



Forum Auctions

Online Sale of Modern Illustrated Books and Private Press

Thursday 9th September, 2021. 12.00pm

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Bidding & Information: +44 (0) 20 7871 2640 | INFO@FORUMAUCTIONS.CO.UK

Lots 1-157: Wood-Engraving: Books and Prints. The Collection of the late Laurence Lee

1

Ackroyd (Norman) SNOW AT CONISTON;
JACKSON'S POND VI, two works, etching with
aquatint, both signed in pencil, inscribed and
numbered from editions of 100 and 110,
respectively, each platemark approx. 175 x
130 mm (6 7/8 x 5 1/4 in), hinged into
mounts, unframed, 1985 to 1995; together
with four other etchings by various hands,
including Hans Martin Ruwoldt, Constantin
Schmutin, and Bryan Ingham, *various sizes, all
unframed*, 20th century (6)

Provenance:

From the collection of the late Mr. Laurence
Lee

£300 - 400

2

Ardizzone (Edward).- Ray (Cyril) MERRY
ENGLAND, FIRST EDITION, *full-page colour
illustrations by Edward Ardizzone*, 1960 §
Ardizzone (Edward) *The Young Ardizzone: An
autobiographical fragment*, 1970; *Diary of a
War Artist*, 1974 § Ardizzone (Nicholas)
*Edward Ardizzone's World: The Etchings and
Lithographs. An Introduction and Catalogue
Raisonné*, 2000 § Alderson (Brian) *Edward
Ardizzone: A Bibliographic Commentary,
Pinner & New Castle, De.*, 2003, FIRST EDITIONS,
*all with illustrations by Ardizzone, many
colour, original cloth or boards with dust-
jackets (the first three by Ardizzone), the first
slightly rubbed and soiled; and 10 others by or
about the same, some catalogues, some
duplicates, 8vo & 4to* (15)

£200 - 300

3

Armfield (Maxwell Ashby) FLOWER STUDY -

JULES MARGOTTIN; FLOWER STUDY, two works,
*coloured chalks on gree-coloured paper, the
first mentioned with ballpoint pen and
numerous inscriptions and dates '22.8.64' and
'19.12.64', 170 x 245 mm (6 3/4 x 9 3/4 in)
and 125 x 100 mm (4 7/8 x 4 in), respectively,
hinged into mounts, unframed, [circa 1960s]*
(2)

Provenance:

The Fine Art Society, London

From the collection of the late Mr. Laurence
Lee

£300 - 400

4

Bawden (Edward).- Yorke (Malcolm) THE
INWARD LAUGH: EDWARD BAWDEN AND HIS CIRCLE,
*one of 675 copies, prospectus loosely inserted,
Upper Denby, Fleece Press, 2005 §
Greenwood (Jeremy) Edward Bawden:
Editioned Prints, one of 555 copies, prospectus
loosely inserted, Woodbridge, Wood Lea
Press, 2005 § Bacon (C.) & James McGregor.
Edward Bawden, Bedford, 2008 § Skipwith
(Peyton) & Brian Webb. Edward Bawden's
London, 2011, plates and illustrations, many
colour, some tipped in, the first two original
cloth backed patterned-paper boards with
slip-cases, the last two original cloth or boards
with dust-jackets; and 5 others on or
illustrated by Bawden, v.s.* (9)

£150 - 200

5

Beaven (Marcus) A SHEET OF 12 BOOK
ILLUSTRATIONS FOR RALPH WHITLOCK'S 'WILDLIFE IN
WESSEX', *wood-engravings on ivory wove
paper, signed in pencil, inscribed, and
numbered from an edition of 25, total image*



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approx. 280 x 380 mm (11 x 15 in), hinged into mount, minor handling creases, unframed, [1976]; together with 5 further sheets with 10 proof wood-engravings for the 'National Trust Countryside Handbook', each signed, inscribed and numbered 'A/P', each double image approx. 150 x 110 mm (5 7/8 x 4 1/4 in), unframed; and 4 further sheets of multiple wood-engravings of birds and wildlife, all signed in pencil, some inscribed and numbered, unframed, [late 20th century] (10)

Provenance:

From the collection of the late Mr. Laurence Lee

*** Beaven was a self-taught wood-engraver, who also worked as furniture maker and woodturner, as well as in Forestry. Examples of his wood-engraving are held in the Ashmolean Museum in Oxford, and in the Hunt Institute for Biological Documentation, a research division of Carnegie Mellon University.

£200 - 300

6

Beaven (Marcus) WOOD ENGRAVINGS...TO

ILLUSTRATE THE BOOK BIRDS OF A FEATHER, NUMBER 3 OF ONLY 22 SETS (20 FOR SALE), *11 wood-engravings on Hosho Japanese paper, each titled, numbered & signed in pencil and tipped into hinged card mounts, loose in card folder, cloth slip-case, 1981* § Hudson (W.H.) *Birds of a Feather, illustrated by Marcus Beaven, SIGNED BY HIM ON TITLE AND WITH AN ORIGINAL SIGNED WOOD-ENGRAVING AND 2 A.L.S.S. & A.P.C.S. FROM HIM TO LAURENCE LEE loosely inserted, original boards, dust-jacket, Bradford-on-Avon, Mandrake Press, 1981* § Beaven (M.) *An Alphabet of Birds in Wood Engravings, number 94 of 250 copies signed by the artist, WITH PENCIL SKETCH BY BEAVEN FOR A BOOKPLATE FOR LEE loosely inserted, original cloth, Batheaston, 1974, 4to & 8vo (3)*

£100 - 150

7

Beaven (Marcus) ST CATHERINE'S VALLEY, large panoramic wood-engraving, on ivory wove

paper, signed in pencil, inscribed and numbered from an edition of 20, image approx. 160 x 745 mm (6 1/4 x 29 1/4 in), hinged into mount, unframed, [circa 1990s-2000s]; together with 13 further wood-engravings by the same hand, including mainly botanical studies, a few miscellaneous book illustrations, all signed in pencil, inscribed, and most numbered from editions or 'A/P's', various sizes between 75 x 55 mm (3 x 2 1/8 in) to 145 x 140 mm (5 3/4 x 5 1/2 in), all unframed, [circa 1990s-2000s] (14)

Provenance:

From the collection of the late Mr. Laurence Lee

*** Beaven was a self-taught wood-engraver, who also worked as furniture maker and woodturner, as well as in Forestry. Examples of his wood-engraving are held in the Ashmolean Museum in Oxford, and in the Hunt Institute for Biological Documentation, a research division of Carnegie Mellon University.

£200 - 300

8

Beaven (Marcus) THE CHAIRMAKERS, 8

individual prints on one sheet, all designs for Batheaston Chairmakers booklet 'Windsor Chairmaking', *wood-engravings on ivory wove paper, one printed in red ink, signed in pencil, inscribed and numbered from an edition of 21, total image approx. 270 x 200 mm (10 1/2 x 7 7/8 in), hinged into mount, unframed, [1996]; together with a copy of the booklet 'Windsor Chairmaking', dedicated to 'Laurence' and signed by the artist, and 12 further wood-engravings by the same hand, including a panoramic view inscribed 'Cornish Farm', 'Celtic Cross' printed in red and black ink, and numerous other book illustrations and bookplates, many signed in pencil, some inscribed, various sizes, all unframed, [circa 1990s-2000s] (14)*

Provenance:

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£200 - 300

9

Bone (Freda) PASTORAL LANDSCAPE, wood-engraving on thin cream wove paper, signed in pencil, image 155 x 102 mm (6 x 4 in), good margins, hinged into mount, minor surface dirt, unframed, [circa 1930]; together with 7 further landscape prints by various hands, including 'Haymakers' by Charles William Taylor, and others by Margaret Pilkington, Edgar Holloway, Raymond Hawthorn, Sydney Lee, and George Soper, various sizes, all unframed, 20th century (8)

£200 - 300

10

Bookplates.- Lee (Brian North) THE BOOKPLATE DESIGNS OF REX WHISTLER, one of 350 copies with bookplate tipped in as frontispiece, Pinner, 1973; London Bookplates..., original wrappers, 1985 & Skelton (Christopher) & others. The Engraved Bookplates of Eric Gill 1908-1940, Pinner, 1986 & Severin (Mark) & Anthony Reid. Engraved Bookplates: European Ex Libris 1950-70, Pinner, 1972, THE FIRST TWO SIGNED AND INSCRIBED BY THE AUTHOR TO LAURENCE LEE on half-title, illustrations, all but the second original cloth with dust-jackets, the first also with slip-case; and 13 others on bookplates and labels including an album of bookplates by Reynolds Stone, Leo Wyatt, John Buckland Wright, Stephen Gooden, Aubrey Beardsley and others, v.s. (17)

£150 - 200

11

Bookplates.- Various (Artists) COLLECTION OF OVER 30 BOOKPLATES, LABELS AND CARD DESIGNS, including Adrian Sassoon's bookplate, and others by George Mackley, Marcus Beaven, Richard Shirley Smith, Lawrence Josset, and others, together with a small group of 'Picture

Books' by George Mackey and one by Ian Stephens, with misc group of letters, various sizes, all unframed, [20th century] (Sm. Qty.) Provenance:

From the collection of the late Mr. Laurence Lee

£150 - 200

12

Bostock (James) SPRING PASTORAL, wood-engraving, signed in pencil and inscribed, image 205 x 150 mm (8 x 5 7/8 in), hinged into mount, unframed, [circa 2004]; together with 5 other wood-engravings signed in pencil by Bostock, and six further wood-engravings by various hands, including 2 by George Tute, Robert Gibbings, George Soper, W. Rawlinson, and Beatrice M. Christy, various sizes, all unframed, 20th century (12)

Provenance:

From the collection of the late Mr. Laurence Lee

£200 - 300

13

Brett (Simon).- Lee (Brian North) BOOKPLATES BY SIMON BRETT, one of 260 copies, THIS COPY SIGNED & INSCRIBED BY THE ARTIST TO LAURENCE LEE, original cloth-backed patterned-paper boards, Wakefield, Fleece Press, 1989 & Fruits of Jane Austen (The): An Anthology..., number 93 of 135 copies signed by the artist, original cloth-backed boards, Hinton Charterhouse, Old School Press, 1994 & Brett (Simon) An Engraver's Progress...A Catalogue of Wood Engravings 1961-2013, original wrappers, 2013; An Engraver's Globe: Wood Engraving World-wide in the Twenty-First Century, original boards, dust-jacket, 2002, plates and illustrations, some wood-engraved by Brett; and 3 others by or illustrated by Brett and an original woodblock of a lantern ?by Brett, v.s. (8)

*** The original woodblock measures c.150 x 73mm. and resembles Brett's style; the catalogue of his engravings lists an early work titled 'Lantern' in 1963.

£100 - 150



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14

Briscoe (Arthur) GRAVESEND REACH, *etching, on antique laid paper without watermark, an excellent trial proof impression with delicate brownish-black plate tone, printed aside from the edition of 75, signed in pencil, pencil inscriptions within margin, platemark 168 x 250 mm (6 1/2 x 9 3/4 in), sheet 245 x 295 mm (9 5/8 x 11 1/2 in), hinged into mount, minor handling creases, very faint spotting and surface dirt, unframed, [1927]*

Provenance:

From the collection of the late Mr. Laurence Lee

Literature:

Laver 102; Hurst 194

£150 - 200

15

Chagall (Marc) THE JERUSALEM WINDOWS, text by Jean Leymarie, WITH 2 ORIGINAL LITHOGRAPHS BY CHAGALL, *plates and illustrations, many colour, original cloth, dust-jacket, very slight rubbing to upper edge, 4to, New York & Monte Carlo, 1962.*

£400 - 600

16

Clare (John) THE SHEPHERD'S CALENDAR, *number 157 of 500 copies signed by the artist and printer, mounted wood-engravings by John Lawrence, prospectus loosely inserted, printed at the Whittington Press, 1978* § Hartley (Marie) THE YORKSHIRE DALES: a further selection, NUMBER 33 OF 30 SPECIALLY-BOUND COPIES SIGNED BY THE ARTIST, *from an edition limited to 268, original morocco-backed marbled boards, slip-case, Otley, printed at the Fleece Press, 1991* § Wilson (Enid) A Lakeland Diary, *out-of-series copy from an edition limited to 325, wood-engravings by Kathleen Lindsley and Edward Stamp, Wakefield, printed at the Whittington Press for the Fleece Press, 1985* § Reddick (Peter) Land, sea & sky, *one of 160 copies, photographs of the artist and other ephemera loosely inserted, Upper Denby, Fleece Press, 2009* § Colt (Armida Maria-Theresa) Weeds and Wild Flowers: Some Irreverent Words,

out-of-series copy from an edition limited to 250 and signed by the artist, without the additional suite of prints, wood-engravings by George Mackley, Two Horse Press, 1965 Niall (Ian) English Country Traditions, *number 70 of 500 copies signed by the artist, wood-engravings by Christopher Wormell, original cloth, slip-case, 1988, wood-engraved plates or illustrations, all but the second and last original cloth-backed boards, most uncut, the first two and last with slip-cases; and 5 others with wood-engraved illustrations of landscape and gardens, 8vo & 4to (11)*

£150 - 200

17

Drury (Paul) PORTRAIT OF MRS DOUGLAS JAMES, whose father was constructional engineer to the Eddystone Lighthouse, *etching with drypoint, on cream wove paper, signed in pencil, 205 x 205 mm (8 x 8 1/8 in), good margins, unframed, 1936; together with a good group of six landscapes by various hands, including David Strang, Harold Sayer, Sydney Lee, George Tute, John Farleigh, and another, etchings and wood-engravings, various sizes, all hinged into mounts, unframed, 20th century (7)*

Provenance:

From the collection of the late Mr. Laurence Lee

£300 - 400

18

Dulac (Edmund).- Omar Khayyám. RUBÁIYÁT, translated by Edward Fitzgerald, *20 tipped-in colour plates by Edmund Dulac, captioned guards, original cream decorated buckram, gilt, an excellent copy, 4to, [1909].*

£150 - 200

19

Eckener (Alexander) GROUP OF SIX LANDSCAPES, including 'Mühle mit Landweg', a maritime seascape, and others, *etchings with drypoint, on various papers, platemark sizes between 120 x 175 mm (4 3/4 x 6 7/8 in) and 265 x 280 mm (10 1/4 x 11 in), all hinged into mounts, unframed, [circa 1920s]; together with two*



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signed etchings by Ingwer Paulsen, *various sizes, unframed*, [20th century] (8)

£100 - 150

20

Farleigh (John) ORCHID DOWN, *wood-engraving on wove paper, signed in pencil, inscribed and numbered from an edition of 10, image 165 x 100 mm (6 1/2 x 4 in), under glass, framed*, 1936; together with a good group of 6 further work by various artists, including Stephen Bone, Margaret Pilkington, Barbara Greig, Sue Scullard, Mary Skempton, and Edward Stamp, *various sizes, all signed in pencil, all under glass, framed*, 20th century (7)

Provenance:

From the collection of the late Mr. Laurence Lee

£200 - 300

21

Farleigh (John).- Poole (Monica) THE WOOD ENGRAVINGS OF JOHN FARLEIGH, NUMBER 65 OF 110 COPIES WITH AN ORIGINAL PROOF WOOD-ENGRAVING *and signed by the author, proof loose in pocket at end, original morocco-backed cloth, slip-case, Henley-on-Thames*, 1985; and 4 others on or illustrated by Farleigh INCLUDING AN ORIGINAL ENGRAVED WOODBLOCK FOR CHRISTMAS 1951, v.s. (5)

£100 - 150

22

Fleece Press.- GREAT STORM (THE) OF OCTOBER 1987 AND ITS AFTERMATH: FIVE WOOD ENGRAVINGS..., *number 220 of 250 copies, 5 wood engravings by Claire Dalby, Monica Poole, Peter Reddick, Peter Smith and George Tute, all titled, numbered and signed in pencil by the artists and tipped into large hinged card mounts, introductory sheet loosely inserted, together in cloth drop-back box, paper label on upper cover, folio, Society of Wood Engravers, printed at the Fleece Press*, 1989.

£200 - 300

23

Fleece Press.- Buckland Wright (Christopher)

ENDEAVOURS & EXPERIMENTS: JOHN BUCKLAND WRIGHT'S ESSAYS IN WOODCUT AND COLOUR ENGRAVING..., *one of 300 copies, Upper Denby*, 2004 § Lee (Brian North) Bookplates and Labels by Leo Wyatt, *one of 300 copies, Wakefield*, 1988 § Reddick (Peter) Land, sea & sky, *one of 160 copies, Upper Denby*, 2009 § Tute (George) The Fleece Press Guide to the Art of Wood Engraving, *one of 250 copies, original patterned cloth, c.75 x 55mm., Wakefield*, 1986 § Brett (Simon) Mr Derrick Harris 1919-1960, *one of 280 copies, text in original cloth-backed patterned paper boards, uncut, additional plates in original wrappers, some colour and loose as issued, together in original cloth drop-back box, Denby Dale*, 1998, *plates and illustrations, many wood-engraved, some tipped in, all but the last two original cloth-backed boards, uncut, the first two and fourth with slip-cases; and 3 others including 2 Buckland Wright prospectuses from the press, v.s.* (8)

£200 - 300

24

Fleece Press.- Francis (Julian) TOM CHADWICK AND THE GROSVENOR SCHOOL OF MODERN ART, *one of 150 copies, from an edition limited to 360, with an original wood-engraving tipped in as frontispiece, original cloth-backed patterned-paper boards, Upper Denby*, 2012 § Chapman (Hilary) The Wood Engravings of Ethelbert White, *one of 200 copies, text booklet in original wrappers, uncut, together with 2 mounted wood-engravings in original cloth drop-back box, illustration mounted on upper cover, Wakefield*, 1992 § Brett (Simon) Mr Derrick Harris 1919-1960, *one of 280 copies, text in original cloth-backed patterned paper boards, uncut, additional plates in original wrappers, some colour and loose as issued, together in original cloth drop-back box, Denby Dale*, 1998, *plates and illustrations, some colour, some folding, some tipped in, folio & oblong folio, Fleece Press* (3)

£150 - 200



25

Fleece Press.- Lawrence (Simon)

S.T.E.LAWRENCE: BOXWOOD BLOCKMAKER, Wood engravings collected in honour of his eightieth birthday, *number 202 of 250 copies*, 1980; 45 Wood-engravers, *number 216 of 350 copies*, 1982; Tales from Bleeding Heart Yard: Stories about Stanley Lawrence, *one of 200 copies with an engraving by Barry Moser, from an edition limited to 310, original cloth-backed wood veneer boards, Denby Dale, Fleece Press, 2000, plates and illustrations, many wood-engraved, some colour, some tipped in, uncut, the first two original cloth-backed marbled boards with slip-cases and printed at the Whittington Press, Wakefield, 4to (3)*

£150 - 300

26

Forster (Peter) FIVE COLOUR PRINTED WOOD-ENGRAVINGS, including 'Charles I', 'Perhaps Diana', 'Queen Mum', 'Miss Siddons', *wood-engravings printed in colours, signed in pencil, inscribed, numbered from various editions sizes, various sizes between 140 x 95 mm (5 1/2 x 3 3/4 in) and 200 x 130 mm (7 7/8 x 5 1/8 in), hinged into mounts, unframed, 1983-1989; together with 20 further monochrome wood-engravings by the same hand, all signed, various sizes, unframed, late 20th century (25)*

Provenance:

From the collection of the late Mr. Laurence Lee

£150 - 200

27

Freedman (Barnett).- Rogerson (Ian) BARNETT FREEDMAN: THE GRAPHIC ART, *one of 500 copies, DVD in pocket at end, prospectus loosely inserted, original cloth, 2006; Tone, texture, light and shade: a Barnett Freedman Picture Album, one of 340 copies, original cloth-backed patterned-paper boards, 2011, plates and illustrations, many colour, some folding, some tipped in, Upper Denby, Fleece Press (2)*

£150 - 200

28

Gentleman (David) THE WOOD ENGRAVINGS..., *number 111 of 350 copies signed by the author/artist, Montgomery, David Esslemont, 2000* § Empson (Patience) The Wood Engravings of Robert Gibbings, 1959 § Comstock (F.A.) & William D.Fletcher. The Work of Thomas W.Nason, N.A., *limited edition, Boston, 1977* § Paynter (Hilary) Full Circle: Wood Engravings, *inscribed by the author/artist on title, 2010* § Poole (Monica) John Farleigh, *signed by the author on title, Henley-on-Thames, 1985* § See-Paynton (Colin) The Incisive Eye: Wood Engravings 1980-1996, Aldershot, 1996, *plates and illustrations, original cloth or boards, the first with slip-case, the rest dust-jackets; and c.35 others on wood-engravers, v.s. (c.40)*

£200 - 300

29

Gilbert & George.- Fuchs (Rudi, introduction)

GILBERT & GEORGE: THE COMPLETE PICTURES 1971-2005, 2 vol., 2007 § Bracewell (Michael, introduction) The Postcard Art of Gilbert & George 1972-1989 [&] The Urethra Postcard Art of Gilbert & George 2009, 2 vol., *Munich, London & New York, 2011, illustrations, many colour, original cloth with dust-jackets, edges of the second slightly creased, each with original folding carrying box with handles (coming unstuck at flaps), 4to (4)*

£100 - 150

30

Gill (Eric) THE ENGRAVINGS, *limited edition, original blind-stamped cloth, spine spotted, slip-case, Wellingborough, 1983* § Gill (Evan R.) Bibliography of Eric Gill, 1953; The Inscriptional Work of Eric Gill, 1964 § Skelton (Christopher) & others. The Engraved Bookplates of Eric Gill 1908-1940, *Pinner, 1986* § Jones (David) Ten Letters..., *original cloth-backed boards, slip-case, 1996, plates and illustrations, a few colour, some folding, all but the first and last original cloth with dust-jackets, the second spotted; and 3 others on Gill and Jones, 4to & 8vo (8)*

£100 - 150



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31

Graham (Rigby) WOODCUTS AND WORDS, NUMBER XX OF 48 SPECIAL COPIES WITH 4 ADDITIONAL SIGNED WOODCUTS, *from an edition limited to 242 signed by the artist, original pictorial boards, additional prints loose in folder, together in board slip-case, Church Hanborough, Previous Parrot Press, 1994* § Kalashnikov (Anatolii) Anglo-Russian Relations, *number 137 of 150 copies signed by the artist, WITH 4 ADDITIONAL WOOD-ENGRAVED BOOKPLATES BY KALASHNIKOV loosely inserted, original morocco-backed cloth, Pinner, Cuckoo Hill Press, 1983* § Gielgud (Lewis) The Vigil of Venus, *out-of-series copy from an edition limited to 250 signed by the author and artist, wood-engraved illustrations by George Buday, original cloth-backed boards, uncut, [1952]* § Fruits of Jane Austen (The): An Anthology..., *number 55 of 235 copies signed by the artist, wood-engravings by Simon Brett, original cloth-backed boards, Hinton Charterhouse, Old School Press, 1994, all with woodcut or wood-engraved illustrations; and 14 others, press/illustrated, 4to & 8vo (18)*

£200 - 300

32

Grant (Duncan) MARTINI AND ORANGES, *inks, pastel and chalks, touches of white heightening, on thin wove paper without watermark, signed with initials and inscribed 'Tangiers' lower right, 280 x 200 mm (11 x 7 7/8 in), under glass, toning and discolouration to pigments, minor surface dirt, framed, [circa 1936]*

Provenance:

From the collection of the late Mr. Laurence Lee

*** Duncan Grant travelled to Tangier several times throughout his life, and the present undated sheet would appear to be part of a group of studies executed in the 1930s. Another drawing from this stay in Tangier, *Bowl of Vegetables and Fruits*, is executed in the same style and bears the date 1936 (see Toovey's, *Fine Art*, 5th September 2018, lot 75). Several other studies by Grant from Tangier can be found in the collection held in

Charleston Farmhouse, the home and studio of Duncan Grant and Vanessa Bell.

