**. Original screenprint titled 'May'. Printed in an edition of 50 numbered, signed and dated copies in black, blue, grey, red, tan on Magnani Litho 350gsm paper at Edinburgh Printmakers Studio, Edinburgh, 2011; this copy being an artist's proof, with handwritten in pencil below image by the artist: 'Artist's Proof – A Gray'. Image size: 56cm x 29cm; Paper size: 69cm x 40cm. Unframed. Fine condition. £300.00

53. **GRAY, Alasdair** (editor and introduction) *Five Scottish Artists Retrospective Show*. Glasgow: Famedram Publishers 1986. Signed by Gray on the cover of the introductory pamphlet. With five artist fold-out catalogues illustrated in colour and b&w and an introductory pamphlet all in a clear plastic wallet. The artists are Carole Gibbons, Alan Fletcher, John Connolly, Alasdair Taylor and Gray. Each catalogue deals with one of the artists and contains illustrations, list of works and a short appreciation by either a fellow artist or a critic; Alasdair Gray has written his own appreciation. Some tanning on cover of introductory pamphlet otherwise Fine in wallet, as issued. £100.00

54. **GRAY, Alasdair** (illustrator) **PATERSON, Wilma** (editor) *Songs of Scotland*. Edinburgh: Mainstream Publishing 1996. First issue with song titles on pages 180 and 208 transposed. Inscribed on half-title page by Alasdair Gray: 'Alasdair Gray/titles corrected/on pages/180 & 208'. He has corrected the titles on these pages (The titles were transposed at the proofing stage and the press was stopped to correct the error). Profusely illustrated throughout in b&w and colour. Fine in dj. £175.00

55. **GRAY, Alasdair** (illustrator and spoken word) **TWYNHOLM, Scott** (music) *Alasdair Gray – A Life in Progress*. Stenhousemuir, Fife: De-Fence Records 2015. Hand-printed and stamped limited edition 12", 12-track black vinyl album including bonus track 'What Are We?' One of an edition of 300 copies pressed; this copy one of ten variants with screenprinted cover colours silver on blue. Fine copy, as issued. £80.00  
**Note: "De-Fence Records is a one-man operation run by Gavin Brown from his kitchen table as he prefers a DIY approach to music. He described the process when discussing Alasdair**

*Gray – A Life in Progress*: “The covers may well have ink smudges and incomplete sections – but that’s what I like about the non-commercially produced items. I ordered the record with blank labels and blank white sleeves. I’ve hand-stamped all the record labels, and silk-screen printed all the sleeves, black and silver. Each sleeve requires three separate prints, so I’ve had to print 900 times using messy inks.” (1) The variant covers were produced before he had settled on silver on black as being his preferred option. (1) *The Falkirk Herald*. 21/01/15.

56. **GRAY, Alasdair** (illustrator and spoken word) **TWYNHOLM, Scott** (music) *Alasdair Gray – A Life in Progress*. Stenhousemuir, Fife: De-Fence Records 2015. Hand-printed and stamped limited edition 12", 12-track black vinyl album including bonus track 'What Are We?' One of an edition of 300 copies pressed; this copy one of twenty eight variants with screenprinted cover colours gold on black. Fine copy, as issued. £50.00

57. **(HAMILTON, Richard.)** *Richard Hamilton*. London: Anthony D’Offay Gallery 1991. A presentation copy, inscribed on the half title 'To Edward and Agnes/with love/Richard.' Introduction by David Sylvester. Illustrated throughout in colour and b&w, mostly colour, with many full and some double page. Fine in dj. £250.00  
**Note: Edward and Agnes Lee are well known collectors of modern art. Richard Hamilton was the founder of Pop art and a visionary who outlined its aims and ideals.**

58. **HUGHES, Shirley.** *A Life Drawing*. London: Bodley Head 2002. Signed by the author. Illustrated with many examples of the author’s work. Fine in dj. £40.00

59. **(HOUSTON, John.)** *John Houston*. Edinburgh: National Galleries of Scotland 2005. Introduction by Philip Long. With a substantial thirteen page conversation between Philip Long and John Houston titled “John Houston in conversation with Philip Long”. One of only 200 copies bound in cloth and signed by John Houston (the ordinary edition was bound in wrappers). Exhibition catalogue illustrated mostly in colour, some full page. Original green cloth boards. Fine copy, as issued. £45.00

60. **INNES, Callum.** Original polymer photogravure etching, edition ‘B’. Edinburgh: Fruitmarket Gallery 2006. Printed in an edition of 60 copies, titled, numbered, signed and dated by the artist in single colour of intense red on ivory Fabriano Artistico 300gsm paper. Image size: 22 X 19.5 cm; full sheet size: 46 X 37.5cm. Fine copy, framed behind glass to artist’s specification. £350.00  
**Note: There were two separate editions of 60 prints produced for Innes’s exhibition at the Fruitmarket in 2006, this edition ‘B’ was the first edition to sell out and is considered the more desirable of the two.**