£500 - 700

33

Gross (Anthony) MONSIEUR BERNÈDE'S VINEYARD No. 2, *etching with drypoint, a good impression with light plate tone on cream wove paper, signed in pencil, inscribed and numbered from an edition of 75, platemark 260 x 320 mm (10 1/4 x 12 1/2 in), under glass, framed, [1978].*

Provenance:

From the collection of the late Mr. Laurence Lee

Literature:

Herdman 7802

£100 - 150

34

Guichard (Kenneth M.) BRITISH ETCHERS 1850-1940, WITH 3 ORIGINAL SIGNED ETCHINGS BY ROBIN TANNER, *tissue guards, occasional light spotting, original morocco-backed cloth, t.e.g., slight fading to upper cover, 1977* § Engen (R.) & others. British Printmakers 1855-1955: A century of printmaking from the Etching Revival to St.Ives, *Devizes, 1992* § Meyrick (Robert) The Etchings and Engravings of Edgar Holloway: A Catalogue Raisonné, NUMBER 26 OF 100 SPECIAL COPIES SIGNED BY THE ARTIST AND WITH AN ORIGINAL ETCHING, *with Supplement, Christmas cards and several A.L.s. from the artist or his wife to Laurence Lee loosely inserted, Aldershot, 1996* § Rushbury (Julia) Henry Rushbury Prints: A Catalogue Raisonné, 2010 § Garton (Robin) The Catalogue Raisonné of the Prints of Paul Drury 1903-1987, 1992 § Robin Tanner: The Etchings, *limited edition, 1988, plates and illustrations, all but the first original cloth or boards with dust-jackets, the third also with slip-case; and 10 others on modern etchers and etchings, 4to & 8vo (16)*

£250 - 350



35

Halliwell (Steven) ALAN CLODD AND THE ENITHARMON PRESS: A checklist of his publications 1967-1987 and private printings 1958-1998, *one of 250 copies, Enitharmon Press*, 1998 § Reid (Anthony) A Check-list of the Book Illustrations of John Buckland Wright, *Pinner*, 1968 § Hughes-Stanton (Penelope) The Wood-Engravings of Blair Hughes-Stanton, *Pinner*, 1991 § Chambers (D.) Colin Franklin & Alan Tucker. Gogmagog: Morris Cox & the Gogmagog Press, *Pinner*, 1991 § Garrett (Albert) A History of British Wood Engraving, 1978 § Hamilton (James) Wood Engraving & the Woodcut in Britain c.1890-1990, 1994 § Kelly (Hutner) A Century for the Century: Fine Printed Books from 1900 to 1999, *Jaffrey, NH., Grolier Club*, 2004, *plates and illustrations, original cloth, all but the first and third with dust-jackets, the second glazine and a little frayed*; and c.20 others on private presses, printing and wood-engraving, *4to & 8vo* (c.25)

£200 - 300

36

Hamanishi (Katsunori) POSITION VI, *mezzotint with etching printed in colours, signed in pencil, inscribed, dated and numbered from an edition of 50, platemark 180 x 135 mm (7 x 5 1/4 in), sheet 330 x 245 mm (13 x 9 3/4 in), unframed*, 2000; together with a good group of 18 prints printed in colour, including work by Peter Reddick, Owen Jones, Giorgio Ferrari, H.W. Freeth, Sophie Jensen, Benet Johansen, Helen Hanson, and N. Stortenbecker, *various sizes, all hinged into mounts, unframed*, mainly late 20th century (19)

Provenance:

From the collection of the late Mr. Laurence Lee

£150 - 200

37

Hassall (Joan).- Hassall (Christopher) DEVIL'S DYKE, SIGNED AND INSCRIBED BY THE AUTHOR TO DAVID CECIL AND ALSO BY THE ARTIST, *wood-engraved pictorial title signed by the artist at foot*, 1936; The Slow Night and other Poems

1940-1948, SIGNED AND INSCRIBED BY THE AUTHOR AND ARTIST, *additional wood-engraved title printed in blue and black signed by the artist*, [1949] § Church (Richard) Small Moments, SIGNED AND INSCRIBED BY THE ARTIST "THESE ARE SOME OF MY FAVOURITE BLOCKS JOAN HASSALL" *on half-title*, 1957 § Young (Andrew) Quiet as Moss: Thirty-Six Poems, WITH 6 LOOSE WOOD-ENGRAVINGS BY HASSALL (ONE SIGNED), A CHRISTMAS CARD AND OTHER EPHEMERA LOOSELY INSERTED, 1959 § McLean (Ruari) The Wood Engravings of Joan Hassall, SIGNED AND INSCRIBED BY THE AUTHOR TO GEORGE MACKLEY WITH ACCOMPANYING A.L.S. *loosely inserted*, ALSO SIGNED BY JOAN HASSALL AND WITH LOOSELY-INSERTED A.L.S. FROM HER TO LAURENCE LEE *with directions to her brother Christopher's grave*, 1960 § Chambers (David) & George Mackley. Joan Hassall: Engravings & Drawings, *limited edition*, WITH 4 PHOTOGRAPHS & NEGATIVES OF HASSALL WORKING, CHANGE OF ADDRESS CARD, NOTES FROM BRIAN NORTH LEE, DAVID CHAMBERS & JOHN DREYFUS (WITH THE LATTER'S HASSALL BOOKPLATE) AND FUNERAL SERVICE SHEET FOR HASSALL LOOSELY INSERTED, *Pinner*, 1985, FIRST EDITIONS, *all with illustrations by Joan Hassall, original cloth or cloth-backed boards, all but the first and last with dust-jackets, some a little rubbed and frayed at edges*; and 8 others, Hassall, mostly signed or inscribed by her, and a bundle of unused Christmas cards, *8vo & 4to* (sm. qty) *** The first item contains the artist's first book illustration.

£200 - 300

38

Hassall (Joan) THE BROKEN WALL, *wood-engraving on Japan paper, signed, inscribed and numbered from an edition of 60, 135 x 115 mm (5 1/4 x 4 1/2 in), hinged into mount, unframed*, [late 1930s]; together with 9 further wood-engravings by Hassall, 1 signed and inscribed in pencil, including 'Hannah Bint', and an unsigned and unnumbered *proof* impression of 'The Fledgling Dove', *various sizes between 45 x 55 mm (1 3/4 x 2 1/4 in), and 150 x 100 mm (5 7/8 x 4 in), all hinged into mounts, two presented in one mount, unframed*, [circa 1930-1980] (10)



Forum Auctions

Provenance:

From the collection of the late Mr. Laurence Lee

£200 - 300

39

Hassall (Joan) THE OLD TREE, frontispiece to 'The Collected Poems of Andrew Young', *wood-engraving on wove paper, signed, inscribed, and dedicated to Laurence Lee, 150 x 100 mm (5 7/8 x 4 in), hinged into mount, some minor toning to sheet, unframed, [circa 1950]; together with 9 further wood-engravings by Hassall, 5 signed and inscribed in pencil, including 'The Nest', and 'The Fledgling Dove', various sizes between 60 x 60 mm (2 1/4 x 2 1/4 in), and 150 x 100 mm (5 7/8 x 4 in), all hinged into mounts, unframed, [circa 1930-1980] (10)*

Provenance:

From the collection of the late Mr. Laurence Lee

£200 - 300

40

Hassall (Joan).- Chambers (David) & George Mackley. JOAN HASSALL: ENGRAVINGS & DRAWINGS, ONE OF 110 SPECIALLY-BOUND COPIESIGNED BY THE ARTIST AND WITH 7 ADDITIONAL ENGRAVINGS PRINTED FROM THE WOOD, *original morocco-backed cloth, slip-case, Pinner, 1985* § Lee (Brian North) Dearest Joana: A Selection of Joan Hassall's Lifetime Letters and Art, 2 vol., *one of 300 copies signed by the editor and John Dreyfus, Fleece Press, Denby Dale, 2000; Dearest Sydney: Joan Hassall's Letters to Sydney Cockerell...1950, one of 200 copies, Wakefield, Fleece Press, 1991* § Burns (Robert) The Poems, *limited edition signed by the artist, illustrations by Joan Hassall, Glasgow, Limited Editions Club, 1965* § McLean (Ruari) The Wood Engravings of Joan Hassall, *reprint, SIGNED BY THE AUTHOR AND ARTIST ON TITLE, BRIAN NORTH LEE'S COPY WITH HIS BOOKPLATE DESIGNED AND SIGNED BY HASSALL, WITH A.L.S. FROM HASSALL AND OTHER EPHEMERA LOOSELY INSERTED, original cloth, frayed dust-jacket, 1960, all with illustrations by Hassall, all but the first and last original cloth-backed boards with slip-*

cases; and 6 others illustrated by or about Joan Hassall, 8vo (12)

£200 - 300

41

Hassall (Joan).- Lee (Brian North, editor)

DEAREST JOANA: A SELECTION OF JOAN HASSALL'S LIFETIME LETTERS AND ART, 2 vol., ONE OF 40 SPECIALLY-BOUND COPIES WITH ADDITIONAL ENGRAVINGS, *from an edition limited to 300, plates and illustrations, some wood-engraved, a few colour, many tipped in, original vellum-backed marbled boards, uncut, together in cloth slip-case, tall 8vo, Denby Dale, Fleece Press, 2000.*

£150 - 200

42

Hermes (Gertrude) WILLOWS AND WATER-LILIES, *wood-engraving on cream Japan paper, signed in pencil, numbered from an edition of 30, inscribed and dated, 300 x 195 mm (11 3/4 x 7 3/4 in), under glass, some minor cockling to the sheet, otherwise a good impression, framed, 1930*

Provenance:

From the collection of the late Mr. Laurence Lee

Literature:

Russell 47

£200 - 300

43

Hermes (Gertrude) WATERLILIES, *wood-engraving on cream Japan paper, signed in pencil, numbered from an edition of 30, inscribed and dated, 235 x 140 mm (9 1/4 x 5 1/2 in), hinged into mount, some minor cockling to the sheet, otherwise a good impression, unframed, 1930*

Provenance:

From the collection of the late Mr. Laurence Lee

Literature:

Russell 67

Illustrated:

Gosse, Irene, *A Florilege*, 1981, pl. 20

£200 - 300



Forum Auctions

44

Hermes (Gertrude) SOLOMON'S SEAL OR WHITE ROOT, wood-engraving on cream Japan paper, signed in pencil, numbered from an edition of 30, inscribed and dated, 235 x 140 mm (9 1/4 x 5 1/2 in), hinged into mount, some minor cockling to the sheet, otherwise a good impression, unframed, 1930

Provenance:

From the collection of the late Mr. Laurence Lee

Illustrated:

Gosse, Irene, *A Florilege*, 1981, pl. 25

£150 - 200

45

Hermes (Gertrude) PENSHURST, wood-engraving on Japan paper, signed in pencil, inscribed and numbered from an edition of 12, image 160 x 115 mm (6 1/4 x 4 1/2 in), sheet 280 x 210 mm (11 x 8 1/4 in), hinged into mounts, minor cockling, unframed, [1949]; together with a Christmas greetings card by the same hand, wood-engraving printed in black and purple ink, sheet 138 x 220 mm (5 3/8 x 8 3/4 in), unframed (2)

Provenance:

From the collection of the late Mr. Laurence Lee

£150 - 200

46

Hermes (Gertrude), Style of. UNTITLED [CEMETRY WITH TREE OF LIFE], wood-engraving on cream wove paper, not signed or inscribed, 470 x 310 mm (18 1/2 x 12 1/4 in), under glass, framed, [20th century]

Provenance:

From the collection of the late Mr. Laurence Lee

*** Very large wood-engraving. No artist given by Laurence Lee, and not recorded in Russell's *The Wood-Engravings of Gertrude Hermes*.

£200 - 300

47

Hermes (Gertrude) WOOD ENGRAVINGS...BEING ILLUSTRATIONS TO SELBORNE..., number 16 of 240 copies, prospectus loosely inserted, original cloth-backed patterned-paper boards, uncut, Newtown, Gwasg Gregynog, 1988 § Gosse (Irene) *A Florilege* chosen from Old Herbals, number 119 of 250 facsimile reprints, original rexine-backed marbled boards, Old Woking, 1981 § Russell (Judith) & others. The Wood-Engravings of Gertrude Hermes, 2 exhibition catalogues loosely inserted, original cloth, dust-jacket, slightly marked, Aldershot, 1993, plates and illustrations, some wood-engraved by Hermes, folio & 4to (3)

*** The second item was issued to mark the 50th anniversary of the original publication of *A Florilege*, which was the first book entirely illustrated with wood engravings by Hermes.

£200 - 300

48

Holloway (Edgar A.) FIVE PASTORAL LANDSCAPES, including 'Over the Meadow, near Were', 'A February Day', 'The Cottage', and two untitled landscapes, etchings with drypoint, on various papers, platemarks between 105 x 125 mm (4 1/8 x 4 7/8 in) and 175 x 250 mm (6 7/8 x 9 7/8 in), hinged into mounts, some minor spotting and toning, unframed, [circa 1930]; together with two prints by Frank Brangwyn, including 'Death of Saint Milburga', and 'The Siege', both signed in pencil, various sizes, unframed, [20th century] (7)

Provenance:

From the collection of the late Mr. Laurence Lee

£150 - 200

49

Josset (Lawrence) COLLECTION OF 24 CHRISTMAS CARDS AND PRINTS, MAINLY BOTANICAL AND WOODED LANDSCAPES, etchings and mezzotints, a few with hand-colouring, several with inscriptions inside by the artist, nearly all signed in pencil, various sizes between approx. 110 x 90 mm (4 1/4 x 3 1/2 in) and 240 x 155 mm (9 1/2 x 6 in), all but 3 hinged into mounts, unframed, [circa 1970s-1980s] (24)



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Provenance:

From the collection of the late Mr. Laurence Lee

£200 - 300

50

Josset (Lawrence) COLLECTION OF 20 CHRISTMAS CARDS AND PRINTS, MAINLY RELIGIOUS SUBJECTS, *etchings and mezzotints, a few printed in colours, 3 with inscriptions inside by the artist, nearly all signed in pencil, various sizes between approx. 110 x 75 mm (4 1/4 x 3 in) and 170 x 140 mm (6 3/4 x 5 1/2 in), all but 3 hinged into mounts, unframed, [circa 1970s-1980s]* (20)

Provenance:

From the collection of the late Mr. Laurence Lee

£200 - 300

51

Leighton (Clare) THE FARMER'S YEAR: A Calendar of English Husbandry, FIRST EDITION, *wood-engraved illustrations by Leighton, pictorial endpapers printed in green, original pictorial cloth, gilt, rather faded, a few marks, rubbed at edges*, 1933; Country Matters, FIRST EDITION, *original cloth, dust-jacket rubbed and spotted, scratch to lower panel and frayed at upper edge*, 1937 § Jaffé (Pat) The Wood Engravings of Clare Leighton, *original boards, dust-jacket, Cambridge*, 1992, *illustrations, many wood-engraved by Leighton; and 2 others illustrated by or about the same, oblong folio & 4to* (5)
*** The first item was the artist's first book.

£150 - 200

52

Leighton (Clare) BOTH MAN AND BIRD AND BEAST, from Helen Plotz's 'Imagination's Other Place: Poems of Science and Mathematics', *wood-engraving, signed in pencil, inscribed and numbered from an edition of 50, image 172 x 120 mm (6 3/4 x 4 3/4 in), hinged into mount, unframed*, 1955; together with Lettice Sandford's wood-engraving 'There in a Meadow', an unsigned wood-engraving by John Buckland Wright, and a wood-engraving by Blair Hughes Stanton, 'Now when the

maids were gone forth...', *various sizes, all unframed*, 20th century (4)

Provenance:

From the collection of the late Mr Laurence Lee

£200 - 300

53

London.- Josset (Lawrence) CALENDARIUM LONDINENSE OR THE LONDON ALMANACK..., 16 ISSUES FOR THE YEARS 1971-1986, *comprising 16 single sheets each printed to one side only, with etched image by Josset to upper half and calendar to lower half, six signed in pencil, 4 dedicated in pencil 'To Laurence Lee', each sheet approx. 405 x 290 mm (16 x 11 1/2 in), '1975' with etching from another sheet affixed to calendar with some associated glue-stains and abrasion, otherwise minor handling creases, unframed, published by Stevens & Brown, 1971-1986* (16)

Provenance:

From the collection of the late Mr. Laurence Lee

£200 - 300

54

London.- Josset (Lawrence) SIX SIGNED PROOF IMPRESSIONS, AND ONE PREPARATORY DRAWING, FOR: CALENDARIUM LONDINENSE OR THE LONDON ALMANACK..., *etchings, on various wove papers, each signed in pencil, the drawing executed in watercolour and chalk with white heightening, each approx. 170 x 230 mm (6 3/4 x 9 in), hinged into mounts, unframed, [circa 1971-1986]; together with 21 further single plate impressions from the series, etchings, all unsigned, six with hand-colouring, each platemark approx. 170 x 230 mm (6 3/4 x 9 in), hinged into mounts, unframed [circa 1971-1986]* (28)

Provenance:

From the collection of the late Mr. Laurence Lee

£200 - 300

55

Mackley (George) FISHING BOATS [HASTINGS], *wood-engraving on Japan paper, signed in*



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pencil and inscribed 'Proof' by the artist, 135 x 160 mm (5 1/4 x 6 1/4 in), hinged into mount, minor spotting and surface dirt, unframed, [1939]; together with 14 further "proof" wood-engravings by Mackley, five signed in pencil, including 'Ploughing' from the 1940s, and 'The Little Bridge', both dedicated in pencil to Laurence [Lee], with a 1946 calendar by Balding & Mansell with the wood-engraving 'On the South Coast' by Mackley, and others of bookplates and smaller book illustrations, various sizes, all unframed, [circa 1940s and later] (15)

Provenance:

From the collection of the late Mr. Laurence Lee

£400 - 600

56

Mackley (George) TEN WOOD-ENGRAVINGS ORIGINALLY COMMISSIONED BY THE FORESTRY COMMISSION, including two signed impressions, including one of 'Spruce Wood', some duplicates, *wood-engravings, various sizes between 65 x 105 mm (2 1/2 x 4 1/8 in) and 155 x 105 mm (6 x 4 1/8 in), all hinged into mounts, unframed, [circa 1950s] (9)*

Provenance:

One with label in Laurence Lee's hand that reads: 'Given to me by Monica Poole'

From the collection of the late Mr. Laurence Lee

£100 - 150

57

Mackley (George) THE OLD MILL, *watercolour on thick oatmeal-grey wove paper, sheet 205 x 255 mm (8 x 10 in), hinged into mount, unframed, [mid-20th century]; together with 10 original pen and ink drawings by Mackley, of fishing boats and landscapes, and 2 further watercolours various sizes between 95 x 150 mm (3 3/4 x 5 7/8 in) and 200 x 245 mm (7 7/8 x 9 5/8 in), all hinged into mounts, unframed, [mid-20th century] (12)*

Provenance:

From the collection of the late Mr. Laurence Lee

£400 - 600

58

Mackley (George) TREES BY A BRIDGE; DRAWBRIDGE; BRITISH WATERWAY; CATARACT; MOLEN, five works, *wood-engravings, each signed in pencil, inscribed and numbered from various editions, each between 105 x 125 mm (4 1/4 x 4 3/8 in) and 125 x 150 mm (4 7/8 x 5 7/8 in), all but one under glass, some possible toning, not examined out of frames, uniformly framed, [circa 1960s] (5)*

Provenance:

From the collection of the late Mr. Laurence Lee

£300 - 400

59

Mackley (George) HAYBARN AT EEMDIJK; GATEWAY; HAYBARN & LOCK, three works, *wood-engravings, all signed in pencil, inscribed and numbered, the first two mentioned from editions of 75, the other from an edition of 60, various sizes between 130 x 100 mm (5 1/8 x 4 in) and 103 x 125 mm (4 x 4 7/8 in), all hinged into mounts, unframed, [1962-1969]; together with 15 further unsigned "proof" wood-engraved book illustrations by Mackley, various sizes, all unframed, 20th century (18)*

Provenance:

[Gateway] Gifted to Laurence Lee from Monica Poole

[Haybarn & Lock] Gifted to Laurence Lee from George Mackley

From the collection the of the late Mr. Laurence Lee

£300 - 400

60

Mackley (George) WATERMILL AT DIEPENHEIM, *wood-engraving on Japan paper, full margins with deckle edge, signed in pencil, inscribed and numbered from an edition of 75, 130 x 155 mm (5 1/8 x 6 in), hinged into mount, unframed, [1964]; together with 18 further "proof" wood-engravings by Mackley, two signed in pencil, and with several bookplates, various sizes, all unframed, [circa 1940s and later] (19)*

Provenance:

From the collection of the late Mr. Laurence



Lee

£400 - 600

61

Mackley (George).- Colt (Armida Maria-Theresa) WEEDS AND WILD FLOWERS, 2 vol., NUMBER 65 OF 250 COPIES WITH AN ADDITIONAL SUITE OF ENGRAVINGS *and signed by the author and artist*, SIGNED AND INSCRIBED BY THE AUTHOR *on half-title, wood-engraved illustrations by George Mackley, additional engravings loose as issued in portfolio, original cloth-backed boards, together in slip-case, 4to, Two-Horse Press, printed at the Rampant Lions Press of Cambridge, 1965.*

£200 - 300

62

Mackley (George).- Colt (Armida Maria-Theresa) WEEDS AND WILD FLOWERS, 2 vol., NUMBER 32 OF 250 COPIES WITH AN ADDITIONAL SUITE OF ENGRAVINGS *and signed by the author and artist, wood-engraved illustrations by George Mackley, additional engravings loose as issued in portfolio, original cloth-backed boards, together in slip-case, Two-Horse Press, printed at the Rampant Lions Press of Cambridge, 1965; Bibliophile's Delight*, NUMBER 7 OF 75 COPIES SIGNED BY THE AUTHORS, ALSO SIGNED AND INSCRIBED BY ARMIDA MARIA-TERESA COLT *on front free endpaper, printed by George Mackley, 2 wood-engraved plates by Frank Martin, with 'Apologia' by Colt in marbled wrappers loosely inserted, original cloth-backed marbled boards, uncut, Two Horse Press, 1961 & Life of the Christ Child (The), NUMBER 15 OF 50 COPIES SIGNED BY COLT, printed by Mackley from calligraphy by Michael Renton, illustrations and decorative borders, first leaf hand-coloured, original cloth, uncut, Two Horse Press, 1962 & Mackley (George) Wood Engraving, FIRST EDITION, SIGNED AND INSCRIBED BY THE AUTHOR "TO MY MOTHER & FATHER..." on front free endpaper, original cloth, pictorial dust-jacket, a little frayed at edges, 1948; another copy, SIGNED AND INSCRIBED BY THE AUTHOR [TO LAURENCE LEE] "YOUR ACQUISITION OF THIS BOOK IS APPRECIATED AS A MARK OF YOUR GREAT INTEREST IN THE WOOD ENGRAVER'S*

CRAFT GEORGE MACKLEY" *with accompanying A.L.s. "...I wish that I could produce a card to send to you, but, as you may know, the Society for the Maintenance of Aesthetic Standards struck me off their roll years ago and, in consequence, wood blocks can rest safely in their beds with no pressure from me..." and other ephemera loosely inserted, original cloth, 1948; George Mackley Wood Engraver, ephemera loosely inserted, original cloth, dust-jacket, Old Woking, 1981, plates and illustrations, all a little rubbed; and 5 others on Mackley, 4to & 8vo (12)*

*** Mackley's Wood Engraving of 1948 is still one of the leading manuals of engraving techniques.

£300 - 400

63

Mackley (George) [THE GEORGE MACKLEY COLLECTION], 3 vol. comprising: 1. Confessions of a Woodpecker 2. George Mackley Wood Engraver 3. Wood Engraving by George E. Mackley, *one of 250 sets signed by the author/artist, the first volume with a quantity of reproductions of wood-engravings by Mackley loose in pocket at end, WITH 2 ADDITIONAL SIGNED WOOD-ENGRAVINGS BY MACKLEY AND MONICA POOLE loosely inserted, illustrations, original calf-backed marbled boards, together in similar slip-case, a little rubbed, Old Woking, 1981.*

*** The loosely-inserted wood-engravings are 'Cow Parsley' by Mackley (on thin laid paper, c.250 x 210mm., signed in pencil) and 'Kentish Wood' by Monica Poole (on japon, c.300 x 215mm., titled, numbered 5/150 and signed in pencil, slightly creased at lower edge). Both are reproduced in *George Mackley Wood Engraver*, the first as the frontispiece, the second on p.12.

£200 - 300

64

Mackley (George) TWO ORIGINAL WOODBLOCKS OF ENGRAVINGS, comprising: Christmas, *with intertwined letters and stars, presumably for a Christmas card, c.70 x 40mm.; The Tonbridge Theatre & Arts Club, the name within a ring of*



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painter's palette & brushes, theatrical masks and musical instruments, bookplate, c.98 x 75mm.; George Mackley Wood Engraver, illustrations, WITH 2 A.L.S. FROM MACKLEY TO LAURENCE LEE AND OTHER EPHEMERA LOOSELY INSERTED, one thanking him for the gift of Marcus Beaven's 'Alphabet of Birds' "...[he] is a fine designer and a sincere & unpretentious craftsman...", the other thanking him for a message on his eightieth birthday "...I had no hand whatever in what happened on 13th May 1900, when I was let loose upon a hitherto unpolluted planet. It was not my fault", original cloth, dust-jacket, frayed at edges, Old Woking, 1981 & Beaven (Marcus) An Alphabet of Birds in Wood Engravings, number 244 of 250 copies signed by the artist, wood-engraved illustrations, WITH PRINTS OF THE 2 MACKLEY BLOCKS AND ANOTHER WOOD-ENGRAVING BY HILARY PAYNTER loosely inserted, original cloth, Batheaston, 1974, 4to & 8vo (4)
 *** TWO EXAMPLES OF FINELY ENGRAVED WOODBLOCKS BY ONE OF THE MASTERS OF WOOD-ENGRAVING; the engravings are reproduced on pp.127 & 130 of *George Mackley Wood Engraver*. His delightful self-deprecating sense of humour is evident in his letters: "...thank you, too, for the photograph of what were once my wood engraving tools. They are best out of my reach..." and "...If you are thinking of having a very bad attack of shingles, let me advise you against it. It hurts..."
£400 - 600

65
Mackley (George) MONICA POOLE WOOD ENGRAVER, *one of 300 copies signed by the artist and editor and with Mackley's wood-engraved device, Biddenden, Florin Press, 1984 & Paynter (Hilary) The Engraver's Cut: Twenty-Six Wood Engravings..., number 72 of 135 copies signed by the artist, 1996 & Skempton (Mary) The Wood Engravings, number 54 of 150 copies, Marlborough, Libanus Press, 1989 & Hartley (Marie) The Yorkshire Dales: a further selection, number 134 of 268 copies signed by the artist, Otley, printed at the Fleece Press, 1991; Wood Engravings, SIGNED BY THE AUTHOR, WITH 3*

ORIGINAL SIGNED WOOD-ENGRAVINGS BY HARTLEY *loosely inserted, Otley, 1996 & 'Shall We Join the Ladies?': Wood Engravings by Women Artists of the Twentieth Century, one of 500 copies, Oxford, 1979 & Jaffe (P.) Women Engravers, 1988, plates and illustrations, some wood-engraved, some with related ephemera loosely inserted, the first four original cloth-backed boards, most with slip-cases (the first a little worn), the rest original cloth or boards, the fifth and last with dust-jackets; and c.25 others on or illustrated by women wood-engravers, v.s. (c.30)*
£200 - 300

66
MacNab (Iain) SNOW ON THE RADNOR HILLS, *wood-engraving on thin cream wove paper, signed in pencil, inscribed and numbered from an edition of 50, image 230 x 175 mm (9 x 6 7/8 in), full margins with deckle edge, hinged into mount, unframed, [mid-20th century]*
 Provenance:
 From the collection of the late Mr Laurence Lee
£300 - 400

67
Malet (Guy Seymour Warre) DINAN, *linocut, printed in two colours, on thin Japan-style wove paper mounted on original backboard, signed in pencil, image 202 x 270 mm (8 x 10 3/4 in), triangular cut-outs within margins, well outside image and presumably by the artist, minor cockling, unframed, [1931]; together with 5 further wood-engravings by the same hand, including 'Gate to the Downs', a pastoral landscape, 'Fishing boats', and 2 untitled farmyard scenes, various sizes, all presented in mounts, unframed (6)*
 Provenance:
 From the collection of the late Mr. Laurence Lee
£500 - 700

68
Marx (Enid) SOME BIRDS AND BEASTS AND THEIR FEASTS: An Alphabet of Wood Engravings, NUMBER 61 OF 100 COPIES SIGNED BY THE ARTIST,



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from an edition limited to 450, original cloth-backed patterned-paper boards, uncut, Oldham, Incline Press, 1996 & Horsley (Terence) The Long Flight, FIRST EDITION, SIGNED PRESENTATION COPY FROM THE AUTHOR, scraperboard plates by C.F. Tunnicliffe, original cloth, dust-jacket, slightly frayed at edges, 1947 & Meyrick (R.) & Harry Heuser. Charles Tunnicliffe Prints: A Catalogue Raisonné, original cloth, dust-jacket, 2017 & Beaven (Marcus) An Alphabet of Birds in Wood Engravings, number 184 of 250 copies signed by the artist, original cloth, Batheaston, 1974, plates and illustrations; and 2 others on birds, 8vo & 4to (6)

£100 - 150

69

Miller Parker (Agnes) FOX CUBS, book illustration for H.E. Bates's 'Through the Woods', wood-engraving on wove paper, signed in pencil, inscribed 'Fox Cub 1st proof', image 130 x 130 mm (5 1/8 x 5 1/8 in), under glass, framed, 1936; together with two original pen and ink drawings by various hands, one Renee Middleton, the other intialled V.B. (?Valerie Baines), various sizes, framed, 20th century (3)

Provenance:

From the collection of the late Mr. Laurence Lee

£80 - 120

70

Muckley (Louis (Angelo) Fairfax) FLOWER STUDY, watercolour on Whatman artists' board, 250 x 155 mm (9 3/4 x 6 1/8 in), hinged into mount, unframed, [circa 1910]; together with 3 further original artworks by various hands, including a pencil study by George Houston (1869-1947), inscribed 'The Dhuloch Inveraray', signed and dated '1905', a black chalk holly bush study by Eileen Alice Soper (1905-1990), and a monochrome watercolour landscape by Ian Stephens, dated 1995, various sizes, all hinged into mounts, unframed, 20th century (4)

Provenance:

From the collection of the late Mr. Laurence

Lee

£200 - 300

71

Nash (John) DEADLY NIGHTSHADE, FROM: DR. A.W. HILL'S 'POISONOUS PLANTS', wood-engraving, a proof impression, signed in pencil, image 185 x 130 mm (7 1/4 x 5 1/8 in), under glass, framed, [circa 1927]

Provenance:

Anthony d'Offay, London

From the collection of the late Mr. Laurence Lee

£150 - 200

72

Nash (John).- Lewis (John) JOHN NASH: THE PAINTER AS ILLUSTRATOR, NUMBER 49 OF 150 SPECIAL COPIES WITH A PORTFOLIO OF WOOD-ENGRAVINGS PRINTED FROM THE ORIGINAL BLOCKS and signed by the author, original morocco-backed pictorial boards, spine faded and slightly mottled by damp, additional prints all numbered in pencil and with embossed stamp of the estate, printed at the Rampant Lions Press in Cambridge and loose in folder (browned at edge), together in board slip-case, Godalming, Pendomer Press, 1978 & Greenwood (Jeremy) The Wood-Engravings of John Nash, one of 811 copies, original cloth-backed patterned-paper boards, slip-case, Liverpool, Wood Lea Press, 1987 & Nash (John) English Garden Flowers, FIRST EDITION, with various Nash exhibition catalogues and price lists loosely inserted, original cloth-backed pictorial boards, dust-jacket, a little spotted and soiled, short tear to lower edge at fold, 1948, illustrations, some colour; and 2 others about John Nash, 4to & folio (5)

£200 - 300

73

Nash (John).- Blythe (Ronald) JOHN NASH'S CATS, NUMBER 37 OF 50 SPECIAL COPIES SIGNED BY THE AUTHOR AND WITH AN ADDITIONAL SUITE OF 5 PRINTS (loose in pocket at end), original pictorial boards, slip-case, Woodbridge, printed at the Rampant Lions Press for the Wood Lea Press, 2003 & Greenwood (Jeremy)



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The Wood-Engravings of John Nash, *one of 811 copies, original cloth-backed patterned-paper boards, slip-case, Liverpool, Wood Lea Press, 1987, plates and illustrations, some colour and tipped in, 4to & folio (2)*

£200 - 300

74

Nash (Paul) THE WALL - DYMCHURCH, *engraving, on TH Saunders mould-made wove paper, numbered from an edition of 50 in pencil, with the Paul Nash Trust ink stamp lower left, platemark 125 x 200 mm (4 7/8 x 7 7/8 in), sheet 315 x 415 mm (12 1/4 x 16 1/4 in), full margins with deckle edge, presented within buff-coloured presentation folder from the Paul Nash Trust, printed by The Print Workshop, London, [circa 1923, but printed 1971].*

Provenance:

From the collection of the late Mr. Laurence Lee

£600 - 800

75

Nash (Paul).- Greenwood (Jeremy) THE WOOD-ENGRAVINGS OF PAUL NASH, *one of 490 copies, from an edition limited to 550, Woodbridge, Wood Lea Press, 1997 § Boulton (Janet, editor) Dear Mercia: Paul Nash letters to Mercia Oakley, 1909-18, one of 300 copies, folding colour plate in pocket at end, Wakefield, Fleece Press, 1991 § Eates (Margot) & others. Paul Nash: Paintings, Drawings and Illustrations, original cloth, 1948 § Postan (Alexander) The Complete Graphic Work of Paul Nash, original cloth, dust-jacket, 1973, plates or illustrations, some colour, some tipped in, the first two original cloth-backed patterned-paper boards with slip-cases, some spines very slightly faded"; and another on Paul Nash, v.s. (5)*

£150 - 200

76

Nolde (Emil) SCHIFFE IM HAFEN, FLENSBURG, published unsigned in 'Zeitschrift fur bildende Kunst', *etching with drypoint, on cream wove paper, second state (of three), platemark 150 x 185 mm (5 7/8 x 7 1/2 in), under glass, minor toning, framed, 1907; together with 6 further etchings by various hands, including Alexander Eckener, 'May', Douglas Kirk, and two others, various sizes, all unframed, late 20th century (7)*

Provenance:

[Nolde] Craddock & Barnard, London

From the collection of the late Mr. Laurence Lee

Literature:

[Nolde] Schiefeler-Mosel 74 ii/iii

£150 - 200

77

Norris (Andrew).- A collection of works and related ephemera by Andrew Norris from the collection of Laurence Lee, *including: a number of limited edition handmade artist books and booklets, signed by the artist, complete with original works tipped in, prints and text; numbered limited edition prints, folding; photograph negatives; several manuscript letters and postcards from Norris to Laurence Lee, and 5 works on paper in a variety of media, v.s., v.d., c.1980s-1990s (c.30)*

£80 - 120

78

O'Connor (John) THE ENGLISH SCENE, *number 14 of 200 copies initialled by the author, original half cloth, slip-case, Risbury, 2004; The Wood-engravings..., number 47 of 350 copies signed by the author, original cloth-backed pictorial boards, slip-case, Andoversford, 1989; People & Places, number 282 of 275 copies, original cloth-backed pictorial boards, Risbury, 1999; The Boy and Heron, NUMBER 54 OF 100 COPIES SIGNED BY THE AUTHOR WITH AN ORIGINAL SIGNED WOOD-ENGRAVING loosely inserted, original wrappers, glacine wrapper, Glasgow, [1977] § Childers (Erskine) The Riddle of the Sands, limited edition signed by the artist, original*



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roan-backed patterned-paper boards, spine a little rubbed, slip-case, Barre, Mass., 1971, all with wood-engravings by John O'Connor, some colour, the first three Whittington Press, v.s. (5)

£200 - 300

79

Old Stile Press.- GYMNOAEDIAE, number 171 of 220 copies signed by the artist, linocuts by J.Martin Pitts, original cloth-backed boards, uncut, pictorial cloth slip-case, 1989 § Wilde (Oscar) The Ballad of Reading Gaol, number 78 of 225 copies signed by the artist, wood-engravings by Garrick Palmer, original boards, uncut, slip-case, 1994 § Sidney (Sir Philip) The Lad Philisides, number 186 of 225 copies signed by the artist, wood-engravings by Harry Brockway, original cloth-backed patterned-paper boards, uncut, slip-case, 1988, Llandogo, Old Stile Press; and 3 others from the press, 4to & 8vo (6)

£100 - 150

80

Palmer Robins (William) PASSING STORM, ELY, etching and aquatint on cream wove paper, signed in pencil and inscribed, platemark 295 x 400 mm (11 1/2 x 15 3/4 in), hinged into mount, unframed, [mid-20th century]; together with another landscape etching signed by Robins, and 5 others by various hands, including Wilfred Fairclough, Raymond Cowen, W. Renison, and Malcolm Osbourne, various sizes, all unframed, 20th century (7)
Provenance:

From the collection of the late Mr. Laurence Lee

£150 - 200

81

Palmer-Jones (William John) CHINA CABINET DESIGN, pen and black ink on wove paper, extensively inscribed in pencil verso by artist with address and annotations regarding the study, 335 x 220 mm (13 1/4 x 8 3/4 in), hinged into mount, minor surface dirt and browning, [early to mid-20th century]; together with another pen and ink

architectural study by Palmer-Jones and six facsimile prints, and with four other original illustrations by various hands, including a Christmas card design with deer by Esme Eve (b.1920), two original black ink book illustrations by Faith Jacques for A. Ransome's 'Old Russian Tales', signed and dated in pencil '1971', and one further drawing of dancers signed 'Albina '93', various sizes, all hinged into mounts, unframed, 20th century (12)

£150 - 200

82

Parker (Alice Miller).- Rogerson (Ian) AGNES MILLER PARKER: WOOD-ENGRAVER AND BOOK ILLUSTRATOR, 1895-1980, one of 300 copies, original cloth-backed patterned-paper boards, slip-case, Wakefield, Fleece Press, 1990; The Wood Engravings of Agnes Miller Parker, 2005 § Bates (H.E.) Through the Woods, FIRST EDITION, 1936, illustrations, many wood-engraved by Parker, some tipped in, the last two original cloth with dust-jackets, the last rubbed and spotted; and 2 others illustrated by Parker, 4to & 8vo (5)

£100 - 150

83

Paynter (Hilary) COLLECTION OF 20 WOOD-ENGRAVINGS, including an artist's proof of 'Tree with a Long Memory', 'Regensberg', 'Iron Bridge', 'High Force', and many others, wood-engravings on various wove papers, all signed in pencil, inscribed and many with edition sizes delineated, various sizes between 100 x 70 mm (4 x 2 3/4 in) and 190 x 200 mm (7 1/2 x 7 7/8 in), all presented in mounts, unframed, [circa 1980s-2000s] (20)

Provenance:

From the collection of the late Mr. Laurence Lee

£200 - 300

84

Paynter (Hilary) MARSDEN ROCK TRIPTYCH; BOSCASTLE; FALLEN ANGEL; AND TWO OTHERS, five works, wood-engravings on various wove papers, each signed, inscribed and numbered from edition sizes of 10, 50, and 100, various



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sizes between 200 x 180 mm (7 7/8 x 7 in) and 325 x 250 mm (12 3/4 x 9 3/4 in), Boscastle is under glass and framed, all the others presented in mounts, unframed, [circa 1990s-2000s] (5)

Provenance:

From the collection of the late Mr. Laurence Lee

£200 - 300

85

Paynter (Hilary) COLLECTION OF 14 WOOD-ENGRAVINGS, FROM THE NEWCASTLE METRO PROJECT, *wood-engravings on ivory wove paper, all signed in pencil, inscribed and numbered, from editions of 30, 50, and 60, 8 images each measure approx. 205 x 205 mm (8 x 8 in), another 3 205 x 255 mm (8 x 10 in), and 3 others each approx. 160 x 70 mm (6 1/4 x 2 3/4 in), all uniformly presented in mounts, unframed, [2004] (14)*

Provenance:

From the collection of the late Mr. Laurence Lee

*** Part of a series commissioned by Tyne & Wear transport company, Nexus, to commemorate Thomas Bewick's 250th anniversary. Paynter conceived the series as a set of Japanese screens engraving her designs on eleven large blocks measuring about 20cm in height and three half-blocks. These were enlarged up to two metres high and screen-printed on to 32 vitreous enamel panels stretching 22 metres, for installation in Newcastle Central Station. Other examples are held in the Victoria & Albert Museum, London.

£200 - 300

86

Pellew (Claughton) FIVE WOOD ENGRAVINGS PRINTED FROM THE ORIGINAL BLOCKS with a biographical note by Anne Stevens, ONE OF 150 SETS, *text booklet in original wrappers with illustration mounted on upper cover, uncut, wood-engravings each loose in card folder, together in original cloth drop-back box, folio, Wakefield, Fleece Press, 1987.*

£150 - 200

87

Philpot (Glyn Warren) STUDY OF TWO HANDS, *pencil on ruled paper, image approx. 100 x 170 mm (4 x 6 3/4 in), hinged into mount, some creases and cockling to sheet, unframed*

Provenance:

Miss Gabrielle Cross, the artist's niece

The Fine Art Society, London

From the collection of the late Mr. Laurence Lee

Exhibited:

The Fine Art Society, *Glyn Philpot*, 1999, no. 20

£150 - 200

88

Poole (Monica) DANDELION; MAGNOLIA, two works, *wood-engravings on cream wove papers, both signed in pencil, inscribed and numbered from editions of 75 and 60, respectively, the first mentioned 250 x 210 mm (9 3/4 x 8 1/4 in), the latter 185 x 160 mm (7 1/4 x 6 1/4 in), both under glass presented in blue-coloured mounts, framed, [circa 1977-1993] (2)*

Provenance:

From the collection of the late Mr. Laurence Lee

*** Poole is recorded as having produced 36 wood-engravings from 1977 to 1993, all of which rarely appear on the market. Examples of her work can be found in the Ashmolean Museum in Oxford, the Fitzwilliam Museum in Cambridge, the Victoria and Albert Museum, the British Museum in London, the Scottish National Gallery of Modern Art in Edinburgh, the Boston Public Library and in many other collections. Her close friend and fellow wood-engraver, George Mackley, published a book on her prints in 1994.