61. **INNES, Callum** (illustrator) **BURNSIDE, John** (text). *Evidence*. Edinburgh: Morning Star Publications/Eindhoven: Peninsula 1996. One of a limited edition of 250 numbered copies. Thrice folded illustrated card folio containing a loose sixteen page booklet of text, a folded card with a list of colours/titles of watercolour paintings by Callum Innes, and a separate card with a reproduction of a watercolour paintings by Callum Innes, which he has initialled in pencil. Printed in offset-lithography by Smith Settle, Otley, Yorkshire. Fine copy, as issued. £150.00

62. **(INNES, Callum.)** *Exposed Paintings*. Edinburgh: Callum Innes and the Ingleby Gallery 2001. Introduction by Marco Livingstone. One of a limited edition of 1000 copies. Exhibition catalogue illustrated throughout in colour. Fine in dj. £50.00

63. \*\* **(INNES, Callum.)** *Callum Innes*. Ostfildern: Hatje Cantz/Edinburgh: Fruitmarket Gallery 2006. Signed by Callum Innes. Edited by Elizabeth McLean and Fiona Bradley. Essays by Michael Auping, Richard Cork, Fiona Bradley and Eric de Chasse. Interview with Innes by Paul Bonaventura. Profusely illustrated in colour; some double page. Original illustrated boards. Fine copy. £80.00

64. **(INNES, Callum.)** *I Look to You*. Edinburgh: Ingleby Gallery 2009. Illustrated in colour throughout. Essays by Emelie E.S. Gordenker and Richard Ingleby. Signed and dated in the year of publication by the artist. Laid-in is an invitation to the Private View. One of a limited edition of 1000 copies. Fine in dj. £80.00

65. **JOHNSTONE, William.** *Points in Time: An Autobiography*. London: Barrie and Jenkins 1980. Foreword by Sir Michael Culms-Seymour. With twenty one illustrations of the author's works. Warmly inscribed by the author in the year of publication: 'To/ Miss ----- / -----/ With much affection, and with much appreciation for/ her help and kindness/ over many years/ William Johnstone 1980.' Near Fine in dj. £100.00

66. **KENNY, Michael** (illustrator) **PINTER, Harold.** *I Know the Place*. Warwick: The Greville Press 1979. Illustrated with four full page colour plate drawings by Michael Kenny, R.A. One of a limited edition of 500 numbered copies signed by the author. This copy also signed by the illustrator, Michael Kenny. Bound in full leather. Fine copy, as issued. £300.00

67. \*\* **KING, Jessie M.** Bookplate designed for Charles D Edwards, with image of Lady in sail boat, with lettering of the legend "*That mans unwise wille searche for ille and maye prevent it setting stille.*" and decorative border, typical Jessie M King design, signed in plate lower right. Np (Glasgow); Nd (1907). Image size 130 x 92mm, with border, black & white with grey tint, printed on Japanese vellum paper. Professionally removed from a book in Edwards' library. Very Good condition indeed, with some remains of gum on the rear. £100.00  
**Note: Colin White in a Guide to the printed works of Jessie M King, dates it as circa 1907. A Bookplate designed to be pasted in to the owner's books, denoting ownership, they were often printed on Japanese vellum (thick manufactured paper, resembling vellum).**

68. **KING, Jessie M.** (illustrator) **KIPLING, Rudyard.** (Translated into French by **Louis Fabulet** and **Robert D'Humieres.**) *L'habitation forcée.* Paris: René Kieffer 1921. Illustrated with twenty nine pochoir colour plates by Jessie M. King. One of a Limited edition of 550 copies, of which 500 were printed on velin paper, and 50 copies printed on japon paper. This copy is number 320 of the 500 on velin paper. Bound in Light brown original snakeskin leather, with mounted embossed gold cover vignettes and gilt lettering on spine, at the workshop of the publisher René Kieffer. Small publisher's label on inside of front board. Fine copy. £1250.00

**Note: The delicate drawings for this book were prepared during Jessie M. King's time in Paris. They are reproduced using the stencilling technique known as pochoir, which gives the colours a great clarity. The illustrations for this book are considered to be some of King's finest. - Taylor, Art Nouveau Book in Britain, p. 136. L'habitation Forcee was printed by Rene Kieffer who was well known in Paris in the early 20<sup>th</sup> century for his innovative book designs and techniques and as one of the most important book binders in the Art Deco style.**

69. \*\* **LEWITT, Sol** (Illustrator) **CREELEY, Robert.** *Echo.* Edinburgh: Morning Star Publications 1993. One of a limited edition of 250 numbered copies, which includes 26 lettered copies signed by the poet and artist. Single sheet of heavy stock coated paper with a full-sheet lithograph by LeWitt on one side, and another one third page lithograph by LeWitt, a poem by Creeley and publisher's publication details on reverse. Paper Size: 39 x 39 cm, folded thrice into approximately 13 x 19 cm. Printed by Lutton Press, Edinburgh. Fine copy in Near Fine printed envelopes, as issued. £50.00

70. \*\* **LEWITT, Sol.** *Openings series.* Edinburgh: Morning Star Publication 1994. Two pieces of thin card placed together and folded in french-door style. Each of the flaps bears a set of lines in four directions: horizontal, vertical or two different diagonals. When opened the flaps reveal a quartered square where each quarter bears one of the line patterns. Card size (each): 22 x 11 cm: folded Size (each): 11 x 11 cm. Fine copies in printed envelope, as issued. £75.00



71. (**LEWITT, Sol.**) *Chicago*. Edinburgh: Morning Star 2002. Artist's book. Illustrated throughout in colour. Original printed purple wrappers. Fine copy, as issued. £50.00

72. (**LONG, Richard.**) **TOIBIN, Colm** (text). *Richard Long*. County Waterford, Ireland: Lismore Castle Arts 2006. Signed by both Richard Long and Colm Toibin. One of a limited edition of 500 numbered copies. Artist's book published to celebrate an exhibition of Long's work at Lismore Castle Arts. Illustrated in colour. Original pictorial paper-covered heavy card boards. Fine copy, as issued. £100.00

73. **MACMILLAN, Duncan.** *Scottish Art 1460-1990*. Edinburgh: Mainstream 1990. One of a limited edition of 150 specially bound and numbered copies (this copy being unnumbered) Signed by the author, with an original etching specially commissioned for this edition from the artist, Will MacLean, and printed at Peacock Printmakers, Aberdeen, 1990. Book illustrated throughout in colour and b&w. Bound in half leather with marbled paper covered boards. All edges gilt, with the title and author debossed in gilt on spine between raised bands bordered with gilt. The accompanying etching is numbered, signed and dated by the artist and has the peacock chop mark present bottom right. Image size: 17.5cm x 14cm; sheet size: 29cm x 22.5cm. Book and print both in Fine condition, in matching marbled paper covered slipcase. £750.00

74. **MACMILLAN, Duncan.** *Scottish Art 1460-1990*. Edinburgh: Mainstream 1990. Profusely illustrated throughout in colour and b&w. Fine in dj. £60.00

75. **MACNEILL, Alyson.** *The Song of the Forest*. Llandogo, Gwent: The Old Stile Press 1987. One of a limited edition of 186 copies: 160 being numbered and designated 'main Edition' and 26 being lettered and designated 'Special Edition'; the latter come with a folio containing three impressions (on different paper) of an additional engraving; all copies signed in pencil by Alyson MacNeill. This copy is letter 'W' of the 'Special Edition. The type was hand set in Centaur and Arrighi and the engravings printed from the wood by Nicholas McDowall on Zerkall Halbmatte mould-made paper on a Victoria platen press. Book and folio bound in quarter grey cloth and grey marbled paper covered boards [the paper covering the boards handmade by Frances McDowall and marbled by Nicolas McDowall] by Woolnough Fine Bindings. Artist and title blocked in black on spine of book. Fore and bottom edges uncut. Fine in green cloth-covered slipcase, with engraving pasted on one side, as issued. £250.00

76. **MACH, David.** *Precious Light (King James Bible – A Celebration 1611-2011)*. London: Revolution Editions 2011. Signed by David Mach. Foreword by David Mach. Introduction by Richard Holloway. Illustrated throughout in full colour, with many fold-out pages. Original pictorial softcover boards, with silver spot printing. Fine copy, with French flaps, as issued. £80.00

**Note: A stunning collection of David Mach's collage work illustrating the King James Bible which formed part of his "Precious Light" exhibition at the City Arts Centre, Edinburgh in 2011. Each quote from the Bible is accompanied with an image on a fold out page. A striking and modern depiction of the bible and a visual exploration of faith and religion.**

77. **MACH, David.** *Precious Light Postcards I*; together with: *Precious Light Postcards II*; *Precious Light Postcards III – Golgotha*; and *Precious Light Postcards IV – Hell*. London: Revolution Editions 2011. Each book signed by David Mach. Four books of postcards each contains seventeen postcards showing images of collages from the "Precious Light" exhibition. Each book illustrated in full colour. Pictorial card covers. Fine copies, as issued. For the four books: £80.00

78. **MACH, David.** *City of God*. London: Revolution Editions 2011. Signed by David Mach. Illustrated throughout in full colour. Original pictorial paper-covered boards. Fine copy. £80.00