£300 - 400

89

Poole (Monica) EDGE OF THE WOOD; OLD TREES, two works, *wood-engravings on wove papers, both signed in pencil, inscribed and numbered from editions of 75, the first mentioned 190 x 295 mm (7 1/2 x 11 1/2 in), the latter 240 x 195 mm (9 1/2 x 7 3/4 in), both under glass*



Forum Auctions

presented in green-coloured mounts, some minor toning and browning, framed, [circa 1977-1993] (2)

Provenance:

From the collection of the late Mr. Laurence Lee

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£300 - 400

90

Poole (Monica) GULLY; CHALK WOODS, two works, *wood-engravings on wove papers, both signed in pencil, inscribed and numbered from editions of 150 and 25, respectively, the first mentioned 260 x 160 mm (10 1/4 x 6 1/4 in), the latter 220 x 140 mm (8 3/4 x 5 1/2 in), both under glass, scattered spotting, with some minor toning and browning, framed, [circa 1977-1993] (2)*

Provenance:

From the collection of the late Mr. Laurence Lee

*** Poole is recorded as having produced 36 wood-engravings from 1977 to 1993, all of which rarely appear on the market. Examples of her work can be found in the Ashmolean Museum in Oxford, the Fitzwilliam Museum in Cambridge, the Victoria and Albert Museum, the British Museum in London, the Scottish National Gallery of Modern Art in Edinburgh, the Boston Public Library and in many other collections. Her close friend and fellow wood-engraver, George Mackley, published a book on her prints in 1994.

£200 - 300

91

Poole (Monica) FOXGLOVES; APPLE TREE, two works, *wood-engravings on wove papers, both signed in pencil, inscribed and numbered from editions of 60 and 50, respectively, the first mentioned 200 x 105 mm (7 7/8 x 4 1/8 in), the latter 220 x 145 mm (8 3/4 x 5 3/4 in), both under glass, minor scattered spotting, with some light toning, framed, [circa 1977-1993] (2)*

Provenance:

From the collection of the late Mr. Laurence Lee

*** Poole is recorded as having produced 36 wood-engravings from 1977 to 1993, all of which rarely appear on the market. Examples of her work can be found in the Ashmolean Museum in Oxford, the Fitzwilliam Museum in Cambridge, the Victoria and Albert Museum, the British Museum in London, the Scottish National Gallery of Modern Art in Edinburgh, the Boston Public Library and in many other collections. Her close friend and fellow wood-engraver, George Mackley, published a book on her prints in 1994.

£300 - 400

92

Poole (Monica) WATER LILIES; HERBAGE, two works, *wood-engravings on wove papers, both signed in pencil, inscribed and numbered from editions of 75 and 100, respectively, the first mentioned 115 x 175 mm (4 1/2 x 6 7/8 in), the latter 125 x 175 mm (4 7/8 x 6 7/8 in), both under glass, presented in blue-coloured mounts, framed, [circa 1977-1993] (2)*

Provenance:

From the collection of the late Mr. Laurence Lee

*** Poole is recorded as having produced 36 wood-engravings from 1977 to 1993, all of which rarely appear on the market. Examples of her work can be found in the Ashmolean Museum in Oxford, the Fitzwilliam Museum in Cambridge, the Victoria and Albert Museum, the British Museum in London, the Scottish National Gallery of Modern Art in Edinburgh, the Boston Public Library and in many other collections. Her close friend and fellow wood-



Forum Auctions

engraver, George Mackley, published a book on her prints in 1994.

£300 - 400

93

Poole (Monica) DRY SEPTEMBER; HEDGEROW; SUMMER, three works, *wood-engravings on wove papers, all signed in pencil, inscribed and numbered from editions of 75 and 100, respectively, the first mentioned 200 x 150 mm (7 7/8 x 5 7/8 in), the other two 155 x 115 mm (6 1/8 x 4 1/2 in) and 185 x 115 mm (7 1/4 x 4 1/2 in), respectively, hinged into mounts, 'Dry September' with minor toning lines, unframed, [circa 1977-1993] (3)*

Provenance:

From the collection of the late Mr. Laurence Lee

*** Poole is recorded as having produced 36 wood-engravings from 1977 to 1993, all of which rarely appear on the market. Examples of her work can be found in the Ashmolean Museum in Oxford, the Fitzwilliam Museum in Cambridge, the Victoria and Albert Museum, the British Museum in London, the Scottish National Gallery of Modern Art in Edinburgh, the Boston Public Library and in many other collections. Her close friend and fellow wood-engraver, George Mackley, published a book on her prints in 1994.

£300 - 400

94

Poole (Monica) KENTISH WOOD; PILGRIM'S WAY; OLD FENCE, three works, *wood-engravings on wove papers, all signed in pencil, inscribed and numbered from editions of 150, the last mentioned from an edition of 100, images each measure approx. 205 x 125 mm (8 x 4 7/8 in), 153 x 258 mm (6 x 10 in), and 140 x 235 mm (5 1/2 x 9 1/4 in), respectively, hinged into mounts, unframed, [circa 1977-1993] (3)*

Provenance:

From the collection of the late Mr. Laurence Lee

*** Poole is recorded as having produced 36 wood-engravings from 1977 to 1993, all of which rarely appear on the market. Examples of her work can be found in the Ashmolean

Museum in Oxford, the Fitzwilliam Museum in Cambridge, the Victoria and Albert Museum, the British Museum in London, the Scottish National Gallery of Modern Art in Edinburgh, the Boston Public Library and in many other collections. Her close friend and fellow wood-engraver, George Mackley, published a book on her prints in 1994.

£300 - 400

95

Poole (Monica) DEAD TREES - SHEPPEY; QUARRY; CATTLE BARRIER, three works, *wood-engravings on wove papers, all signed in pencil, inscribed and numbered from editions of 75, the last mentioned from an edition of 100, images each measure approx. 190 x 165 mm (7 1/2 x 6 1/2 in), 145 x 168 mm (5 3/4 x 6 1/2 in), and 200 x 135 mm (7 7/8 x 5 1/4 in), respectively, hinged into mounts, unframed, [circa 1977-1993] (3)*

Provenance:

From the collection of the late Mr. Laurence Lee

*** Poole is recorded as having produced 36 wood-engravings from 1977 to 1993, all of which rarely appear on the market. Examples of her work can be found in the Ashmolean Museum in Oxford, the Fitzwilliam Museum in Cambridge, the Victoria and Albert Museum, the British Museum in London, the Scottish National Gallery of Modern Art in Edinburgh, the Boston Public Library and in many other collections. Her close friend and fellow wood-engraver, George Mackley, published a book on her prints in 1994.

£200 - 300

96

Poole (Monica) EDGE OF THE SEA; DRIFTWOOD; CHALK ROCKS, three works, *wood-engravings on wove papers, all signed in pencil, inscribed and numbered from editions of 60, with the last two mentioned each from an edition of 50, images measure approx. 155 x 240 mm (6 1/8 x 9 1/2 in), 128 x 280 mm (5 x 11 in), and 158 x 230 mm (6 1/8 x 9 in), respectively, hinged into mounts, unframed, [circa 1977-1993] (3)*



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Provenance:

From the collection of the late Mr. Laurence Lee

*** Poole is recorded as having produced 36 wood-engravings from 1977 to 1993, all of which rarely appear on the market. Examples of her work can be found in the Ashmolean Museum in Oxford, the Fitzwilliam Museum in Cambridge, the Victoria and Albert Museum, the British Museum in London, the Scottish National Gallery of Modern Art in Edinburgh, the Boston Public Library and in many other collections. Her close friend and fellow wood-engraver, George Mackley, published a book on her prints in 1994.

£300 - 400

97

Poole (Monica) [POOL], *chiaroscuro woodcut printed in four colours, an excellent crisp impression printing with gaufrage on Japan paper, signed in pencil, indistinctly inscribed 'Pool', and numbered from an edition of 25, image 118 x 190 mm (4 5/8 x 7 1/2 in), sheet 235 x 300 mm (9 1/4 x 11 3/4 in), wide margins with deckle to lower edge, unframed, [circa 1977-1993]*

Provenance:

From the collection of the late Mr. Laurence Lee

*** Poole is recorded as having produced 36 wood-engravings from 1977 to 1993, all of which rarely appear on the market. Examples of her work can be found in the Ashmolean Museum in Oxford, the Fitzwilliam Museum in Cambridge, the Victoria and Albert Museum, the British Museum in London, the Scottish National Gallery of Modern Art in Edinburgh, the Boston Public Library and in many other collections. Her close friend and fellow wood-engraver, George Mackley, published a book on her prints in 1994.

£200 - 300

98

Poole (Monica) COLLECTION OF SIX SIGNED WOOD-ENGRAVINGS, including 'Hedgerow', 'Seaweed', 'Late Magnolia', 'Towbridge Castle', 'Hercules at Hever', and one untitled, *wood-engravings*

on various wove papers, each signed, all but one inscribed, 3 numbered from various edition sizes, various sizes between 30 x 42 mm (1 1/4 x 1 5/8 in) and 170 x 148 mm (6 3/4 x 5 3/4 in), all hinged into mounts, unframed, [circa 1977-1993] (6)

Provenance:

From the collection of the late Mr. Laurence Lee

*** Poole is recorded as having produced 36 wood-engravings from 1977 to 1993, all of which rarely appear on the market. Examples of her work can be found in the Ashmolean Museum in Oxford, the Fitzwilliam Museum in Cambridge, the Victoria and Albert Museum, the British Museum in London, the Scottish National Gallery of Modern Art in Edinburgh, the Boston Public Library and in many other collections. Her close friend and fellow wood-engraver, George Mackley, published a book on her prints in 1994.

£200 - 300

99

Poole (Monica) WHITE FLOWERS, *wood-engraving on thin Japan paper, an unsigned proof impression with title inscribed in pencil in the margin by the artist, image 210 x 140 mm (8 1/4 x 5 1/2 in), sheet 320 x 250 mm (12 1/2 x 9 7/8 in), hinged into mount, unframed, some minor handling creases to extremities of sheet, unframed, [circa 1977-1993]; together with a good group of 13 unsigned wood-engravings by Monica Poole, various sizes between 35 x 60 mm (1 3/8 x 2 3/8 in) and 190 x 135 mm (7 1/2 x 5 1/4 in), all hinged into mounts, unframed, [circa 1977-1993] (14)*

Provenance:

From the collection of the late Mr. Laurence Lee

*** Poole is recorded as having produced 36 wood-engravings from 1977 to 1993, all of which rarely appear on the market. Examples of her work can be found in the Ashmolean Museum in Oxford, the Fitzwilliam Museum in Cambridge, the Victoria and Albert Museum, the British Museum in London, the Scottish National Gallery of Modern Art in Edinburgh, the Boston Public Library and in many other



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collections. Her close friend and fellow wood-engraver, George Mackley, published a book on her prints in 1994.

£300 - 400

100

Randle (John, editor) THE WOOD-ENGRAVINGS OF GWENDA MORGAN, *number 25 of 335 copies signed by the artist*, WITH AN ORIGINAL WOOD-ENGRAVING 'MOONLIGHT' LOOSELY INSERTED, *original cloth*, Andoversford, Whittington Press, 1985 § Wells (Margaret) A Selection of her Wood Engravings, *one of 200 copies*, *original cloth*, Wakefield, Fleece Press, 1985 § Greenwood (Jeremy) Margaret Bruce Wells: The Complete Wood-engravings and Linocuts, *one of 300 copies*, *original cloth-backed patterned-paper boards*, *slip-case*, Woodbridge, Wood Lea Press, 2000 § Sandford (Lettice) Wood Engravings, NUMBER 76 OF 100 COPIES SIGNED BY THE ARTIST, *original morocco-backed cloth*, *slip-case*, Pinner, 1985 § Skempton (Mary) The Wood Engravings..., NUMBER 8 OF 15 SPECIALLY-BOUND COPIES WITH AN ORIGINAL WOOD-ENGRAVING, *from an edition limited to 150*, *original morocco-backed boards*, *additional engraving loose in wrapper*, WITH A BUNDLE OF C.20 WOOD-ENGRAVINGS BY SKEMPTON (*most initialled in pencil*, *all mounted on card*) *loosely inserted*, *together in original cloth drop-back box (water-stained)*, Marlborough, Libanus Press, 1989, *plates and illustrations*, *many wood-engraved*, 4to & folio (5)

£200 - 300

101

Raverat (Gwen).- Selborne (Joanna) & Lindsay Norman. GWEN RAVERAT: WOOD ENGRAVER, *one of 290 copies*, *original cloth-backed marbled boards*, *slip-case*, Denby Dale, Fleece Press, 1996 § Stone (Reynolds) The Wood Engravings of Gwen Raverat, 1959 § Davidson (Rosemary, editor) Gwen Raverat: Wood engravings of Cambridge and Surroundings, Cambridge, 2003, *illustrations*, *some wood-engraved by Raverat*, *some tipped in*, *the last two original cloth or boards with dust-jackets*, *the second slightly rubbed and*

frayed at edges; and an updated edition of the last, 4to (4)

£120 - 180

102

Ravilious (Eric) THE WOOD ENGRAVINGS..., introduction by J.M.Richards, *number 142 of an unspecified number*, *text printed on pale grey paper*, *plates and illustrations*, 3 folding, *first issue binding of original pictorial hessian printed with illustrations in black*, *spine browned (as usual)*, *cloth slip-case*, folio, Lion and Unicorn Press, 1972.

£500 - 700

103

Ravilious (Eric).- Greenwood (Jeremy) RAVILIOUS: ENGRAVINGS, *one of 855 copies*, *prospectus loosely inserted*, *original cloth*, *slip-case*, Woodbridge, Wood Lea Press, 2008 § Lewis (J.), Enid Marx and Robert Harling. For Shop Use Only. Eric Ravilious: Curwen & Dent Stock Blocks & Devices, *one of 425 copies*, *printed in red & black*, *wood-engraving tipped in*, *original cloth-backed patterned-paper*, *slightly browned at edges*, Devizes, 1993, *illustrations*, *some colour*; and 5 others on Ravilious, v.s. (7)

£150 - 200

104

Ravilious (Eric).- Ullmann (Anne, editor) RAVILIOUS AT WAR: THE COMPLETE WORK OF ERIC RAVILIOUS, SEPTEMBER 1939 - SEPTEMBER 1942, *one of 750 copies*, *original cloth*, Upper Denby, Fleece Press, 2002 § Russell (James) Ravilious: Submarine, *original cloth-backed pictorial boards*, Norwich, 2013, *illustrations*, *many colour*, oblong 4to (2)

£250 - 350



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105

Ravilious (Eric).- Ullmann (Anne), Christopher Whittick & Simon Lawrence. ERIC RAVILIOUS: LANDSCAPE, LETTERS & DESIGN, 2 vol., *one of 650 copies, plates and illustrations, many colour, some tipped in, original cloth, together in slip-case, Upper Denby, Fleece Press, 2008* § Powers (Alan), Barry Kitts & Ronal Maddox. In *Place of Toothpaste: Three essays celebrating the watercolour painting of Eric Ravilious, number 110 of 250 copies, tipped-in colour plates, original cloth-backed patterned-paper boards, uncut, Oldham, Incline Press, 2004, oblong 4to & 4to* (3)
£200 - 300

106

Sergeant (John) KAZAN CATHEDRAL OR KAZANSKIY KAFEDRALNIY SOBOR, SAINT PETERSBURG, original illustration for Edith Martha Almedingen's book 'I remember St. Petersburg', 1969, *pen and black ink, brush and black wash, signed, inscribed and dated lower left, 240 x 320 mm (9 1/2 x 12 1/2 in), hinged into mount, pin holes to in both upper corners, minor handling creases, unframed, 1969; together with 3 further signed pen and black ink book illustrations by the same hand, including a study of St. Dunstan's Church, Canterbury, and another study for the same publication, and a portrait signed and inscribed 'The author when very young', various sizes between 120 x 110 mm (4 3/4 x 4 1/4 in), and 240 x 310 mm (9 1/2 x 12 1/8 in), all hinged into mounts, unframed, [circa 1968-1970]* (4)
£200 - 300

107

Skempton (Mary Nancy) THREE SHEETS OF ORIGINAL STUDIES OF FIGURES AND LANDSCAPES, including one sheet with figure studies recto and verso, *black chalk on various wove papers, the landscape inscribed 'near Giffards' and dated '1947', various sizes between 270 x 200 mm (10 3/4 x 7 7/8 in) and 180 x 290 mm (7 x 11 3/8 in), hinged into mounts, some toning and minor surface dirt, unframed, [circa 1950s]; together with a watercolour landscape by Skempton, and a coloured pencil*

study by Douglas Kirk (b. 1949), 'The Girl & The Thread' 1980, signed and dated 1980, 240 x 210 mm (9 1/2 x 8 1/4 in), hinged into mount, unframed, 1980 (5)

Provenance:

[Kirk] The Fine Art Society, London
From the collection of the late Mr. Laurence Lee

£150 - 200

108

Sleigh (Bernard) SPEETON CLIFFS, YORKSHIRE, coloured chalks on blue-grey coloured wove paper, ruled chalk border lines, sheet 230 x 300 mm (9 x 11 3/4 in), hinged into mount, colours bright and vivid, unframed, [early to mid-20th century]

Provenance:

From the collection of the late Mr. Laurence Lee

£200 - 300

109

Smith (Richard Shirley).- Bain (Iain) THE WOOD ENGRAVINGS OF RICHARD SHIRLEY SMITH, NUMBER 39 OF 100 SPECIAL COPIES SIGNED BY THE ARTIST AND WITH 2 ORIGINAL SIGNED WOOD-ENGRAVINGS, *original prints loose in pocket at end, with A.L.s. from the author to Laurence Lee and prospectus loosely inserted, Cambridge, Silent Books, 1994* § Shirley Smith (Richard) Wood Engravings: a selection, 1960 to 1977, *number 93 of 187 copies signed by the artist, original morocco-backed cloth, Pinner, Cuckoo Hill Press, 1983; The Paintings & Collages 1957 to 2000, number 90 of 150 copies signed by the author with 2 original signed wood-engravings in pocket at end, SIGNED AND INSCRIBED BY THE AUTHOR TO LAURENCE LEE ON TITLE, prospectus & price list loosely inserted, 2002* § Lee (Brian North) Bookplates by Richard Shirley Smith, *one of 275 copies, original cloth-backed wood veneer boards, uncut, Upper Denby, Fleece Press, 2005, plates and illustrations, all but the second original cloth-backed boards, all with slip-cases; and 6 others illustrated by or about Shirley Smith, 4to & 8vo* (10)

£150 - 200



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110

Society of Wood Engravers. GREAT STORM (THE) OF OCTOBER 1987 AND ITS AFTERMATH: FIVE WOOD ENGRAVINGS..., *number 64 of 250 copies, 5 wood engravings by Claire Dalby, Monica Poole, Peter Reddick, Peter Smith and George Tute, all titled, numbered and signed in pencil by the artists and tipped into large hinged card mounts, introductory sheet loosely inserted, light spotting to first print and title, together in cloth drop-back box, paper label on upper cover, printed at the Fleece Press, 1989; A Cross Section: The Society of Wood Engravers in 1988, one of 225 copies, wood-engraved pictorial title printed in brown, wood-engraved plates, original cloth-backed patterned-paper boards, uncut, slip-case, Wakefield, Fleece Press, 1988; Two by Two: A Noah's Ark, number 85 of 185 copies, original cloth-backed marbled boards with central opening to upper cover, original cloth portfolio, 2003 & S.T.E. Lawrence: Boxwood blockmaker, Wood engravings collected in honour of his eightieth birthday, number 238 of 250 copies, original cloth-backed marbled boards, uncut, slip-case, printed at the Whittington Press, 1980 & Lane (Allen, editor) Boxwood & Graver: a Miscellany of Blocks, one of 500 copies on Hosho-Shi paper, original boards, Christmas 1958, all with wood-engraved plates and illustrations; and 8 others, v.s. (13)*

£200 - 300

111

Society of Wood Engravers. BOX 25: TWENTY-FIVE ENGRAVINGS...to celebrate the twenty-fifth anniversary of the refounding of the society, NUMBER 3 OF 25 BOXED SETS, *wood-engravings each one of 75 copies, numbered, titled, signed and dated in pencil, loose as issued in original cloth drop-back box, 4to, 2009.* *** Including wood-engravings by Hilary Paynter, Kathleen Lindsley, Ian Stephens, Sarah van Niekerk, Simon Brett, Howard Phipps, Miriam Macgregor and John Lawrence.