**Note: 'City of God' started out as a kind of portrait of Christ on the cross, it developed quickly into not only a portrait of Jesus but also a portrait of man. When David Mach began the work, he soon realized he shouldn't keep it to himself, that it would have to be shared. Thirty artists were asked to provide artwork for each of the 'rooms' represented within the open chest of the figure on the cross. What you see in this book, therefore, is the work of thirty artists, and through them the collage has become a portrayal of the search for the soul, or at least a battleground of the senses. The artists include, among others, Adrian Mokes, Alf Lohr, Brian McCann, Dale Nicholas, David Cutts, Richard Riddick, Elaine Wilson, Harald Vlugt, Parm Rai, Peter Anderson and David Mach himself.**

79. **MCCULLOCH, Ian** and **Alasdair GRAY.** *The Artist in His World, with eight descriptive poems by Alasdair Gray*. Glendaruel: Argyll Publishing 1998. Signed by McCulloch and Gray in pencil. Illustrated throughout in colour and b&w. Introduced by Arthur Watson. Preface by the artist. The eight poems by Alasdair Gray are published here for the first time. Fine in dj. £35.00

80. **MCLEAN, Bruce.** *A Scone off a Plate*. London: Knife Edge Press in association with the Glasgow Print Studio 1990. One of a limited edition of 100 numbered copies signed by Bruce McLean and Mel Gooding. Consists of sixteen screenprinted images, some hand coloured by McLean with a text by Mel Gooding. Bound in cloth with debossed image of a scone on front cover. Fine copy, issued without dj. £300.00

81. **MCLEAN, Bruce.** Ceramic plate design '*Passed the Tangerine Test*' commissioned by the National Art Fund. Stoke-on-Trent: Josiah Wedgwood and Sons 1992. One of a limited edition of 500 numbered plates commissioned by the National Art Fund and produced by Wedgwood. Contained in its original presentation box and complete with the descriptive booklet contained in envelope, as called for. Size: 30.5cm diameter. Plate, descriptive catalogue and envelope in Fine condition; Presentation box has a split in one corner of the lid o/w in Very Good condition. £175.00

**Note: The other contemporary British artists commissioned as part of this limited edition series were Peter Blake, Patrick Caulfield, Patrick Heron, Eduardo Paolozzi and John Piper.**

82. **(MCLEAN, Bruce.)** GOODING, Mel. *Bruce MacLean*. London: Phaidon Press 1990. Signed and dated by Bruce MacLean in year of publication. Illustrated throughout in colour and b&w. Fine in dj. £60.00

83. \*\* **MOSER, Barry.** *Narcissus*. Np (Easthampton, Mass): Pennyroyal Press 1974. A poem by E.M. Beekman and ten sequential wood engravings by Barry Moser. One of a total edition of 45 copies signed by the author and the artist in the colophon. With Title (with wood engraving by Barry Moser), 2 leaves text, 9 leaves of erotic wood engravings by Barry Moser, plus colophon leaf. Loose as issued. Typeset in Valencia and printed in blue and black by Moser on Italia handmade paper. In blue cloth portfolio, within blue cloth folding box, with gilt-lettered morocco spine label by Arno Werner. One edge of box slightly faded o/w contents and box Fine, as issued. £700.00

**Note: Moser describes the wood engravings as "autoerotic, anthrobotanic."**

84. **(O'CASEY, Breon.) O'SULLIVAN, Jack.** *A Celtic Artist: Breon O'Casey*. Aldershot: Lund Humphries 2003. Signed by Breon O'Casey. Illustrated in colour and black and white. With an introduction by Breon O'Casey and a critical appreciation by Sophie Bowness. Spine of dustjacket slightly faded otherwise Fine in dj. £80.00

85. \*\* **PAOLOZZI, Eduardo.** Ceramic plate design titled '*Hommage à George Orwell*'. One of a limited edition of 3000 numbered porcelain plates screenprinted under clear over glaze by Rosenthal company, Selb, Bavaria, Germany, 1985. Size: 26cm diameter. Complete in original presentation box. Plate and box in Fine condition. £100.00

**Note: The plate carries the design from part of the rotunda of Paolozzi's murals for Tottenham Court Road underground station. with a quotation around its rim from the Roman poet Horace. "Horatius, Quanto quisque sibi plura negaverit, As dis plura feret." (Horace: The more a man denies himself the more Gods grant him.) This is followed by the words, "Hommage a George Orwell 1984." and the artist's signature.**

86. **(PERRY, Grayson.)** *Ceramics*. London: Birch and Conran 1987. Illustrated in b&w. Exhibition catalogue, with an introduction by the artist. Original pictorial wrappers. Fine copy. £80.00

87. **PERRY, Grayson.** [Artist multiple]. Original screenprinted dish towel designed and made for sale during Perry's exhibition *The Charms of Lincolnshire* held at the Victoria Miro Gallery, London, 2006. Cotton cloth, with thread. Fine in original, unopened, packaging, with Countryside Arts label present (as verified by the V&A holding), signifying it is one of the originals produced for the Miro Gallery exhibition. Fine copy. £40.00

**Note: Concurrent editions in brown and blue were produced; this is the blue.**

88. **(RAE, Barbara.)** *Barbara Rae*. Aldershot: Lund Humphries 2008. With texts by Gareth Wardell, Andrew Lambirth and Bill Hare. One of 150 copies signed and dated by Barbara Rae, with an original four colour etching printed on 450gsm Zerkall paper at Peacock Visual Arts, Aberdeen. The print is numbered, signed and titled "Orgiva" by Barbara Rae and housed in an envelope. Print image size: 15.5cm x 11.5cm; paper size: 26.5cm x 19cm. Profusely illustrated in colour and b&w, with chronology, bibliography, exhibitions, etc. Fine copy in dj and slipcase, with etching also inserted in slipcase in equally fine condition. £400.00

89. **\*\* RAE, Barbara.** [Artist multiple] Bone china Christmas bauble decorated with a Christmas tree design by Barbara Rae in red, green and silver, with a ribbon ready to hang right onto the tree. One of a limited edition of 250 hand painted and numbered produced exclusively for the RA by the designers and ceramicists Glorious Mud, London, 2017. 'Each bauble is slip cast from a mould based on a child's ball that seemed just the right size to the designers. It then goes through a repeat firing and glazing process, before being hand embellished with the final touches of silver paint and the edition number on the base.' (Taken from the RA site). Fine in original presentation box, as issued. £30.00

90. **RAUSCHENBERG, Robert.** *Gluts*. Brussels: Galerie Isy Brachot 1988. One of a limited edition of 50 numbered copies signed by Rauschenberg. Also signed on front cover by Rauschenberg. With a short essay in French with an English translation on recto, titled 'A Trapper in Manhattan' by Pierre Sterckx. Catalogue illustrated throughout in colour, with label description on verso and illustration on recto. Original pictorial card covers. Near Fine copy. £350.00

91. **(SAVILLE, Jenny)** *Jenny Saville*. Edinburgh: National Galleries of Scotland/ New York: Gagosian Galleries 2018. With texts by Lucy Askew, Sir John Leighton, Dr Simon Groom and the artist. Illustrated in colour, with many full page plates. Signed by Jenny Saville. One of only 20 copies signed by the artist and sold through the National Galleries of Scotland on-line bookshop. Original pictorial card wrappers. Fine copy in printed semi-transparent dj, as issued. £150.00

**Note: Produced to accompany a major survey of works by Jenny Saville, spanning some 25 years of her career.**

92. **SCARFE, Gerald.** *Indecent Exposure*. London: Gerald Scarfe Ltd 1973. Illustrated in black and white. Signed by Gerald Scarfe. A collection of Scarfe's satirical prints dealing with the politics and politicians of the Thatcher period. One of an unnumbered edition of 1000 copies. Large format book, 31cm x 25cm. Original illustrated glossy card wrappers. Fine copy, as issued. £90.00

93. **\*\* TILSON, Joe.** Original double-sided photo-screenprint titled "D – Desire". Printed in an edition of 25 copies and 5 artist's proofs numbered and signed by the artist on wove paper by R. Alistair Mc Alpine Publishing, London, 1969-70. One of the prints from the portfolio 'A-Z box...Fragments of an Oneiric Alphabet' showing a head shot of Marlene Dietrich from the 1936 film 'Desire' to front left, an enlarged image of a spider in its web rear and the word 'DESIRE' printed with swirls bottom to top right on recto; with, on verso, a passage from William Burroughs' introduction to *The Naked Lunch*, which has had a number of words in the text by Burroughs circled by hand in red crayon and added later by the artist on each individual print. Sheet size: 75cm x 50 (image is to the edge of the sheet). Unframed. Fine condition. £500.00

**Note: The complete 'A-Z box...Fragments of an Oneiric Alphabet' portfolio, including a set of 26 screenprints and collage, with colophon and title page, 1969-70, on wove paper, each signed in pencil and numbered (there were also five artist's proofs), the full sheets, loose (as issued), were housed in a presentation wooden box designed by the artist.**

**One of the founding figures of British Pop art in the early 1960's, Joe Tilson was an enthusiastic proponent of the hedonism, optimism and political activism that were such striking characteristics of that decade. Tilson has been a lifelong dedicated printmaker and has gained a reputation as one of Britain's foremost artists producing prints, multiples, constructions, paintings and reliefs. His work is held in collections internationally including the Tate Gallery, London, MoMA, New York and the Stedelijk, Amsterdam. He is a Royal Academician and his artistic career was celebrated at the Royal Academy in a retrospective exhibition in 2002.**

Signed by Matthew Barney, Douglas Gordon, Damien Hirst, Jeff Koons & Gerhard Merz.