£200 - 300

112

Stephens (Ian).- Lees-Milne (James) RUTHENSHAW: A GHOST STORY, *wood-engravings by Ian Stephens, WITH ORIGINAL SIGNED PENCIL & GOUACHE DRAWING FOR THE LARGE WOOD-ENGRAVING AND 4 ADDITIONAL SIGNED WOOD-ENGRAVINGS loosely inserted, drawing tipped into hinged card mount, original wrappers, printed at the Libanus Press, 1994 & Stephens (Ian) The Engraver's Cut, number 22 of 135 copies signed by the artist, original cloth-backed patterned-paper boards, slip-case, Bicester, 2001 & Woodforde (Rev. James) The Diary of a Country Parson, original cloth-backed marbled boards, slip-case, Folio Society, 1992, all with wood-engravings by Ian Stephens, 4to & 8vo (3)*

£80 - 120

113

Stölenbecker (Nikolaus) OSTSEE KUSTE, *oil on wood, initialled and dated lower right, 310 x 415 mm (12 1/4 x 16 1/4 in), framed, 2003; together with 6 further original artworks by different hands, including 2 botanical studies by Valerie Baines, and others, various sizes, all framed, 20th century (7)*

Provenance:

From the collection of the late Mr. Laurence Lee

£200 - 300

114

Stone (Reynolds) THE OLD RECTORY: A SUITE OF WOOD ENGRAVINGS..., *ONE OF 150 SETS OF PROOFS, 17 wood-engravings, each numbered and signed in pencil, and wood-engraved title & colophon by Stone, all tipped into hinged card mounts, together with prospectus, 2 A.L.s. from the printer, pamphlets from the press and other related ephemera loosely inserted in original cloth drop-back box, 4to, Litton Cheney Press for Warren Editions, 1976.*

£400 - 600

115

Stone (Reynolds) ENGRAVINGS, with an Introduction by the Artist and an Appreciation by Kenneth Clark, NUMBER 64 OF 150 COPIES

SIGNED BY THE ARTIST AND WITH AN ORIGINAL SIGNED WOOD-ENGRAVING, *illustrations, some printed in red or grey, wood-engraving loose in folder and loosely inserted, with 2 bookplates by Stone (for David John Gilson and Peter Summers) and service sheet for his Memorial Service loosely inserted, original cloth, t.e.g., spine faded, marbled board slip-case, 1977* § Harvey (Michael) Reynolds Stone: Engraved Lettering in Wood, *one of 270 copies, printed in red and black, wood-engraved illustrations, original cloth-backed patterned-paper boards, uncut, slip-case, Wakefield, Fleece Press, 1992, tall 8vo & small folio (2)*

£200 - 300

116

Stone (Reynolds).- Hudson (W.H.) A SHEPHERD'S LIFE, NUMBER 36 OF 100 SPECIAL COPIES WITH 10 ARTIST'S PROOFS, *wood-engraved illustrations by Reynolds Stone, proofs all numbered and initialled by the artist in pencil and tipped in at end, prospectus loosely inserted, original morocco-backed marbled boards, t.e.g., spine slightly faded, slip-case, Tisbury, Compton Press, 1977* § Murdoch (Iris) A Year of Birds, *one of 350 copies signed by the author and artist, original cloth-backed marbled boards, Tisbury, Compton Press, 1978* § Stone (Reynolds) Engravings, with an Introduction by the Artist and an Appreciation by Kenneth Clark, NUMBER 118 OF 150 COPIES SIGNED BY THE ARTIST AND WITH AN ORIGINAL SIGNED WOOD-ENGRAVING, *illustrations, some printed in red or grey, wood-engraving loose in folder and loosely inserted, also prospectus, original cloth, t.e.g., spine faded, marbled board slip-case, 1977* § Tennyson (Alfred, Lord) The Poems, *limited edition signed by the artist, service sheet for Stone's Memorial Service loosely inserted, original morocco-backed cloth, glacine wrapper (torn and defective), slip-case, Cambridge, for Members of the Limited Editions Club, 1974* § Warner (Sylvia Townsend) Boxwood: Sixteen Engravings..., FIRST ISSUE (*rejected for uneven printing*), *one of 500 copies, signed by the artist at foot of title and with A.L.S. from him concerning his engravings loosely inserted, original boards,*

gilt, glacine wrapper frayed at edges, 1957 § Stone (Humphrey) Reynolds Stone: A Memoir, SIGNED BY THE AUTHOR *on half-title, illustrations, some colour, original boards, dust-jacket, Wimborne Minster, 2019, illustrations, many wood-engraved by Stone; and 9 others illustrated by or about him, 8vo & 4to (15)*

£300 - 500

117

Stone (Reynolds).- Murdoch (Iris) A YEAR OF BIRDS: POEMS, 2 vol., NUMBER 24 OF 50 COPIES SIGNED BY THE AUTHOR AND ARTIST AND WITH AN ADDITIONAL SUITE OF 12 ARTIST'S PROOFS, *wood-engravings by Reynolds Stone, original cloth-backed marbled boards, proofs all numbered and initialled in pencil and tipped into hinged card mounts, loose in original cloth drop-back box, together in slip-case, 8vo, Tisbury, Compton Press, 1978.*

£200 - 300

118

Strachey (Lytton) ERMYNTRUDE AND ESMERALDA, AN ENTERTAINMENT, *number 152 of 250 copies, signed by the artist on title, illustrations by Erté, original cloth, gilt, g.e., slip-case to same design, 1969* § Shirley Smith (Richard) The Paintings & Collages 1957 to 2000, *number 90 of 150 copies signed by the author with 2 ORIGINAL SIGNED WOOD-ENGRAVINGS in pocket at end, prospectus & price list loosely inserted, original cloth-backed pictorial boards, slip-case, 2002* § Palmer (Simon) Pebbles on a Beach, *number 520 of 750 copies signed by the author/artist, original cloth, Tunbridge Wells, 1990* § Fitzgerald (F.Scott) Tender is the Night, *colour plates by Glynn Boyd Harte, original cloth, slip-case, Folio Society, 1987* § Browne (Piers) Wensleydale: Etchings & Verse, *original boards, dust-jacket, Leatherhead, 1994, plates and illustrations, some colour; and c.15 others, illustrated, 4to & 8vo (c.20)*

£120 - 180

119

Sutherland (Graham) UNTITLED, FROM: GIORGIO SOAVI, STORIA CON SUTHERLAND, *lithograph, on*



Forum Auctions

ivory wove paper, signed in pencil and numbered from an edition of XXV, image 140 x 100 mm (5 1/2 x 3 7/8 in), under glass, framed, [published by All'Insegna del Pesce d'Oro, 1968]

Provenance:

From the collection of the late Mr. Laurence Lee

£100 - 150

120

Tanner (Robin) WREN AND PRIMROSES, only state as published in 'British Etchers 1850-1940' by Guichard and Garton, 1977, *etching, on cream wove paper, signed in pencil, platemark 95 x 110 mm (3 3/4 x 4 1/2 in), good margins, hinged into mount, unframed, 1935 [but this impression 1977]; together with 'Wiltshire Roadmaker', etching, signed with stamped initials, platemark 100 x 150 mm (3 7/8 x 5 7/8 in), good margins, hinged into mount, unframed, [1928 but printed c. 1974] (2)*

Literature:

Garton 19; 6

Provenance:

From the collection of the late Mr. Laurence Lee

£300 - 400

121

Tanner (Robin).- Guichard (Kenneth M.)

BRITISH ETCHERS 1850-1940, WITH 3 ORIGINAL SIGNED ETCHINGS BY ROBIN TANNER, *occasional light spotting, original morocco-backed cloth, t.e.g., spine slightly rubbed, 1977* § Tanner (Robin) *The Etchings, limited edition, with exhibition catalogues and related ephemera loosely inserted, original cloth, dust-jacket, 1988* § Tanner (Heather & Robin) *A COUNTRY BOOK OF DAYS, number 142 of 200 copies, signed by the author and artist on half-title, original morocco-backed patterned-paper boards, slip-case, 1986* § Tanner (Robin) *The More Angels Shall I Paint: a selection from the sketchbooks..., number 30 of 275 copies signed by Heather Tanner, original rexine-backed patterned-paper boards, slip-case, Llandogo, Old Stile Press, 1991* § Meynell

(Alice) *The Last Poems, one of 150 copies signed by the printers, original pictorial boards, Llandogo, Old Stile Press, 2004* § McDowall (Nicolas) Robin Tanner & the Old Stile Press being printed examples of twenty original patterned paper designs..., *number 100 of 195 copies signed by the author/printer, tipped-in paper samples, original cloth-backed boards, Llandogo, 1994, illustrations, mostly by Robin Tanner, the last four all Old Stile Press; and 13 others illustrated by or about Tanner, some duplicates, v.s. (19)*

£200 - 300

122

Tanner (Robin) DECEMBER: ELEGY FOR THE ENGLISH ELM, *etching, an excellent well inked proof impression on cream wove paper, signed in pencil to lower margin 'Robin Tanner fec. et imp. 1979', platemark 295 x 240 mm (11 1/2 x 9 1/2 in), wide margins, under glass, hinged into mount with some faint acidic sun exposure lines from mount, well outside the platemark, framed, 1979*

Provenance:

From the collection of the late Mr. Laurence Lee

Literature:

cf. Garton 39, ii/ii, for the published edition of 25 impressions issued by Garton & Cooke in 1984. This impression printed by the artist in 1979

£300 - 500

123

Tanner (Robin) SEPTEMBER, *etching with plate tone, a good clear impression on cream wove paper, signed in pencil to lower margin 'Robin Tanner 1983', platemark 195 x 280 mm (7 3/4 x 11 in), good margins, under glass, framed, 1983*

Provenance:

From the collection of the late Mr. Laurence Lee

Literature:

Garton 43

£300 - 500



Forum Auctions

124

Tanner (Robin) MARCH, *etching, a good clear impression of the final state (of 3), on cream wove paper, signed in pencil to lower margin 'Robin Tanner 1983', platemark 250 x 194 mm (9 3/4 x 7 5/8 in), under glass, framed, 1983*
Provenance:

From the collection of the late Mr. Laurence Lee

Literature:

Garton 42

£300 - 500

125

Taylor (Charles William) MARSH HOMES, ESSEX, *etching with plate tone, signed in pencil, numbered from an edition of 55, platemark 230 x 175 mm (9 x 6 7/8 in), under glass, an excellent clear impression, surface dirt, framed, mid-20th century; together with 10 further prints by various artists, including John Howard's etching 'Woods, Pennance Point, Cornwall', and others by K. Vernon, Valerie Baines, and others, various sizes, all framed, 20th century (11)*

Provenance:

From the collection of the late Mr. Laurence Lee

£200 - 300

126

Various (Artists) COLLECTION OF 19 LANDSCAPES BY BRITISH AND CONTINENTAL ARTISTS AND ILLUSTRATORS, including Rev. Alfred Sells (1824-c.1902), Charles Mileham (exhb. 1882-1906), Sophie Jensen, Eliza Tolley, George Impey, Wilhelm Schmidt, Valerie Baines, and others, *various sizes, the majority presented in mounts, unframed, mainly 20th century (19)*

Provenance:

From the collection of the late Mr. Laurence Lee

£100 - 150

127

Various (Artists) COLLECTION OF OVER 80 WOOD-ENGRAVINGS, including a self-portrait by Conrad Felixmüller from 1972, Alex Buckels 'Devils Dyke', and others by Valerie Baines, Reynolds

Stone, Richard Shirley Smith, Michael Renton, Geri Waddington, Ronald Salmand, Alfred Hackney, and others similar, *wood-engravings, various sizes, most hinged into mounts, unframed, 20th century (Sm. Qty.)*

Provenance:

From the collection of the late Mr. Laurence Lee

£400 - 600

128

Various (Artists) COLLECTION OF OVER 70 WOOD-ENGRAVINGS, including many works by Alex Smart, E.F. [?]Daglesh, Michael Renton, Noel Rooke's 'Zinal Rothorn', and others, *wood-engravings on various papers, the majority signed and inscribed, various sizes, all hinged into mounts, unframed, mainly late 20th century (c.70)*

Provenance:

From the collection of the late Mr. Laurence Lee

£200 - 300

129

Walcot (William) THE BANQUETING HOUSE, WHITEHALL, *etching with drypoint, a good impression with plate tone on cream wove paper, signed in pencil, platemark 205 x 280 mm (8 x 11 in), under glass, some even toning to sheet, framed, [early to mid-20th century]; together with 5 further etchings by the same hand, including two impressions of 'Temple of Esna', two impressions of 'The Caravan', and an untitled historical etching of figures in front of a temple, various sizes, all hinged into mounts, unframed, [circa 1920s] (6)*

Provenance:

[Banqueting House] The Fine Art Society, London

From the collection of the late Mr. Laurence Lee

£200 - 300



Forum Auctions

130

Waldman (Diane) ELLSWORTH KELLY: a Retrospective, SIGNED BY THE ARTIST *on half-title, illustrations, many colour, original cloth, dust-jacket, oblong 4to, New York, 1996.*

£100 - 150

131

Waters (Herbert) WHITE MOUNTAINS OF NEW HAMPSHIRE, *colour-printed wood-engraving on Japan paper, signed in pencil, inscribed and numbered from an edition of 115, image 140 x 225 mm (5 1/2 x 8 3/4 in), sheet 230 x 320 mm (9 x 12 1/2 in), all hinged into mounts, unframed, [circa 1990s]; together with a good group of seven further wood-engravings by the same hand, including 'Atwood's Pond', 'Sugarland Hollow', 'Swinging Bridge over Horseshoe Run', 'Cascade Brook', and others, various sizes between 150 x 150 mm (5 3/4 x 5 3/4 in) and 185 x 240 mm (7 1/4 x 9 1/2 in), all hinged into mounts, unframed, [circa 1990s] (8)*

Provenance:

From the collection of the late Mr. Laurence Lee

*** Herbert was a printmaker and wood engraver, originally born in Shantou, China, but studied at Harvard and the Art Institute of Chicago; he later resided in New Hampshire.

£200 - 300

132

Whatman (Susanna) HER HOUSEKEEPING BOOK, introduced by Thomas Balston, *one of 250 copies, portrait, engraved title, engraved illustrations by Lawrence Josset, tissue guards, WITH A.L.S. FROM JOSSET TO LAURENCE LEE loosely inserted, original cloth with label to upper cover, Cambridge, Christmas 1952* § Palmer (Samuel) A Vision Recaptured: The complete Etchings and the Paintings for Milton and for Virgil, *limited edition with 5 facsimiles of etchings, illustrations, some colour, erratum slip loosely inserted, original wrappers, facsimiles loose in folder, together in original cloth folder with ties, Trianon Press, 1978* § Rinder (Frank) D.Y.Cameron's Etchings...and a complete list of the artist's etchings, NUMBER

25 OF 150 DE LUXE COPIES SIGNED BY CAMERON, *tipped-in plates, original vellum, t.e.g., very slightly soiled, Edinburgh, 1908; and another edition of the first with wood-engravings by Frank Martin, 4to (4)*

£120 - 180

133

Whistler (Laurence) THE ENGRAVED GLASS..., 1952; Engraved Glass 1952-58, 1959; Pictures on Glass, 1972; Scenes and Signs on Glass, 1985; Enter, 1987, *most limited editions, ALL SIGNED BY WHISTLER, illustrations, original pictorial cloth, gilt, the second and fourth with dust-jackets, the third with slip-case, most Cupid Press; and 5 others by the same, 8vo (10)*

£150 - 200

134

Whistler (Rex).- Royal Opera House Covent Garden. PROGRAMME FOR THE STATE PERFORMANCE BY COMMAND OF HIS MAJESTY THE KING IN HONOUR OF THE VISIT OF THE PRESIDENT OF THE FRENCH REPUBLIC AND MADAME LEBRUN, *printed in red and black with coat-of-arms and some decorations by Rex Whistler, elaborate original pictorial wrappers by Whistler in the shape of a Rococo cartouche with embossed frame and tied with gold cord with tassel, a little spotted and soiled with slight creasing at foot, 1939* § Whistler (Rex) The Königsmark Drawings, *limited edition, 10 tipped-in colour plates by Whistler, original red cloth, gilt, uncut, spine a little faded, board slip-case (rubbed and spotted), Richards Press, 1952* § Carter (Lionel, editor) The Masque: A Theatre Notebook, Parts 1-6, *original printed wrappers, some by Whistler, staples slightly rusting, together in original patterned-paper slip-case, Curtain Press, 1946-48, [Whistler & Fuller 386, 516, 515]; and 8 others illustrated by Whistler, v.s. (11)*

£200 - 300

135

Whistler (Rex).- Whistler (Laurence) & Ronald Fuller. THE WORK OF REX WHISTLER, FIRST EDITION, SIGNED BY LAURENCE WHISTLER *on verso*



Forum Auctions

of half-title, original pictorial cloth, gilt, dust-jacket, slightly rubbed and soiled, spine a little faded, 1960 § Lee (Brian North) *The Bookplate Designs of Rex Whistler, one of 350 copies with a bookplate tipped in as frontispiece, original cloth, slip-case, Pinner, 1973* § Cecil (Hugh & Mirabel) *In Search of Rex Whistler: His Life & His Work, original boards, dust-jacket, 2012, illustrations, many colour; and 2 others on Whistler, 4to & 8vo* (5)

£100 - 150

136

White (Ethelbert) ITALIAN TOWNSCAPE, *coloured crayons on wove paper, 165 x 220 mm (6 1/2 x 8 3/4 in), hinged into mount, unframed, [20th century]*

Provenance:

Pallant House, Chichester (Ethelbert White Retrospective Exhibition, 1991)

From the collection of the late Mr. Laurence Lee

£100 - 150

137

White (Ethelbert) NETLEY MILL; PLOUGHMAN'S COTTAGE; THE OLD BARN, *three wood-engravings on Japan paper, each signed in pencil, inscribed and numbered from an edition of 50, each image approx. 145 x 180 mm (5 3/4 x 7 in), wide margins, hinged into mounts, unframed, [circa 1920s]* (3)

Provenance:

From the collection of the late Mr. Laurence Lee

£500 - 700

138

White (Ethelbert) THE FARM NETTLE HOLLOW, *etching and drypoint with plate tone, on laid paper, signed in pencil and inscribed with title, from an unknown edition size, platemark 140 x 175 mm (5 1/2 x 6 3/4 in), sheet 230 x 240 mm (9 x 9 1/2 in), minor surface dirt, hinged into mount, unframed, [circa 1920s]; together with 'Haymakers', unsigned but by the same hand, etching and drypoint, platemark 255 x 325 mm (10 x 12 3/4 in), good margins, hinged into mount, unframed, [early to mid-*

20th century] (2)

Provenance:

From the collection of the late Mr. Laurence Lee

£200 - 300

139

White (Ethelbert) PORTOFINO; SUSSEX FARM AND HAYCART, *two wood-engravings, proof impressions without pencil inscription or signature, each approx. 180 x 220 mm (7 x 8 3/4 in), hinged into mounts, minor handling creases, unframed, [circa 1920]; together with 7 further wood-engraved illustrations by White for Richard Jefferies' "Story of My Heart", two signed and inscribed, of which one is numbered from an edition of 50, the other inscribed 'Edition 10 sets', each approx. 95 x 115 mm (3 3/4 x 4 1/2 in), hinged into mounts, minor handling creases, unframed, [c. 1923]* (9)

Provenance:

Pallant House, Chichester (Ethelbert White Retrospective Exhibition, 1991)

From the collection of the late Mr. Laurence Lee

£400 - 600

140

White (Ethelbert) SWANBURN FARM; THE ISLAND, *two chiaroscuro woodcuts, the first mentioned printed in three colours, the latter in two, both signed in pencil, inscribed and numbered from editions of 25, 160 x 190 mm (6 1/4 x 7 1/2 in), and 205 x 240 mm (8 x 9 1/2 in), respectively, hinged into mounts, minor surface dirt, spotting and handling creases, unframed, [circa 1920s]* (2)

Provenance:

From the collection of the late Mr. Laurence Lee

£150 - 200

141

White (Ethelbert).- Chapman (Hilary) THE WOOD ENGRAVINGS OF ETHELBERT WHITE, *one of 200 sets with 2 original engravings by White, original pictorial wrappers, uncut, engravings tipped into hinged card mounts, together in*



Forum Auctions

original cloth drop-back box, illustration mounted on upper cover, Wakefield, Fleece Press, 1991; and 2 others, White, folio & 4to (3)

£100 - 150

142

Wood Lea Press.- Greenwood (Jeremy)

OMEGA CUTS, *one of 555 copies, original cloth*, 1998; The Graphic Work of Edward Wadsworth, *one of 500 copies, prospectus loosely inserted, original boards*, 2002, *illustrations, some colour, some tipped in, both with slip-cases, folio*, Woodbridge, Wood Lea Press (2)

£150 - 200

143

Wormell (Christopher).- Wormell (Peter)

PINWOODS OF THE BLACK MOUNT, NUMBER 12 OF 100 COPIES SIGNED BY THE AUTHOR AND ARTIST, *original rexine-backed cloth, slip-case*, Skipton, 2003 & Niall (Ian) English Country Traditions, *number 81 of 500 copies signed by the artist, original cloth, slip-case*, 1988 & Wormell (C.) The One That Got Away..., *original boards, dust-jacket*, 1991, *all with wood-engraved illustrations by Christopher Wormell*; and 3 other editions of the second including a miniature version, *4to & 12mo* (6)

£60 - 80

144

Architecture.- Palmer-Jones (William John)

COMPETITION DESIGN FOR GUILDFORD CATHEDRAL, unexecuted large design showing the south elevation with scale, and smaller plan design in the upper right corner, *watercolour, pencil, pen and ink on wove paper mounted on paper support, signed in pencil, sheet 715 x 1330 mm (28 1/8 x 52 1/4 in)*, *some nicks and losses to extremities, minor spotting and browning, surface dirt, minor abrasions in places, unframed, [circa 1932]*

Provenance:

From the collection of the late Mr. Laurence Lee

£100 - 150

145

Barnstone (Howard) THE ARCHITECTURE OF JOHN

F.STAUB: HOUSTON AND THE SOUTH, *Houston*, 1979 & Scully Jr. (Vincent J.) The Shingle Style: Architectural Theory and Design from Richardson to the Origins of Wright, *New Haven*, 1955 & Crawford (Alan) C.R.Ashbee: Architect, Designer & Romantic Socialist, *New Haven & London*, 1985 & Bréon (Emmanuel) Jacques-Émile Ruhlmann: Furniture [&] Interior Design, 2 vol., *original wrappers, together in board folder with ties (one detached), slightly rubbed at edges, Paris*, 2004, *illustrations, some colour, all but the last original cloth, the first with slip-case, the third with dust-jacket; and 2 others, 4to & 8vo* (7)

£80 - 120

146

Benítez (Cristina Paredes, editor)

ARCHITECTURE INSPIRATIONS, *text in English, German, Spanish, French & Italian, Cologne, London & New York*, 2007 & 1000 x European Architecture, *Berlin*, 2007, *illustrations, some colour, original pictorial boards, both with original card box with handle, the second creased and with tear to spine, 4to* (2)

£80 - 120

147

Lutyens (Sir Edwin).- Brown (Jane, editor)

FULBROOK...THE SKETCHBOOK, LETTERS, SPECIFICATION OF WORKS & ACCOUNTS OF A HOUSE BY EDWIN LUTYENS 1896-1899, Foreword by Mary Lutyens, 2 vol. including facsimile of specification of works, *number 157 of 300 copies, illustrations, some colour, some tipped in, original morocco-backed printed boards, cloth slip-case, 4to Marlborough, Libanus Press*, 1989.