94. **(Various.)** *Re-Object/Mythos*. Bregenz, Austria: Kunsthaus Bregenz 2007. Edited by Eckhard Schneider. With contributions by Herbert Molderings, Sebastian Egenhofer and Gudrun Inboden. One of a limited edition of 170 numbered copies signed by Matthew Barney, Douglas Gordon, Damien Hirst, Jeff Koons and Gerhard Merz on transparent fine art djs (Douglas and Barney on the cover of *Mythos* and Koons, Hirst and Merz on *Re-Object*). Two volume exhibition catalogue with texts in English and German. Both catalogues illustrated in colour, some treble page fold-outs, and b&w. Embossed title and publisher on spine and front cover of catalogues. Both catalogues bound in cloth-covered boards with transparent paper dustjackets. Small 5mm nick in the dustjacket of *Re-Object* at top of spine otherwise Fine; small bump in dustjacket and book at the bottom fore-edge of *Mythos* otherwise Fine in dustjacket; in silver and grey cloth covered slipcase bumped in one corner with embossed titles and publisher on front and rear boards. £450.00

**Note: From the Kunsthaus Bregenz exhibition literature: "Re-Object/Mythos featuring Gerhard Merz, Damien Hirst, and Jeff Koons, "Re-Object" presents a number of current positions that are characterized by a strategy of expression for which the object is both starting-point and focus. Historically, this approach is rooted in the work of Marcel Duchamp, who will also be represented in the show with several pieces. In "Mythos," which constitutes a contrary and at the same time related position, works by Douglas Gordon, Matthew Barney, and Cy Twombly will be shown in conjunction with those of Joseph Beuys. Each catalogue contains two essays introducing the subject, one treating it from a historical perspective, the other examining it from the point of view of contemporary developments in the arts. In addition, various noted authorities will contribute essays on each of the four artists. Each of these books, richly illustrated with photos of the artists' work as well as large - format images of many of the installations at the Kunsthaus Bregenz, documents how the selected artists fall under the themes of "object" or "myth." Biographies and lists of exhibitions round off this survey of two major trends in 20th century art.**

95. **(WARHOL, Andy.)** *Andy Warhol: Portrait Screenprints 1965-80*. London: Arts Council 1981. Exhibition catalogue with an essay by Suzi Gablik. Sixteen page booklet with the five postcards of Warhol screenprints still attached concertina style. Illustrated in colour and b&w. Near Fine copy, as issued. £125.00

**Note: Rare item. Does not appear to be held by the National library or any Scottish university.**

96. **(WATT, Alison.)** *Fold: New Paintings 1996-97*. Edinburgh: The Fruitmarket Gallery 1997. Signed by Alison Watt. Contains full colour illustrations of all the work included in the exhibition. One of a limited edition of 2000 copies. Fine in dj. £60.00

**Note: Alison Watt is the youngest artist to be awarded a solo exhibition at the National Gallery of Modern Art.**

97. **(WATT, Alison.)** *Hiding in Full View*. Edinburgh: The Ingleby Gallery 2004. With specially commissioned poems by Don Paterson. Illustrated with b&w photographs. One of a special limited edition of 40 numbered copies signed by both artist and poet; with an accompanying limited edition etching also in an edition of 40 numbered and signed by Alison Watt laid in to a separate card folder. Etching printed on Hahnemühle White 300 gsm paper; paper size: 16 cm x 22 cm. (Image is to the edge of paper.). Both items Fine, as issued. £350.00

98. **WILSON, Scottie.** Unique hand painted ceramic plate decorated in green and black with birds, swans and castles, within a stylised foliate border. Signed by the artist. Size: 26cm diameter. Framed and glazed. Unexamined out of frame but showing no faults; Fine condition. £550.00

**Notes: This plate was part of a single owner collection of, Scottie Wilson's art which had resided with the private collector for over forty years until being offered for sale last year. Scottie Wilson, born Louis Freeman (1888-1972), was a Scottish artist and one of the 20th Century's leading exponent of Outsider Art. He began his career at the relatively late age of 44, and could count the likes of Pablo Picasso amongst his admirers. His Wikipedia entry notes: "In the early 1950s, he travelled to France at the persuasion of artist and outsider art fanatic Jean Dubuffet. There Wilson was met by not only Dubuffet, but also by Pablo Picasso; both were fans and owners of Wilson's work. According to art critic Bill Hopkins, a friend of Wilson who accompanied him on the trip: 'When we arrived, not only was Dubuffet waiting, Pablo Picasso was with him. Both owned a few of Scottie's pieces, and Picasso had come to see - and perhaps buy - some more. I vividly remember both artists eagerly admiring Scottie's work, squabbling in their fierce, theatrical, Gallic voices over who would buy which piece.'" Works held by Scottish National Gallery of Modern Art; V&A; Tate and MOMA.**