£100 - 150

148

Lutyens (Sir Edwin).- Butler (A.S.G.), George

Stewart & Christopher Hussey. THE ARCHITECTURE OF SIR EDWIN LUTYENS, 3 vol., *one of 1500 reprints, Woodbridge*, 1984 & Hussey (Christopher) The Life of Sir Edwin Lutyens,



Forum Auctions

FIRST EDITION, 1950, *illustrations, original cloth, dust-jackets, the first slightly frayed at edges, one torn, the second spotted and browned, folio & 4to* (4)

*** Together forming *The Lutyens Memorial*.

£250 - 350

149

Wright (Frank Lloyd) AN AUTOBIOGRAPHY, FIRST ENGLISH EDITION, 1945; *The Natural House*, FIRST EDITION, FIRST ISSUE with "54" in red square on upper cover and dust-jacket with "\$6.50", rustmark from paperclip to head of front free endpaper and half-title, New York, 1954; *A Testament*, FIRST ENGLISH EDITION, 1957; *An American Architecture*, edited by Edgar Kaufman, FIRST EDITION, New York, 1955; *The Industrial Revolution Runs Away*, limited edition, New York, 1969; *Collected Writings*, edited by Bruce Brooks Pfeiffer, 5 vol. [complete set], vol.2 & 4 original wrappers, New York, 1992-95 § Hitchcock (Henry-Russell) *In the Nature of Materials: The Buildings of Frank Lloyd Wright 1887-1941*, fourth printing, New York, 1942 § Wendingen: *The Work of Frank Lloyd Wright*, facsimile reprint with double folded pages, New York, 1965 § *Frank Lloyd Wright: The Early Work*, New York, 1968, plates and illustrations, original cloth, all but the fifth and last two with dust-jackets, the second lacking small portion at head of spine, the third with small stain to upper panel and price cut away from flap, the fifth and last with slip-cases, some a little rubbed; and 7 others by Lloyd Wright, v.s. (20)

£300 - 400

150

Wright (Frank Lloyd).- Drexler (Arthur) THE DRAWINGS OF FRANK LLOYD WRIGHT, FIRST ENGLISH EDITION, 1962 § Pfeiffer (Bruce Brooks) *Frank Lloyd Wright Drawings*, New York, 1996 *Frank Lloyd Wright Designs: The Sketches, Plans and Drawings*, New York, 2011; *Treasures of Taliesin: Seventy-Seven Unbuilt Designs*, second edition, San Francisco, 1999 § De Long (David G.) & others. *Frank Lloyd Wright: Designs for an American Landscape*

1922-1932, New York, 1996 § Bergdoll (B.) & Jennifer Gray. *Frank Lloyd Wright: Unpacking the Archive*, New York, 2017, *illustrations, many colour, original cloth or boards with dust-jackets, the first slightly frayed at head of spine; and 3 others on Wright's drawings and designs, 4to & oblong folio* (9)

£100 - 150

151

Wright (Frank Lloyd).- Manson (Grant Carpenter) FRANK LLOYD WRIGHT TO 1910: THE FIRST GOLDEN AGE, *some light spotting*, New York, 1958 § Eaton (Leonard K.) *Two Chicago Architects and Their Clients: Frank Lloyd Wright and Howard van Doren Shaw*, Cambridge, Mass., 1969 § Sergeant (John) *Frank Lloyd Wright's Usonian Houses*, New York, 1976 § James (Cary) *The Imperial Hotel: Frank Lloyd Wright and the Architecture of Unity*, Rutland, Vt. & Tokyo, 1968 § Nute (Kevin) *Frank Lloyd Wright and Japan*, 1993 § Alofsin (A.) *Frank Lloyd Wright. The Lost Years, 1910-1922: A Study of Influence*, Chicago & London, 1993; *Frank Lloyd Wright: Europe and Beyond*, Berkeley, 1999 § Pfeiffer (Bruce Brooks) *Frank Lloyd Wright. The Heroic Years: 1920-1932*, New York, 2009 § Rattenbury (John) *A Living Architecture: Frank Lloyd Wright and Taliesin Architects*, San Francisco, 2000 § Weintraub (Alan) & others. *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr.*, 1998, *illustrations, some colour, original cloth or boards with dust-jackets, the first creased and laminated, the third and fourth price-clipped; and 15 others on Frank Lloyd Wright, his influences, theories and successors, 4to & 8vo* (25)

£150 - 200

152

Wright (Frank Lloyd).- Pfeiffer (Bruce Brooks) FRANK LLOYD WRIGHT: MONOGRAPH[s]; PRELIMINARY STUDIES; IN HIS RENDERINGS, edited and photographed by Yukio Futagawa, 12 vol. [a complete set], *illustrations, many colour, original pictorial wrappers, oblong 4to*, Tokyo, 1990.

*** The complete works of Frank Lloyd



Forum Auctions

Wright comprising: Monographs 1887-1901, 1902-1906, 1907-1913, 1914-1923, 1924-1936 & 1937-1941, 1942-1950, 1951-1959; Preliminary Studies 1889-1916, 1917-1932 & 1933-1959; In His Renderings 1887-1959.

£300 - 500

153

Wright (Frank Lloyd).- Pfeiffer (Bruce Brooks)

SELECTED HOUSES, edited and photographed by Yukio Futagawa, 8 vol. [a complete set], *original pictorial wrappers*, Tokyo, 1991 & Menocal (N.G., editor) Wright Studies I [&] II (Taliesin 1911-1914; Fallingwater & Pittsburgh), 2 vol., *Carbondale & Edwardsville, Ill.*, 1992-2000 & Hess (Alan) & Alan Weintraub. Frank Lloyd Wright: The Houses [&] The Buildings, 2 vol., *New York*, 2005-08; *Prairie Houses*, *New York*, 2006; *Mid-Century Modern*, *New York*, 2007 & Waggoner (Lynda, editor) *Fallingwater*, *New York*, 2011 & De Lond (David G., editor) Frank Lloyd Wright and the Living City, *Weil am Rhein & Milan*, 1998 & Ballon (H.) & others. The Guggenheim, *original boards*, *New York*, 2009, *illustrations*, *many colour*, *all but the first and last original cloth or boards with dust-jackets*; and c.35 others on the buildings of Frank Lloyd Wright including a pop-up book, v.s. (c.50)

£300 - 400

154

Wright (Frank Lloyd).- Pfeiffer (Bruce Brooks)

FRANK LLOYD WRIGHT 1885-1916; 1917-1942; 1843-1959: THE COMPLETE WORKS, 3 vol., *text in English, German & French*, *illustrations*, *many colour*, *original boards with mounted illustrations*, *with the original cardboard boxes with handles*, *oblong folio*, *Cologne*, 2009-11.

£400 - 600

155

Wright (Frank Lloyd).- Storrer (William Allin)

THE FRANK LLOYD WRIGHT COMPANION, *Chicago & London*, 1993 Hess (Alan) & Alan Weintraub. Frank Lloyd Wright: The Buildings, *New York*, 2008 & Heinz (Thomas A.) The Vision of Frank Lloyd Wright, *Rochester*, 2000 & Pfeiffer (Bruce Brooks) Frank Lloyd Wright, *text in*

English, German & French, *Cologne*, 2015 & McCarter (Robert) Frank Lloyd Wright, 1997 & Cleary (R.) & others. Frank Lloyd Wright; From Within Outward, *New York*, 2009, *illustrations*, *many colour*, *original cloth or boards*, *all but the fourth with dust-jackets*; and c.55 others on the architecture of Frank Lloyd Wright, v.s. (c.60)

£300 - 400

156

Wright (Frank Lloyd).- Wilk (Christopher) THE

KAUFFMANN OFFICE, 1993 & Hanks (David A.) Frank Lloyd Wright. Preserving an Architectural Heritage: Decorative Designs from The Domino's Pizza Collection, 1989 & Ehrlich (Doreen) Frank Lloyd Wright: Glass, *Rochester*, 2000 & Maddex (Diane) Frank Lloyd Wright Inside and Out, 2001 & Hart (Spencer) The Wright Space, *Glasgow*, 2001, *illustrations*, *many colour*, *original cloth or boards with dust-jackets*; and 8 others on Frank Lloyd Wright's interior design, *4to & 8vo* (13)

£80 - 120

157

Wright (Frank Lloyd).- Wright (Olgivanna Lloyd) THE SHINING BROW, FIRST EDITION, *light*

water-staining to head of title, *New York*, 1960; Frank Lloyd Wright: His Life, His work, His Words, FIRST ENGLISH EDITION, *light foxing at beginning and end*, *dust-jacket price-clipped*, 1970 & Farr (Finis) Frank Lloyd Wright, 1962 & Guerrero (Pedro E.) Picturing Wright: An Album from Frank Lloyd Wright's Photographer, *San Francisco*, 1994 & Besinger (Curtis) Working with Mr. Wright: What It Was Like, *Cambridge*, 1995, *plates and illustrations*, *original cloth or boards with dust-jackets*, *the first three rubbed*, *the first with damp-staining to lower panel*; and 9 others on Frank Lloyd Wright, biographies etc., *8vo & 4to* (14)

£100 - 150

158

Richardson (Professor Sir Albert, English architect, 1880-1964) A CATHEDRAL FANTASY,



Forum Auctions

pencil, pen and black ink and watercolour, signed and dated 'A.E R./ 1930' in the lower right corner, 620 x 720 mm. (24 1/2 x 28 1/4 in), 1930.

Provenance:

Sale. Christie's London, *The Collection of Professor Sir Albert Richardson*, 18th and 19th September 2013, lot 353;

Ex-collection of Gavin Stamp (1948-2017)

*** Richardson was awarded the Royal Gold Medal for Architecture in 1947 and elected President of the Royal Academy in 1954.

£400 - 600

159

Architecture.- Neumanns (Balthasar)

SAMMLUNG ECKERT: PLANSAMMLUNG AUS DEM NACHLASS BALTHASAR NEUMANN IM MAINFRÄNKISCHEN, 74 *black and white plates only (of 157), lacking colour plates, lacking accompanying text volume, housed in original printed grey portfolio, folio, 1987; sold not subject to return.*

*** Johann Balthasar Neumann (c.1687-1753) was a celebrated Baroque architect, whose palaces and Churches have been considered among the finest proportioned in Europe and crowning examples of the German Baroque.

£80 - 120

160

Austen (John) CENTAUR, AN ORIGINAL DESIGN FOR WOOD-ENGRAVING, label to reverse of frame reads ' Unpublished illustration for a magazine. 1938...', *pencil on wove paper, signed lower right with title inscribed lower left, faint gridlines for transfer, 310 x 245 mm (12 3/8 x 9 5/8 in), under glass, minor cockling to lower left corner, minor surface dirt, framed, [circa 1938]; together with a finished wood-engraving of the subject, on Japan paper, signed and numbered in pencil from an edition of 50, 310 x 245 mm (12 3/8 x 9 5/8 in), under glass, some spotting and browning, framed, [circa 1938]; together with an additional original pencil design for wood-engraving by Austen for 'Aristophanes. The Frogs', inscribed in pencil 'Bakxoz' and signed by the artist lower right, 180 x 125 mm (7 x 4*

7/8 in), under glass, minor surface dirt, framed, [circa 1937] (3)

Provenance:

[Centaur original drawing] Potter Books Ltd, Godalming

£300 - 500

161

Blinn (Carol J.) A POULTRY PIECE BEING A DISCOURSE ON THE JOYS OF RAISING DUCKS AND GEESE, NUMBER 181 OF 250 COPIES SIGNED BY THE AUTHOR/ARTIST, *hand-coloured illustrations, original paste-paper boards, very slight rubbing to corners and spine ends, Easthampton, Mass., Warwick Press, 1978 & Dickens (Charles) A Christmas Carol or, The Miser's Warning...A Drama in 2 Acts adapted by C.Z.Barnett, one of 350 copies, wood-engravings by E.N.Ellis, with an additional suite of the engravings loosely inserted, original half cloth, slip-case, Mission, BC, Barbarian Press, 1984 & Fletcher (E.T.) The Lost Island Atlantis, one of 100 copies, wood-engravings by Peter Lazarov, original silk-backed boards, Mission, B.C., Horse Whisper Press, 2011 & Bytheriver (Mary) Beans, number 21 of 50 copies initialled by the author/artist, colour linocuts, with card from the author and printed bookmarks loosely inserted, original boards, Oakland, Ca., Luration Press, 1991, 8vo & 4to (4)*

£100 - 150

162

Bremer Press.- Emerson (Ralph Waldo)

NATURE, number 80 of 130 copies for the press, from an edition limited to 500, title and decorative initials designed by Anna Simons printed in red and black, ORIGINAL VELLUM, GILT, BY FRIEDA THIERSCH AT THE BREMER BINDERY, *yapp edges, spine titled and ruled in gilt, t.e.g., others uncut, covers a little splayed, 4to, Munich, Bremer Press, 1929.*

*** One of a few copies in the deluxe binding by Frieda Thiersch, who trained under the former head of the Doves Bindery, Charles McLeish. She later became head of the bindery for the Bremer Press, which had been founded in 1911 inspired by the Doves Press.



Forum Auctions

Apart from the lettering and titles by Anna Simons, a pupil of Edward Johnston, the books similarly rely on no ornamentation but elegant design and impeccable printing. A portion of each edition was bound in leather, another portion in vellum, and the remainder in cheaper materials, but always in the handsome and typically restrained style of Thiersch.

£400 - 600

163

Bremer Press.- Homer. POIESIS: ODYSSEIA [graece], edited by Eduard Schwartz, *number 247 of 615 copies on Zanders hand-made paper, title designed by Anna Simons, text in Greek, notes in Latin, title and conjugate leaf becoming loose, bound in contemporary crushed grey morocco with single gilt rule border, spine titled in gilt with five raised bands edged in gilt rules, g.e., bookseller's ticket of L. Werner of Munich to foot of rear pastedown, spine a little rubbed and browned, crack to lower joint, marbled board slip-case (slightly rubbed), folio, Munich, Bremer Press, 1924.*

£200 - 300

164

[Burton (Robert)], "Democritus Junior". THE ANATOMY OF MELANCHOLY, 2 vol., *one of 750 copies, portrait frontispiece, decorative titles and illustrations by E. McKnight Kauffer, original vellum-backed patterned-paper boards, uncut, extremities scuffed, Nonesuch Press, 1925 § Aristophanes. Women in Parliament, translated by Jack Lindsay, one of 500 copies signed by translator, illustrations by Norman Lindsay, some whole page, original half blue morocco over pictorial gilt boards, t.e.g., uncut, a little scuffed, Fanfrolico Press, 1929; and another, private press, v.s. (3)*

£200 - 300

165

Circle Press.- Rossetti (Dante Gabriel) CHIMES, NUMBER 27 OF 75 COPIES SIGNED BY THE ARTIST, *7 relief etchings by Birgit Skiöld, two with added*

colour, tissue guards, loose as issued in original wrappers, uncut, original cloth folder and slipcase, the latter slightly soiled, folio, [Guildford], Circle Press, 1969.

£100 - 150

166

Craig (Edward Gordon).- BLACK FIGURE FOR 'IPHIGENIA', *woodcut, on Japan paper, c.285 x 135 mm., numbered VII of XII and inscribed by printer at foot, WITH AN ADDITIONAL BLACK FIGURE WOODCUT NUMBERED 5/6, both loosely inserted in printed wrappers 'Gordon Craig and the Cranach Press Hamlet', printed by John Roberts Press, London, 1907 [but 1976]; together with a single-leaf printed type design 'Herr, erbarme dich meiner!' by Rudolph Koch, signed in pencil, unframed (2)* *** A keepsake from a talk *Gordon Craig and the Cranach Press Hamlet* given by Colin Franklin to the Roxburghe Club meeting in San Francisco in 1976. The woodcut was originally executed in 1907 and issued in 30 copies, this later printing was hand-printed from the wood by Bernard Roberts.

£75 - 100

167

Cresset Press.- Spenser (Edmund) THE SHEPHEARDES CALENDER, *number 260 of 350 copies on hand-made paper, additional pochoir illustrated title and pochoir illustrations by John Nash, book-label of Thomas W.Swindlehurst, original vellum-backed cream silk, t.e.g., others uncut, dust-jacket, very slightly soiled at edges, folio, Cresset Press, 1930.*

£100 - 150

168

Deubel (Leon) DIE ROT DURCHRAFTEN NÄCHTE. ACHT SONNETTE..., translated by Paul Zech, NUMBER 43 OF 100 COPIES, *8 lithographs by Waldemar Rösler, original marbled boards, uncut, spine worn and defective, 4to, Berlin, Officina Serpentis, 1914.*

£100 - 150



Forum Auctions

169

Ephemera.- Shakespeare (William) "SOME SAY THAT EVER..." FROM 'HAMLET', *illuminated sheet printed on japon with initial in gold with star and cockerel in green by Margaret Adams, tipped into folded sheet*, n.d. § Henry VI, *King of England. Prayer, sheet with initial in gold and decoration in colours by C.H. & M. Adams, tipped into sheet as Greetings card*, n.d., Worcester, Stanbrook Abbey Press; with a small bundle of other items from the press including 2 A.L.s.s. from Dame Hildelith Cumming concerning publications, prospectuses etc.; and a small quantity of others including a bundle of private press prospectuses (Gregynog, Officina Bodoni, Rampant Lions, Whittington, Bruce Rogers' *Odyssey* etc.), a group of etchings (mostly of ships) by Claude Muncaster, a bundle of reprints of William Blake proofs from 1980, and a small quantity of booksellers' catalogues & periodicals, mostly relating to private press and limited editions, v.s. (sm.qty)

£200 - 300

170

Erben (Karel Jaromír) ČESKÉ POHÁDKY, *woodcut frontispiece and title, hand-coloured woodcut initials, previous owner's ink signature, original decorative calf, gilt, slight rubbing to spine extremities, housed in near contemporary slipcase*, Ludvík Bradáč, Vinohrady, 1919; and 3 others, Czech, 8vo & 4to (4)

£60 - 80

171

Fleece Press.- Hassall (Joan) DEAREST JOANA: A SELECTION OF JOAN HASSALL'S LIFETIME LETTERS AND ART, 2 vol., edited by Brian North Lee, with an introduction by John Dreyfus, ONE OF 40 SPECIALLY-BOUND SETS WITH ADDITIONAL WOOD-ENGRAVINGS, *plates, some tipped-in, illustrations, original vellum-backed marbled boards, cloth and board slip-case*, 2000 § Brett (Simon) Mr Derrick Harris 1919-1960, *one of 280 copies, text in original cloth-backed patterned paper boards, uncut, additional*

plates in original wrappers, some loose as issued, together in cloth drop-back box, lightly marked, 1998, Denby Dale, Fleece Press; and 3 others, Fleece Press, v.s. (5)

£300 - 400

172

France (Anatole) LES POÈMES DORÉES, NUMBER 91 OF 100 COPIES ON HOLLANDE VAN GELDER, *from an edition limited to 1100, printed in black and gold, bookplate of Stig Wilton, contemporary crushed fawn morocco with border of several gilt rules, by L.Bernard, spine in compartments with gilt title & rules and 4 raised bands, t.e.g., others uncut, turn-ins ruled in gilt, original printed wrappers bound in, upper cover lightly stained, spine a little browned, very slight rubbing to joints, small 4to, Paris, 1920.*

£150 - 200

173

Gibson (Wilfred Wilson) HOME. A Book of Poems, NUMBER 24 OF 35 COPIES ON JAPANESE VELLUM AND SIGNED BY THE AUTHOR AND ARTIST, *from an edition limited to 295, circular woodcut title vignette by Ethelbert White printed in colours, decorative endpapers, original vellum-backed patterned-paper boards designed by White, uncut, Beaumont Press, 1920 § Gosse (Edmund) Swinburne: An Essay Written in 1875..., number 29 of 125 copies signed by Norman Gullick and John G.Wilson, original buckram-backed marbled boards, t.e.g., others uncut, small stain to upper cover, corners bumped, privately printed, 1925, 8vo (2)*

£80 - 120

174

Golden Cockerel Press.- Flaubert (Gustave) SALAMBO, translated by E. Powys Mathers, *one of 500 copies, wood-engraved frontispiece, pictorial title and illustrations by Robert Gibbings, offsetting, endpapers browned, original buckram-backed patterned boards, lightly stained, [Chanticleer 77: Kirkus Robert Gibbings 40], Golden Cockerel Press, 1931 § Tourneur (Cyril)The Works, edited by*



Forum Auctions

Allardyce Nicoll, *one of 750 copies, this marked out of series, decorations by Frederick Carter, endpapers lightly browned, original blue buckram, gilt, a few spots, The Franfrolico Press, [1929]; and another, Golden Cockerel, v.s. (3)*

£100 - 150

175

Gooden (Stephen).- Aesop. FABLES, translated by Sir Roger l'Estrange, Kt., *number 511 of 525 copies on hand-made paper signed by the artist, copper-engraved pictorial title and plates by Stephen Gooden, pictorial initials, very faint off-setting (as usual), WITH AN ALTERNATIVE CIRCULAR ENGRAVING OF THE CAT & THE COCKEREL BY GOODEN loosely inserted, original pictorial vellum, gilt, t.e.g., others uncut, slip-case (slightly rubbed), large 8vo, 1936.*

£400 - 600

176

Gregynog Press.- Ormond (John) CATHEDRAL BUILDERS, AND OTHER POEMS. WITH DRAWINGS BY THE AUTHOR, FIRST EDITION, *one of 200 copies, illustrations by the author, some full-page, original black cloth-backed mustard boards, spine gilt, Newtown, Powys, [David Esslemont at the] Gregynog Press, 1991; and 3 others, Gregynog Press, most reference, v.s. (4)*

£100 - 150

177

Kelmscott Press.- SPECIMEN SHEET FOR 'THE RECUELL OF THE HISTORIES OF TROYE', *folded sheet (pp.1/2 & 15/16) comprising first leaf of text with heading in red, wood-engraved border and 3 large initials & decorations designed by William Morris, slightly soiled, tears to lower edge of first page affecting border and another larger to lower edge of second page affecting decoration and just extending into margin of first page, c.280 x 210mm, 1892; Specimen sheet for 'The History of Godefroy of Boloyn and of the Conquest of Jherusalem', folded sheet (pp.5/6 & 11/12) printed in red and black with 3 wood-engraved initials and decorations by Morris, very lightly browned, short tear to*

outer margin of first page, c.285 x 210mm., 1893, [cf. Peterson A8 & 15], 4to, Kelmscott Press (2)

*** Specimen sheets for two of the Caxton works produced by Morris at the Kelmscott Press.

£200 - 300

178

Leighton (Clare) FOUR PROOF WOOD-ENGRAVINGS FOR THE MACMILLAN & CO. EDITION OF THOMAS HARDY'S 'THE RETURN OF THE NATIVE', *head and tail piece proofs, wood-engravings on thin Japan paper, each signed in pencil, two numbered from editions of 30, various sizes between 35 x 80 mm (1 1/4 x 3 1/4 in) and 120 x 80 mm (4 3/4 x 3 1/8 in), hinged into mounts, minor surface dirt, unframed, [circa 1929]; together with two further wood-engravings by Leighton, including THE FRIGHTENED SHEPHERD BOY, a proof impression from a Duckworth edition of Emily Bronte's 'Wuthering Heights', signed and inscribed, on thin Japan paper, sheet 130 x 105 mm (5 1/8 x 4 1/4 in), unframed, [circa 1930] (6)*

£750 - 1,000

179

Leonard (William Ellery, translator) BEOWULF, *one of 950 copies signed by the artist with his thumb print, printed in red and black with decorative initials in blue and red, lithographed title and plates by Rockwell Kent, original pictorial cloth blocked in white, dust-jacket, frayed and spine defective, New York, 1932 § Ruskin (John) The King of the Golden River, colour plates and decorations in red by Arthur Rackham, original cloth, pictorial label to upper cover, uncut, Philadelphia, [c.1932] § Drayton (Michael) Nimphidia The Court of Fayrie, printed in blue & black, bound in tan calf, uncut, a little spotted and browned, Oxford, printed at the Shakespeare Head Press, 1924 § Holt-White (Rashleigh) The Life and Letters of Gilbert White of Selborne, 2 vol., plates, foxing, contemporary Art Nouveau half tan morocco, by Maclehose of Glasgow, spines with small bees, butterflies and flowers in gilt extending onto upper*



Forum Auctions

covers, t.e.g., others uncut, 1901, all a little rubbed, 4to & 8vo (5)

£150 - 200

180

Morris (William) A TALE OF THE HOUSE OF THE WOLFINGS..., [one of 315 copies], printed in red & black in Kelmscott Press Golden Type, double column, first leaf of text and facing page lightly spotted, bound in black calf, uncut, rather rubbed, 1901; An Address Delivered...at the...Birmingham Municipal School of Art on Feb. 21, 1894, short marginal tear to title, 1898; Some Hints on Pattern-Designing, 1899, the last two both original cloth-backed boards, rubbed and soiled, spines worn, 4to & 8vo, all printed at the Chiswick Press (3)

£100 - 150

181

Nonesuch Press.- Burton (Robert), "Democritus Junior". THE ANATOMY OF MELANCHOLY, 2 vol., number 222 of 750 copies, portrait, allegorical titles and illustrations by E.McKnight Kauffer, original vellum-backed patterned-paper boards, uncut, slightly rubbed and marked, small folio, 1925.