99. **WISZNIEWSKI, Adrian.** *For Max*. London: Charles Booth-Clibborn under his imprint The Paragon Press 1988. One of a limited edition of 100 numbered copies signed by the artist, with an additional 10 proof copies printed. Picture novel of 25 coloured linocuts, plus frontispiece cut by the artist and handprinted on 225gsm Zerkall paper by Vivien Hendry at Hega House, London, on a Vandercook sp20 cylinder press. This copy unique having been presented to a friend of the artist's family as a wedding present and containing an original full page pen drawing by Wiszniewski on the front free endpaper. Bound and produced by Matthew Tyson of Imprints. Image size: 26.5cm x 21.5cm. Book size: 28cm x 23cm. Grey cloth folio and slipcase made by Perstella Ltd, Dorset. Fine copy, as issued. £1250.00

**Note: This wordless story describes the search for the function of an object a young man finds in a box. The bold linocuts, vary in solid colour from print to print, and are described as being in "a dynamic post-modern manner".**

100. **WISZNIEWSKI, Adrian.** *G.B.H. Or, The Girl, The Boy and The Hag.* Glasgow: Glasgow Print Studio 2007. Illustrated in colour and black and white by the author. One of a limited edition of 100 deluxe copies, with a numbered and signed woodcut laid in of a young couple kissing, from a total edition of 500 signed and numbered copies. Woodcut printed on Japanese Tenjin 47gsm paper; image size: 19 cm (h) x 18 cm (w), paper size: 28 cm (h) x 20 cm (w). Bound in blue cloth boards, with author/artist and title on spine and illustration on front board blocked in silver. Fine copy. £175.00

**Note: Wiszniewski has said of this Tenjin paper: "This is beautiful paper, this Japanese paper. I love it because it's hardly there, and each sheet is different from the other one because of the weave in it and it's just a beautiful paper." From Glasgow Print Studio archive.**

## **ART ADDENDA**

1A. **COLLINS, Brigid.** Set of six postcards. Edinburgh: Scottish Poetry Library. Nd (2001). One of an edition of 500 sets, although not stated. Fine set, packaged in a tracing paper slip cover. £15.00

**Note: The author has written of these postcards: "They were made as a set, to coincide with an exhibition of mine, held during the EIF of 2001 at The SPL. The exhibition was called 'The space of what is gone...', after a line in one of John Burnside's poems, 'Sick Room' and was comprised of paintings, artist's books and the first series of three-dimensional forms I made which I called "Poem-Houses". The cards themselves are of a selection of both 2D and 3D artworks from the exhibition and include lines from poems by John Burnside... Diana Hendry... and Brian Johnstone ."**

2A. **COLLINS, Brigid.** *A Place Where Thought Happens.* Np. (Edinburgh). Nd (2006). One of a limited edition of 500 signed and numbered copies, with an additional hand-written quotation in the author's hand. Fine in envelope, as issued. £20.00

**Note: 'As an artist, Brigid Collins often uses the written word as inspiration for her work. The resulting three-dimensional pieces are very delicate and technically impressive. The challenge was how to then illustrate these new spatial contexts onto paper in a form that it could be visually appreciated. BD came up with the solution of using a small format, four fold booklet with the additional illustrated pages being bound into the folds. Varnishes and tinted tones create a further layer of graphic interest. The contrast of paper stocks gives a textural feel to the book and a handmade small format envelope gives the final touch.'** Quote from the Bremner design page.



3A. **(GORDON, Douglas.)** *Superhumanatural*. Edinburgh: National Galleries of Scotland 2007. Essay by Keith Hartley and a new short story by Ian Rankin, specially written for this book. Illustrated throughout in colour and b&w, with many full and some double page. Original printed wrappers, in pictorial dj. £20.00

4A. **(INNES, Callum.)** *Callum Innes*. Edinburgh: Ingleby Gallery 2004. One of a limited edition of 1000 copies. Exhibition catalogue illustrated throughout in colour. Cloth bound. Fine, as issued. £15.00

5A. **(INNES, Callum.)** *Callum Innes: Resonance*. St Ives: Tate St Ives 2005. Exhibition catalogue illustrated in colour. Introduction by Susan Daniel-McElroy. Essay by Keith Hartley. Original illustrated wrappers, with French flaps. Fine copy. £15.00

6A. **(JOHNSTONE, William.) HALL, Douglas.** *William Johnstone*. Edinburgh: Edinburgh University Press 1980. Illustrated in colour and b&w. Number eight in the Modern Scottish Painters series. Near Fine in dj. £15.00

7A. **MCCORMICK, Malky.** *Bring on the Big Yin*. Glasgow and London: William Collins 1977. Text by **Billy CONNOLLY**. A book of strip cartoons which first appeared in the Sunday Mail. Paperback original. Fine copy. £15.00