£100 - 150

182

Nonesuch Press.- Donne (John) SERMON OF VALEDICTION AT HIS GOING INTO GERMANY, PREACHED AT LINCOLN'S INN APRIL 18, 1619. PRINTED FROM THE ORIGINAL VERSION IN THE LOTHIAN AND ASHMOLE MANUSCRIPTS, edited by Evelyn Simpson, one of 750 copies, printed in Fell type, title in red and black, occasional spotting, particularly to endpapers, which are also browned, original blind-stamped boards, yapp edges, lightly marked, [Dreyfus 86: Keynes 33f], Nonesuch Press, 1932; and 4 others, Nonesuch, v.s. (5)

£100 - 150

183

Nonesuch Press.- Evelyn (John) MEMOIRES FOR MY GRAND-SON, original limp vellum ruled in blind, slightly discoloured as usual, slip-case, 1926 § Tennyson (Alfred, Lord) In Memoriam..., bound in black morocco, g.e., slip-case (soiled), 1933 § King (Henry) The Poems, edited by John Sparrow, bound in russet morocco, g.e., 1925 § Warlock (Peter, editor) Songs of the Gardens, bound in russet calf, g.e., 1925, limited editions, Nonesuch Press; and 6 others from the press including a folder of a few prospectuses, v.s. (10)

£200-300

184

Nonesuch Press.- Shakespeare (William) THE WORKS, edited by Herbert Farjeon, 7 vol., number 964 of 1600 sets, bookplates to most vol., occasional very marginal damp-staining to some front free endpapers, original russet morocco, gilt, t.e.g., others uncut, slight variation in colour as usual, some spines and covers a little faded and with one or two small spots or stains, top edge dust-stained, overall a good set, 8vo, printed by Walter Lewis at the Cambridge University Press for the Nonesuch Press, 1929-33.

£300 - 400

185

Old Stile Press.- Keats (John) A SONG ABOUT MYSELF. CALLIGRAPHY [BY] ANDY MOORE, one of 150 copies signed by the calligrapher, in an edition of 162, printed in red and black on Vélin Arches, original printed wrappers, Llandogo, Old Stile Press, 2014; and 2 others, Old Stile Press, v.s. (3)

£100 - 150

186

Payne (Wyndham) TOWN & COUNTRY: A COLLECTION OF DESIGNS AND DECORATIONS, one of 250 copies, tipped-in hand-coloured woodcuts by Payne, original cloth-backed batik boards, fading to upper cover, Beaumont Press, [1926] § Beckford (William) Vathek, translated by Herbert B.Grimsditch, limited edition, colour plates by Marion V.Dorn, original vellum-



Forum Auctions

backed boards, gilt, uncut, edges rubbed, Nonesuch Press, 1929 § Toller (Ernst) Brokenbrow, a Tragedy, translated by Vera Mendel, plates by Georg Grosz, original boards, spine worn, Nonesuch Press, [1926] § Fromkin (T.M.) & others. U is for Uffa: An Alphabet of Women in the Canon, LETTER X OF 26 COPIES SIGNED BY THE AUTHORS, from an edition limited to 101, original patterned cloth, uncut, San Francisco, Pequod Press, 1982, all but the last rubbed; and 4 others, press and illustrated, 4to & 8vo (8)

£150 - 200

187

Pear Tree Press.- Guthrie (James) THE WILD GARDEN. VERSES FOR CHILDREN, FIRST EDITION, SIGNED PRESENTATION COPY, *woodcut frontispiece by James Guthrie, spotted, original boards, backstrip faded, chipped and with upper joint split, corners little worn, rubbed, Selwyn & Blount, 1922 § Whittington Press.- Bagnold (Enid) Letters to Frank Harris, & other Friends. Edited & with an Introduction by R.P. Lister, one of 370 copies signed by the author, tipped-in frontispiece and plates, original floral cloth with oval photographic portrait of the author mounted on upper cover, board slip-case, Andoversford, Heinemann & Whittington Press, 1980; and 11 others, miscellaneous, including some reference and a Matrix 14 (one of 880 copies), v.s. (13)*
*** The first mentioned is inscribed 'To Jimmie, from Jim, June 1927', this being the husband of Janie Legge, whose work was printed at Guthrie's Pear Tree Press and whose bookplate is facing. Guthrie reprinted his verse collection two years later at the press.

£150 - 200

188

Poetry.- Meredith (George) THREE POEMS, NUMBER 16 OF 65 COPIES SIGNED BY THE ILLUSTRATOR, *in an edition of 80, wood-engraved illustrations by Simon King, some full-page, original green morocco-backed decorative boards, spine titled in gilt, Milnthorpe, Simon King Press, 1998 § Libanus*

Press.- Moat (John) The Valley, FIRST EDITION, NUMBER 64 OF 100 COPIES SIGNED BY THE AUTHOR, PRESENTATION INSCRIPTION FROM THE AUTHOR TO KATHLEEN RAINE, tipped-in colour title vignette and illustrations by the author, original linen-backed pictorial boards, gilt, Marlborough, Wiltshire, Libanus Press, 1998; and 10 others, Poetry from various presses, including Perpetua and Celandine, v.s. (12)

£200 - 300

189

Shakespeare (William) THE CHISWICK SHAKESPEARE, 39 vol., ONE OF 200 COPIES ON JAPANESE VELLUM, *plates and decorative titles by Byam Shaw, introduction and notes by John Dennis, some unopened, previous owner's ink initials and date to front pastedowns, original vellum-backed decorative boards, gilt, small 8vo, 1899-1902.*

*** Only Hamlet is numbered, as 66 of 200 copies. All other volumes are un-numbered, as ?usual.

£600 - 800

190

Solmentes Press.- TAXI DRIVER CURRY - 1. HEATHROW, 4.30 A.M., TERMINAL 4 TO 3, APRIL 2014, *number 26 of 45 copies, in an edition of 50 copies, colour woodcut illustrations, original decorative cloth, cloth slip-case, Decorah, Solementes Press, 2015 § Cambridge Christmas Book.- Scurfield (George) A Stickful of Nonpareil, preface by Brooke Crutchley, one of 500 copies, illustrations by Edward Ardizzone, original green cloth, gilt, Cambridge, Privately Printed at the University Press, 1956 § Riverside Press.- Rogers (Bruce).- Stevenson (Robert Louis) Pan's Pipes, one of 550 copies, signed in pencil by Bruce Rogers to front free endpaper, original red boards, gilt, spine rubbed, Boston & New York, Riverside Press, 1910; and 10 others, Private Press, v.s. (13)*

£200 - 300

191

Theocritus, Bion & Moschus. THE IDYLS, translated by Andrew Lang, *number 468 of*



Forum Auctions

500 copies on handmade paper, mounted colour plates by Sir William Russell Flint, original cloth-backed boards, uncut, vol.2 with dust-jacket (spine rubbed and browned), Medici Society, 1912 & Epictetus. The Discourses, translated by George Long, 2 vol., one of 250 copies on handmade paper, original vellum-backed cream cloth, gilt, 1902 & Plato. The Phaedo, translated by Benjamin Jowett, one of 500 copies, ornaments and initials by Eric Gill in red, original pictorial buckram, gilt, spine faded, Waltham St. Lawrence, 1930, all with t.e.g., others uncut; and another, 4to & 8vo (6)

£150 - 200

192

Vale Press.- Meinhold (William) MARY SCHWEIDLER, THE AMBER WITCH. The Most Interesting Trial for Witchcraft Ever Known..., translated by Lady Duff Gordon, *[one of 300 copies on paper], wood-engraved honeysuckle border by C. Keats after Charles Ricketts, very light foxing to a few leaves, bookplate of Desmond Young and ink inscription to "Mary and Desmond from Ivy & Maurice Christmas 1920" to front free endpaper, free endpapers browned, original linen-backed boards, paper labels to upper cover and spine, uncut, a little rubbed, small stains to upper cover, spine worn at head and label chipped, [Watry B39], small folio, Vale Press, 1903.*

£100 - 150

193

Winstanley (Alan, binder).- Lawrence (T.E.) SEVEN PILLARS OF WISDOM, FIRST TRADE EDITION, frontispiece, plates and illustrations, 4 folding maps, marbled endpapers, full tan morocco by Alan Winstanley, signed and dated with monograph 6AW8, covers and spine with raised bands, elongated central lozenge of green, black and orange morocco onlays and inlays, spine with green, black and orange morocco onlays, gilt tooling, housed in a cream buckram drop-back box, a little rubbed, 4to, 1935.

*** Alan Winstanley studied at the Central School of Arts and Crafts. He then specialised

in bookbinding at Luton and St. Albans. He was apprenticed to Sydney Cockerell and then ran the Salisbury bookbinders until his retirement in 2000.

£400 - 600

194

Winstanley (Alan, binder).- Rossi (Filippo de) ITALIAN JEWELLED ARTS, tipped-in colour frontispiece, tipped-in plates, scattered faint spotting, black morocco with burgundy onlay and hand illustrated central inlay to upper cover by Alan Winstanley, signed 7AW2, gilt ruled, orange morocco pastedowns, g.e., housed in a drop-back box, 4to, 1957.

£300 - 400

195

Winstanley (Alan, binder).- Judaica.- Yadin (Yigael) MASADA: HEROD'S FORTRESS AND THE ZEALOT'S LAST STAND, illustrations, many full-page, quartered tan morocco and black reverse calf by Alan Winstanley, signed 'AW Winstanley's Salisbury Eng. 1968', onlay red Star of David, gilt calf decorative onlay in the shape of the rock of Masada, tan reverse calf endpapers, lightly rubbed spine, housed in a drop-back box, beginning to split at spine but holding firm, rubbed, 8vo, 1966.

£300 - 400

196

Angling.- Walton (Izaak) THE COMPLEAT ANGLER, ILLUSTRATED BY JAMES THORPE, one of 250 copies signed by the illustrator, 25 tipped-in colour plates with captioned paper guards, very occasional spotting, original vellum, gilt, slightly toned and with some surface soiling, lacking original ribbon ties, t.e.g., uncut, 4to, [1911].

£150 - 200

197

Ballet.- Anthony (Gordon) CAMERA STUDIES, 96 tipped-in photographic plates, occasional light finger-soiling, original cloth, some light toning, dust-jacket, spine toned, margins, folds and extremities chipped or defective, 1937; Ballerina, 31 plain plates, original cloth,



Forum Auctions

sunned, dust-jacket, some toning and surface soiling, tape reinforcements to verso, 1945; Margot Fonteyn, 23 plain plates, original printed wrappers, detached and lightly soiled, spine worn, 1941, FIRST EDITIONS, ALL WITH SIGNED PRESENTATION INSCRIPTIONS FROM GORDON ANTHONY; and 5 others relating to ballet, v.s. (8)

*** In *Camera Studies and Ballerina*, the presentation inscription is to David Higham, the renowned literary agent.

£150 - 200

198

Ballet.- Anthony (Gordon) THE RUSSIAN BALLET, FIRST EDITION, *with an introduction by Arnold Haskell, 96 tipped-in photographic plates, endpapers lightly foxed, original cloth, spine toned, dust-jacket, spine lightly toned with large tear and chip, other tears and chips (some large) to margins, folds and extremities, folio, 1939.*

£100 - 150

199

Bianco (Pamela) FLORA, *colour frontispiece, plates and illustrations, frontispiece becoming loose, original decorative boards, slight bumping to corners and spine extremities, dust-jacket, a little rubbed, slight creasing and chipping to corners and extremities, 1919 § Perez (Jizchok-Leib) Gleichnisse, lithograph frontispiece and 7 plates by Jakob Steinhardt, occasional faint spotting, original cloth-backed boards, a little rubbed, slight spotting, slight bumping to corners and extremities, Berlin, 1920 § Shakespeare (William) Romeo and Juliet, frontispiece and plates by Oliver Messel, one plate creased at edge. previous owner's ink inscription, original cloth, slight bumping to spine extremities, price-clipped dust-jacket, small loss to corners and spine extremities, a little rubbed, 1936 § Foster (Myles Birket) Pictures of English Landscape, India Proofs, one of 1000 copies, 30 plates on India paper, titles in manuscript to verso, occasional faint spotting, original decorative vellum, gilt, rubbed, bumping to corners and spine extremities, [1881]; and 11 others, all*

illustrated, 4to & folio (14)

£200 - 300

200

Bookplates.- REVISTA IBERICA D'EXLIBRIS, vol.IV (nos.1-4), *one of 300 copies, printed in red & black, plates and illustrations, some colour, some folding, some printed on thick paper, one preliminary leaf creased, contemporary cloth, original wrappers to nos. 3 & 4 bound in at beginning, JOHN VINYCOMB'S COPY WITH HIS BOOKPLATE to front pastedown and label to upper cover, rubbed, spine worn, joints split, 4to, Barcelona, 1906.*

*** Important work on Catalan bookplates with many attractive Art Nouveau designs. John Vinycomb (1883-1928), artist, designer, and writer on heraldry, illumination and bookplates. His collection of bookplates is held by Belfast Central Library.

£100 - 150

201

Bradshaw (Percy V.) THE ART OF THE ILLUSTRATOR, 20 parts, *plates, original portfolios, housed in original dropback box, gilt, rubbed and worn, beginning to split at joints but holding firm, folio, The Press Art School, [1920].*

£100 - 150

202

Brontë (Charlotte) JANE EYRE, NUMBER 89 OF 495 COPIES, *15 lithograph plates by Ethel Gabain, original wrappers, slip-case, a little frayed, folio, Paris, 1923.*

£150 - 200

203

Carpenter (Edward).- Whitman (Walt) SONG OF MYSELF, ONE OF A HUNDRED COPIES PRINTED ON JAPAN VELLUM AND SIGNED BY ELBERT HUBBARD, *portrait frontispiece, with finger soiling to verso, tipped-in presentation leaf signed by Hubbard and others, half morocco, gilt spine, small stain upper cover, t.e.g., 4to, 1904.*

*** The presentation leaf reads, 'This little book is a token of regard to Edward Carpenter'. It is probable that it is Carpenter



Forum Auctions

(1844-1929), the English utopian socialist, philosopher and early activist for sexual liberation, to whom this presentation is addressed since he was not only a lover of Walt Whitman's work, whose poetry he claimed had had a profound impact on him, but also a friend of Whitman having visited him in the 1880s. He also published two of his own works on Whitman. Signatures on the page include: Elbert Hubbard (founder of the Roycroft artisan community in East Aurora, New York, writer and publisher), Charles H Kerr (founder of the eponymous publishing company and socialist), Oscar Lovell Triggs (Chicago professor and author of works on Whitman), Jane Addams (key leader in US women's suffrage movement, political activist, social worker and author) and 3 others.

£150 - 200

204

Churchill (Winston S.) SAVROLA, translated by Judith Paley, *colour wood-engravings by André Collet, Monaco, 1950* § Voltaire (F.M.A. de) *Candide ou l'Optimisme, pochoir illustrations by A.E.Marty, Paris, 1937* § Rochas (Marcel) 1925-1950: *Vingt-Cinq Ans d'Élégance a Paris, illustrations, some colour and tipped in, Paris, 1951* § Pierre (Emmanuel) *Petites Maisons a Louer, ONE OF A FEW HORSCOMMERCE COPIES SIGNED BY THE AUTHOR, from an edition limited to at least 275, mounted illustrations, Paris, 2001, limited editions, all original wrappers (the first loose as issued), most uncut, the last also with cloth slip-case, the rest a little rubbed, the third rather worn and stained, 4to & 8vo (4)*

*** The first item is the only novel by Sir Winston Churchill. It first appeared from May to December 1898 in *Macmillan's Magazine* and was published in book form in 1900. It is a "Ruritania" genre work, being set in a fictional European state, obviously influenced by Anthony Hope's *Prisoner of Zenda* issued four years earlier.

£150 - 200

205

Dust-jackets.- Sackville-West (Vita) IN YOUR GARDEN AGAIN, FIRST EDITION, [1953] § West (Rebecca) *The Birds Fall Down*, [1966] § Beauvoir (Simone de) *The Blood of Others, small loss to spine head*, n.d. § Koestler (Arthur) *Arrow in the Blue: an Autobiography, 4 short tears to edges, small loss to spine head*, n.d., DUST-JACKETS ONLY, *folds, slight creasing and chipping to edges*; and 29 other dust-jackets, v.s. (33)

£100 - 150

206

Farjeon (Eleanor) MARTIN PIPPIN IN THE APPLE ORCHARD, *illustrations, original cloth, slight bumping and sunning to spine extremities, dust-jacket, loss to lower cover, short tears, chipping to corners and spine extremities, Oxford, Oxford University Press, 1952*; *The Fair of St. James, FIRST EDITION, faint spotting to endpapers, original cloth, slight bumping to spine extremities, dust-jacket, a little rubbed, small losses to top edge and corners, 1932*; *Kaleidoscope, illustrated by Edward Ardizzone, original cloth, dust-jacket, slight creasing to spine extremities, 1963*; SIGNED AND INSCRIBED BY AUTHOR AS ELEANOR OR NELLIE; *A Room at the Inn, INSCRIBED 'JON FROM ELEANOR CHRISTMAS 1955', scattered faint spotting, original paper wrappers, the Favil Press, [1955]*; and 9 others, most by the same, 3 inscribed by Farjeon, 8vo (13)

*** The first is inscribed, "To my dearest Sally (who, without suspecting it, was always little Joan's child) from her loving Nellie (Eleanor Farjeon) August 4th 1955." With 4 others also inscribed to Sally by 'Nellie' or 'Nell'.

£200 - 300

207

Flint (Sir William Russell).- Long (George, translator) THOUGHTS OF THE EMPEROR MARCUS AURELIUS ANTONINUS, NUMBER 2 OF 500 COPIES, *colour frontispiece and plates, tissue-guards, bookplate, original red crushed morocco by Bumpus, g.e., gilt, lightly rubbed joints, 4to, 1919.*

£100 - 150



208

Flint (Sir William Russell).- Roenay (Ernst)

IDYLLEN, NUMBER 113 OF 250 COPIES FROM AN EDITION OF 1400, 20 *tipped-in colour plates by Sir William Russell Flint, lacking free endpapers, original cloth-backed decorative boards, a little rubbed, slight bumping to corners and extremities, Wien, Artur Wolf, 1921; and another copy, part of the larger limitation, folio, (2).*

£100 - 150

209

Flint (Sir William Russell).- Malory (Sir Thomas)

LE MORTE DARTHUR, 2 vol., SIGNED BY AND WITH SHORT ALS BY FLINT LOOSELY INSERTED, *colour frontispieces, plates and illustrations by Sir William Russell Flint, occasional faint spotting, original cloth, bumping to spine extremities, dust-jackets, rubbed and worn, small tears and losses to edges and spine extremities, 8vo, Medici Society, 1923.*

£100 - 150

210

Flint (Sir William Russell) JUDITH, ONE OF 875 COPIES, SIGNED AND INSCRIBED BY ARTIST, *tipped-in colour frontispiece, tipped-in plates, original boards, gilt, small stain to upper cover, slight bumping to spine extremities, dust-jacket, a little rubbed, small loss to corners and spine head, 8vo, 1928.*

*** Inscribed, "To Charles Emmanuel with kindest greetings from W.Russell Flint. Xmas 1928"

£100 - 150

211

Flint (Sir William Russell) THE BOOK OF TOBIT AND THE HISTORY OF SUSANNA, ONE OF 875 COPIES, *colour frontispiece and plates, original boards, gilt, slight bumping to spine extremities, dust-jacket, a little sunned, small tears to corners, joints and extremities, 1929; Judith, one of 875 copies, colour frontispiece and plates, original boards, backstrip beginning to split at joints, a little rubbed, 1928; The Odyssey of Homer, colour frontispiece and plates, captioned tissue-guards, original buckram, a*

little rubbed, slight bumping to corners and extremities, Medici Society, 1924; More Than Shadows, FIRST EDITION, INSCRIBED BY ARTIST, plates, original cloth, slight bumping to spine extremities, dust-jacket, rubbed, small loss to spine extremities, 1943; and others, most by or on the same, several inscribed, v.s. (30)

£200 - 300

212

Flint (Sir William Russell).- Bridges (Robert)

THE SPIRIT OF MAN, *original cloth, lightly sunned spine, slight bumping to spine extremities, 1937 § Shelley, colour frontispiece, plates and illustrations, scattered faint spotting, original boards, slight bumping to corners and spine extremities, light spotting, 1941, SIGNED AND INSCRIBED BY FLINT TO ARTIST KAY PICKFORD; and 3 others inscribed by Sir William Russell Flint to the London artist family friend Kay Pickford, 8vo (5)*

*** The second is inscribed, 'To Kay with love from the man who didn't turn up on December 1st 1949.'

£100 - 150

213

Flint (Sir William Russell) DRAWINGS, NUMBER 64 OF 125 COPIES SIGNED BY ARTIST AND WITH MOUNTED ORIGINAL SIGNED PENCIL DRAWING, *illustrations, many full-page, original red crushed morocco backed boards, light spotting to spine, dust-jacket, lightly sunned spine, slight chipping to corners and extremities, small hole to spine, slipcase, a little rubbed, folio. 1950.*

£300 - 400

214

Flint (Sir William Russell) DRAWINGS, FIRST EDITION, PRESENTATION COPY SIGNED AND INSCRIBED BY ARTIST, ADDITIONAL SIGNED PROOF PLATE AND ADDITIONAL SIGNED PLATE LOOSELY INSERTED, *illustrations, most full-page, original cloth, gilt, dust-jacket, a little rubbed, slight chipping to extremities, small loss to spine head, folio, 1950.*

*** The inscription reads, "This is Eric Powell's copy of my "Drawings". I sign it with the



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greatest pleasure during his little visit to me.