8A. **(PAOLOZZI, Eduardo.)** *Eduardo Paolozzi: Recent Work*. Edinburgh: Scottish Arts Council/ Fruitmarket Gallery 1976. A catalogue produced to accompany an exhibition at the Fruitmarket Gallery in 1976. Introduction by Robin Spencer. Articles by Dr Lucius Grisebach and Karl Ruhrberg. Illustrated in b&w. Original pictorial wrappers. Near Fine copy. £10.00

**Note: The introduction and articles in this catalogue offer illuminating insights into Paolozzi's work.**

9A. **(PHILIPSON, Robin.)** *Robin Philipson*. Edinburgh: Edinburgh University Press 1976. Text by Maurice Lindsay. Number six in the Modern Scottish Painters series. Profusely illustrated in colour and b&w. Illustrated boards. Fine copy. £20.00

10A. **(PROCKTOR Patrick) MASSEY, Ian.** *Patrick Procktor: Art and Lies*. London: Unicorn Press 2010. Illustrated in colour and b&w, mostly colour. Fine in dj. £20.00

11A. **REGO, Paula** (illustrator) **BRONTE, Charlotte**. Extracts from *Jane Eyre*. London: Enitharmon Editions 2004. Introduced by Marina Warner. Signed by Paula Rego. Trade edition. Illustrated boards. Fine copy, as issued. £60.00

12A. **SCARFE, Gerald**. *Expletives Deleted*. London: Gerald Scarfe Ltd 1973. Illustrated in black and white. Signed by Gerald Scarfe. A collection of Scarfe's satirical prints, all drawings are of or about the rise and fall of Richard Nixon, including two pull-out double sized prints. Large format 31cm x 25cm. One of an unnumbered edition of 1000 copies. Large format book, 31cm x 25cm. Original illustrated glossy card wrappers. Fine copy, as issued. £90.00

13A. **SCULLY, Sean**. *Sean Scully*. Edinburgh: Ingleby Gallery 2005. Illustrated with works by the author. Text of a lecture given by Scully at the Institut Valencia d'Art Modern and the first to be published in book form. Bound in orange cloth boards. Fine, as issued. £20.00

**Note:** A "fully illustrated text of a lecture given by Scully at the Institut Valencia d'Art Modern in 2004, which deals with many of the themes that have engaged his art over the past 20 years and presents, in his own inimitable voice a sense of where these powerful paintings come from." [Florence Ingleby.] The illustrated catalogue for Scully's second exhibition at the Ingleby Gallery, Edinburgh from 26 May - 23 July 2005 comes with this item.

14A. **(WATT, Alison.)** *Still*. Edinburgh: The Ingleby Gallery 2004. Text and poems by Alan Spence. One of a limited edition of 1000 copies. Exhibition catalogue published to celebrate the installation of *Still* at Old St. Paul's Church, Jeffrey Street, Edinburgh. Illustrated in colour and b&w. Cloth boards. Fine copy, as issued. £20.00

15A. **(WATT, Alison.)** *Hiding in Full View*. Edinburgh: The Ingleby Gallery 2004. With specially commissioned poems by Don Paterson. One of 1000 copies. Illustrated with b&w photographs. Fine in dj. £20.00

16A. **(WILSON, Scottie.) MELLIE, George**. *It's All Writ Out for You: The Life and Work of Scottie Wilson*. London: Thames and Hudson 1986. Illustrated in colour and b&w. Fine in dj. £30.00

17A. **WISZNIEWSKI, Adrian**. *G.B.H. Or, The Girl, The Boy and The Hag*. Glasgow: Glasgow Print Studio 2007. Illustrated in colour and b&w by the author. One of 400 ordinary copies, from a total edition of 500 signed and numbered copies. Bound in blue cloth boards, with author/artist and title on spine and illustration on front board blocked in silver. Fine copy. £40.00

18A. **(WISZNIEWSKI, Adrian.)** *Adrian Wiszniewski*. Liverpool: National Museums and Galleries on Merseyside 1987. Signed in pencil by Adrian Wiszniewski on title page. Exhibition catalogue. Introduction by Alex Kidson. Also contains an interview with the artist titled 'Adrian Wiszniewski in Conversation' recorded in August 1987 in which he discusses his work. Illustrated in colour and b&w with analytical commentary on each work illustrated. Original illustrated wrappers. Fine copy. £30.00

19A. **(WISZNIEWSKI, Adrian.)** *Adrian Wiszniewski*. Edinburgh: Fruitmarket Gallery 1990. Signed in pencil by Adrian Wiszniewski on half-title. One of a limited edition of 2000 copies. Exhibition catalogue. With an essay by Alexander Moffat. Illustrated in colour and b&w. Plain wrappers. Near Fine in illustrated dj. £25.00