W. Russell Flint, July 26. 1954"

£150 - 200

215

Flint (Sir William Russell) MODELS OF PROPRIETY, ONE OF 500 COPIES SIGNED BY ARTIST, RELATED ALS BY ARTIST LOOSELY INSERTED, *illustrations, original cloth, 8vo, 1951.*

£100 - 150

216

Flint (Sir William Russell) MODELS OF PROPRIETY, NUMBER 63 OF 500 SIGNED BY ARTIST, *illustrations, original cloth, faint spotting, slight bumping to corners and spine extremities, 1951; and a first trade edition of the same, 8vo (2)*

£100 - 150

217

Flint (Sir William Russell) MODELS OF PROPRIETY, FIRST EDITION, SIGNED AND INSCRIBED BY ARTIST, *illustrations, original cloth, slight bumping to spine extremities, dust-jackets, one priced at 21s., slight creasing to extremities, one priced at 15s., a little rubbed, small tears to extremities, 8vo, 1951.*

£80 - 120

218

Flint (Sir William Russell) 24 AUTOGRAPH LETTERS TO REG MOORE, *Peel Cottage, Campden Hill, [London], 21st November 1952 - 8th March 1969, mostly on the paper sizes and technicalities of creating Herrick's '111 Poems', 'Minxes Admonished', 'Ships Figureheads' and Reg creating gravures of Flints work, as well as Moore's artistic works, "... Many thanks for your nice landscape with the lovely sky. I expect you felt bucked when the cloud effect developed so well!" and "... It is about a small job, making a monochrome gravure, of a drawing in lead pencil. I greatly hope you yourself can 'see to it' as it is a trial run for a series of illustrations for a new book I have written.", folds; and others, 6 autograph letters to others and newspaper clippings, v.s. (c.43)*

£300 - 500

219

Flint (Sir William Russell).- Herrick (Robert) ONE HUNDRED AND ELEVEN POEMS, ONE OF 550 COPIES, PRESENTATION COPY SIGNED AND INSCRIBED BY FLINT, *frontispiece and illustrations by Flint, original parchment backed boards, gilt, original slipcase, very slight rubbing to extremities, 4to, The Golden Cockerel Press, 1955.*

*** The inscription reads, "For Elizabeth & Geoffrey with every good wish for Christmas, 1966 & always. from W. Russell Flint."

£100 - 150

220

Sangorski & Sutcliffe.- Flint (Sir William Russell) MINXES ADMONISHED, NUMBER 101 OF 150 COPIES FROM AN EDITION OF 550 SIGNED BY ARTIST, WITH AN ADDITIONAL SUITE OF 8 PLATES, *illustrations, many full-page, original decorative red crushed morocco by Sangorski & Sutcliffe, lightly sunned spine, slipcase, a little rubbed at extremities, 4to, Golden Cockerel Press, 1955.*

£200 - 300

221

Flint (Sir William Russell) MINXES ADMONISHED, ONE OF 550 COPIES, SIGNED AND INSCRIBED BY ARTIST, *plates and illustrations, some colour, original cloth, gilt, slight bumping to spine extremities, 4to, Golden Cockerel Press, 1955.*

£100 - 150

222

Flint (Sir William Russell) ETCHINGS AND DRY POINTS, NUMBER 4 OF 20 FROM AN EDITION OF 135 SIGNED BY ARTIST, RELATED ALS FROM FLINT LOOSELY INSERTED, *dry point frontispiece, illustrations, without the original crayon figure-study called for, 3pp. ALS dated 1954 relating to printing costs for this title loosely inserted, original red niger, gilt, slipcase, a little rubbed at extremities, 4to, 1957.*

£300 - 400

223

Flint (Sir William Russell) ETCHINGS AND DRY POINTS, NUMBER 50 OF 135 COPIES SIGNED BY



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ARTIST, PRESENTATION COPY INSCRIBED BY ARTIST, *dry point frontispiece, illustrations, occasional faint spotting, original cloth, lightly sunned spine, slight bumping to spine extremities, 8vo, 1957.*

£150 - 200

224

Flint (Sir William Russell) SHADOWS IN ARCADY, NUMBER 16 OF 500 COPIES, INSCRIBED AND SIGNED BY ARTIST, *small paperclip marks to early blanks, original cloth, gilt, acetate dust-jacket, slipcase, a little rubbed at extremities, 8vo, 1965.*

£80 - 120

225

Flint (Sir William Russell) SHADOWS IN ARCADY, ONE OF 500 COPIES SIGNED BY FLINT, ALS BY THE SAME LOOSELY INSERTED, *original cloth, gilt, acetate dust-jacket, slipcase, a little rubbed at extremities, 8vo, 1965.*

£80 - 120

226

Greenhill (Elizabeth).- Flint (Sir William Russell) BREAKFAST IN PÉRIGORD, NUMBER 223 OF 525 COPIES SIGNED BY ARTIST, *illustrations, many full-page, bound in full black morocco by Elizabeth Greenhill, leaf design in blind, gilt, a.e.g., red calf pastedowns, housed in a morocco-backed dropback box, 4to, 1968.*

£2,000 - 3,000

227

Flint (Sir William Russell) BREAKFAST IN PÉRIGORD, NUMBER 10 OF 25 FROM AN EDITION OF 525 SIGNED BY ARTIST, *illustrations, many full-page, original prospectus loosely inserted, original blue crushed morocco, gilt, housed in original slipcase, fractional rubbing to corners and extremities, 4to, 1968.*

£200 - 300

228

Flint (Sir William Russell) BREAKFAST IN PÉRIGORD, ONE OF 525 SIGNED BY AUTHOR, WITH PENCIL PRESENTATION INSCRIPTION BY THE SAME, *illustrations, many full-page, original*

morocco-backed boards, original slipcase, a little rubbed, 4to, 1968.

*** The inscription reads, "For Peggy & Scott, this copy of my book with very affectionate thoughts and wishes from Willie. Christmas 1968."

£100 - 150

229

Flint (Sir William Russell) BREAKFAST AT PÉRIGORD, ONE OF 525 COPIES SIGNED BY ARTIST, *illustrations, many full-page, original morocco-backed boards, original slipcase, a little rubbed, 4to, 1968.*

£80 - 120

230

Sangorski & Sutcliffe.- Flint (Sir William Russell) THE LISPING GODDESS, NUMBER 9 OF 25 FROM AN EDITION OF 275 SIGNED BY ARTIST, *occasional faint spotting, original blue crushed morocco by Sangorski & Sutcliffe, lightly sunned spine, housed in original slipcase, very slight rubbing to extremities, 4to, Privately Printed, 1968.*

£200 - 300

231

Flint (Sir William Russell) THE LISPING GODDESS, NUMBER 122 OF 240 COPIES SIGNED BY ARTIST, *colour frontispiece and plate, monochrome plates, printed initials of Flint to endpapers, original morocco-backed boards, gilt, lightly sunned spine, housed in original slipcase, joint at head broken, a little rubbed at extremities, 4to, Privately Printed, 1968.*

£100 - 150

232

Flint (Sir William Russell) IN PURSUIT, ONE OF 1050 COPIES SIGNED BY FRANCIS RUSSELL FLINT WITH A PRESENTATION INSCRIPTION BY THE SAME, *title vignettes, illustrations and decorations, some colour, specially bound in decorative red crushed morocco, original slipcase, original cardboard packaging, small paper label to corner, a little rubbed, folio, Medici Society, 1970.*

*** Of the edition of 1050, only 1000 copies



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were available for sale. Numbered 1015, this copy appears to be one of the 50 copies not for sale.

Inscribed, "With most grateful thanks and appreciation for all the hard work involved in the preparation of "In Pursuit". Willie would be delighted and full of praise - as I am. Francis Russell Flint 19th October 1971."

£150 - 200

233

Flint (Sir William Russell) IN PURSUIT, NUMBER 86 OF 150 COPIES FROM AN EDITION OF 1050 SIGNED BY FRANCIS RUSSELL FLINT, *title vignettes, illustrations and decorations, some colour, original blue morocco, g.e., original slipcase, slight rubbing to extremities, folio, Medici Society, 1970.*

£100 - 150

234

Flint (Sir William Russell) IN PURSUIT, ONE OF 850 COPIES FROM AN EDITION OF 1050 SIGNED BY FRANCIS RUSSELL FLINT, *title vignettes, illustrations and decorations, some colour, original red morocco backed boards, gilt, original slipcase, slight rubbing to extremities, folio, Medici Society, 1970.*

£80 - 120

235

Gardner (Keith S.) & Nigel D. Clark. SIR WILLIAM RUSSELL FLINT 1880-1969. A CATALOGUE RAISONNÉ OF THE UNSIGNED LIMITED EDITION WORKS OF ..., 2 vol., DE LUXE EDITIONS NUMBERED 270 AND 250 OF 500 FROM EDITIONS OF 1500, *colour illustrations, original decorative blue morocco, g.e., lightly sunned spines, original slipcases, folio, 1986-94.*

£200 - 300

236

Gill (Eric) ENGRAVINGS..., *number 328 of 400 copies, from an edition limited to 490, lacking self-portrait frontispiece and with 81 plates only (of 102), original pictorial cloth, gilt, t.e.g., rubbed, corners and edges worn, 4to, Bristol, printed by Ernest Ingham at the Fanfare Press for Douglas Cleverdon, 1929;*

and 2 other defective copies of the same plus loose text leaves, prospectus and slip-case for Engravings, 1928-1933, 4to (sm. qty)

£400 - 600

238

Jones (Harold) DENTON, SUSSEX DOWNS, *watercolour on buff wove paper, heightened with white, signed in pencil, 250 x 365 mm (9 7/8 x 14 1/4 in), under glass, framed, [circa 1927]*

Provenance:

Acquired directly from the artist

David Abbott Esq.

Sally Hunter Fine Art, London

£100 - 150

239

Haraucourt (Edmond) LE POISON, ONE OF 490 COPIES FROM AN EDITION OF 550, *hand-coloured vignette title and hand-coloured illustrations by Lucien Simon, original wrappers bound-in, modern half-morocco, 4to, Paris, Renè Kieffer, 1920*

£100 - 150

240

Jones (Shirley, Welsh artist and founder of Red Hen Press) LLANGORS FROM LLANGASTY, ETCHED IN AUTUMN, *mezzotint and etching, printed in colours on Somerset wove paper, signed, inscribed and numbered in pencil, from an edition of 70, platemark 305 x 240 mm (12 x 9 1/2 in), sheet 455 x 360 mm (17 7/8 x 14 1/4 in), full margins with deckle edge, unframed, 1997.*

£150 - 200

241

Mardrus (Joseph Charles) LA REINE DE SABA, *one of 260 copies on velin d'Arches, colour plates by Bourdelle, original wrappers bound in, modern green half morocco over marbled boards, spine gilt, t.e.g., 4to, Paris, 1922.*

£200 - 300

242

Music.- Halfin (Ross) THE WHO LIVE, *from a limited edition signed by Ross Halfin, CD*



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loosely inserted in pocket to front pastedown, photographic illustrations, small stain to title verso, original morocco-backed boards, original slipcase, pictorial boards, 4to, 2000.

£150 - 200

243

Music.- Halfin (Ross) THE WHO. MAXIMUM WHO, *from a limited edition signed by Ross Halfin, photographic illustrations, original morocco-backed cloth, g.e., original presentation slipcase, red and pictorial cloth, folio, 2002.*

£150 - 200

244

Music.- Mankowitz (Gered) ROLLING STONES. MASONS YARD TO PRIMROSE HILL 1965-1967, *from a limited edition signed by Gered Mankowitz, photograph strip tipped-in to limitation page, photographic illustrations, light finger soiling to limitation page verso, original morocco-backed pictorial boards, original slipcase, pictorial boards, 4to, 1995.*

£150 - 200

245

Pellew (Claughton, British, 1890-1966)

COUNTRYSIDE, *wood-engraving, signed and numbered in pencil, from an edition of 50, 290 x 260 mm (11 1/2 x 10 1/4 in), under glass, minor surface dirt, framed, [circa 1930]*

Provenance:

Potter Books Ltd., Godalming

£300 - 500

246

Photography.- van Lamsweerde (Inez) and Vinoodh Matadin, PRETTY MUCH EVERYTHING, 2 vol., *from a limited edition signed by the photographers, copiously illustrated, original cloth with mounted photographic illustration; TOGETHER WITH A Reader for Pretty Much Everything, original cloth, dust-jacket, together 3 vol. house in original presentation slipcase, pictorial cloth, with original silk-screened poster, folded, Taschen, v.s., 2011.*

£150 - 200

247

Photography.- Weber (Bruce) PIRELLI CALENDAR, 1998 § Testino (Mario) Pirelli Calendar, *a few small marks to upper cover, 2001, photographic illustrations, spiral binding, folio (2)*

£80 - 120

248

Photography.- Von Unwerth (Ellen) FRÄULEIN, *from a limited edition signed by the photographer, copiously illustrated, original morocco-backed pictorial boards, original clamshell box, black morocco, folio, Taschen, 2009.*

£200 - 300

249

Schapiro (Steve) TAXI DRIVER, *signed limited edition numbered 151 of 1200, THE ART EDITION WITH AN ORIGINAL PIGMENT PRINT OF JODIE FOSTER housed in original cloth portfolio, copiously illustrated, original cloth, clamshell box, housed in original polystyrene and cardboard wrapping, folio, Taschen, 2010.*

£200 - 300

250

Taaffe (Philip).- Mrabet (Mohammed)

CHOCOLATE CREAMS AND DOLLARS, translated by Paul Bowles, NUMBER 86 OF 100 COPIES SIGNED BY THE AUTHOR, TRANSLATOR AND ARTIST *but without the original monoprint by Taaffe, illustrations by Taaffe, original boards, dust-jacket, with original board box, New York, 1992 § Dickhoff (Wilfried) Philip Taaffe, one of 500 copies, colour plates, one folding, original cloth, Cologne, 1992, oblong folio & small 4to (2)*

£100 - 150

251

Typography.- Morison (Stanley) SPLENDOR OF ORNAMENT, *number 330 of an unspecified number, original brocade, Lion & Unicorn Press, 1968 § Pollard (Alfred W.) The Trained Printer and the Amateur..., designed by Bruce Rogers, original printed wrappers, uncut, Lanston Monotype Corporation Ltd., 1919 § Lambert (Fred, editor) Typos: An International*



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Journal of Typography, Nos.1-6 [?all published], *original printed wrappers, No.5 with lower cover creased, London College of Printing, 1981-n.d., illustrations, some colour;* and c.35 others, mostly typographical periodicals including *Lithopinion, Das Zelt* and *Monotype Recorder* including issues on Eric Gill, Stanley Morison and John Baskerville, 4to & 8vo (c.40)

£100 - 150

252

Ward (Lynd) PRELUDE TO A MILLION YEARS, one of 920 copies specially bound and signed by the author, *very occasional light finger soiling or spotting, ink ownership inscription to front endpaper, original patterned boards, 8vo, 1933.*

£200 - 300

253

Dust-Jackets.- Milne (A. A.) WHEN WE WERE VERY YOUNG, *small loss to spine head affecting 'When', short tear to top edge, light soiling, [1924]; Winnie-the-Pooh, short split to spine, short tear and creasing to top edge, worn, small holes and abrasion marks to lower panel, [1926], FIRST EDITIONS, FIRST PRINTINGS, DUST-JACKETS ONLY, small loss to corners, folds, a little rubbed, c.460 x 195 mm (2)*

£300 - 400

254

Jones (Harold) TWO ORIGINAL DRAWINGS FOR M.E. ATKINSON'S 'GOING GANGSTER', *illustrations for p. 24 and 62, pen and black ink, both initialled 'H.J.', one signed in pencil, each approx. 180 x 125 mm (7 x 5 in), one with corrections by the artist pasted on, minor surface dirt, under glass, framed, [circa 1940] § Atkinson (M.E.) Going Gangster, FIRST EDITION, SIGNED AND INSCRIBED BY THE AUTHOR TO THE ARTIST "FOR H.J. - WITH, AS ALWAYS, MUCH GRATITUDE - M.E. ATKINSON. FEB. 1941", illustrations and endpapers by Harold Jones, original cloth, spine faded, dust-jacket by Jones, a little rubbed and frayed at edges, small portion detached from top corner of upper cover (loosely inserted), 1940; and 4*

others by Atkinson from her Lockett series, ALL FIRST EDITIONS ILLUSTRATED BY JONES, 3 SIGNED AND/OR INSCRIBED BY THE AUTHOR (*August Adventure, The Compass Points North, Smugglers' Gap, Crusoe Island*), 8vo (5)

Provenance:

Acquired directly from the estate of Harold Jones

****August Adventure* features the first book illustrations by Harold Jones.

£200 - 300

255

Jones (Harold) THERE & BACK AGAIN, 1977; *Silver Bells & Cockle Shells. A Bunby Adventure, 1978 § Lines (Kathleen) Noah and the Ark, 1961 § Kingsley (Charles) The Water Babies, 1961 § Browning (Robert) The Pied Piper of Hamelin, reprint, 1962 § Hanley (James) The Secret Journey, 1936 § Wells (H.G.) The Croquet Player, 1936; The Brothers, 1938, MOST FIRST EDITIONS OR FIRST HAROLD JONES EDITIONS, the first five with illustrations by Jones, many colour, original cloth or boards, all but the first three with dust-jackets by Jones, a little rubbed and frayed; and 6 others illustrated by Jones or with his ownership signature, and 2 small pencil sketches of Bunby by Jones, one with watercolour wash, 8vo & 4to (16)*

Provenance: Acquired directly from the estate of Harold Jones.

£200 - 300

256

Allen (James, active circa 1870s) TWENTY-FIVE SILHOUETTES CUT IN PAPER, ILLUSTRATING 'THE LIFE OF CHRIST', *manuscript title, silhouettes cut in blue wove paper, each neatly presented on album leaves, mounted on cloth stubs, each leaf approx. 290 x 230 mm (11 1/2 x 9 in), occasional spotting and surface dirt, contemporary quarter-calf, cloth boards, title gilt on spine, rubbed and stained, 4to, [late 19th century]*

*** For other examples of Allen's silhouettes see the Metropolitan Museum, New York [acc. no. 1970.559]

£100 - 150



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257

Beardsley (Aubrey) MORTE DARTHUR PORTFOLIO, from an edition limited to 300, 14 designs by Beardsley and other illustrations, of which one tipped-in, some very light offsetting, original calf-backed vellum, gilt, spine head a little rubbed, t.e.g., others uncut, 4to, 1927.

£300 - 400

258

Du Maurier (George) TRILBY, one of 250 large paper copies signed by the author, plates and illustrations by the author, very occasional spotting, endpapers lightly browned, original vellum-backed boards, uncut, 1895 § Moore (George) Aphrodite in Aulis, FIRST EDITION, one of a limited edition signed by the author, bookplate to front pastedown, original vellum, uncut, 1930 § Addinton Symonds (John) In the Key of Blue, some light spotting and browning, lacking front endpaper, original pictorial cloth, spine head and foot chipped, upper joint beginning to tear, uncut, 1893; and another similar, v.s. (4)

£150 - 200

259

Brock (Henry Matthew) TWO ORIGINAL BOOK ILLUSTRATIONS FOR 'WESTWARD HO!' AND 'JOHN HALIFAX, GENTLEMAN', pen and ink over pencil, signed and dated, each approx. 320 x 220 mm (12 1/2 x 8 3/4 in), under glass, minor surface dirt and browning, framed, 1902-1903; together with 5 further original illustrations and cartoons by various hands, including Bob Barnes, Nicholas Bentley, 'Meade', Margaret Adams, and another by a different hand, various sizes, all unframed, 20th century (7)

£150 - 200

260

Easton (Hugh) THREE ORIGINAL ILLUSTRATIONS FOR RONALD FIRBANK'S 'THE ARTIFICIAL PRINCESS', one being the frontispiece, pen and black inks over pencil, on thin wove paper, each signed with artist's "weather vane" monogram, between 320 x 215 mm (12 1/2 x 8 1/2 in) and 350 x 225 mm (13 3/4 x 8 7/8 in), the frontispiece with small loss to lower right corner, some

pencil annotations, surface dirt and handling creases, unframed, [circa 1934] (3)

Provenance:

Sotheby's, London, Modern Books and Original Illustration, 3rd December, 1973, lot 224

£150 - 200

261

Him (George) NATURE WATCHING IN SCHWEPPSHIRE, original illustration with text collage, design for a [?] poster, total sheet 420 x 310 mm (16 1/2 x 12 1/4 in), some spotting and browning, unframed, [20th century]; together with 2 further original illustrations by various hands, 20th century (3)

£100 - 150

262

Masefield (John).- Morris (William) THE WELL AT THE WORLD'S END: A TALE, 2 vol., SIGNED PRESENTATION COPIES FROM JOHN AND JAN MASEFIELD WITH A WATERCOLOUR OF A SHIP IN EACH VOL. on front free endpaper of both vol., original holland-backed boards, slightly soiled, remains of printed paper labels on spines, vol. II spine water-stained, edges uncut, 1896.

£100 - 150

263

Rothschild (Philippe de) ÉCLOS A L'AUBE: POÈMES, number 58 of 121 copies from an edition limited to 141, title-vignette, 16 plates, illustrations and decorations by Georges Arnulf, colour engravings and aquatints, loose as issued in original wrappers, uncut, browned, original roan-backed boards, spine worn, joints split and rather crudely repaired, slip-case rubbed, Paris, 1954 § Sandoz (Maurice) La Maison sans Fenêtres, limited edition, colour plates by Salvador Dali, original printed wrappers, uncut, lightly browned, tape stains to endpapers, Paris, Pierre Seghers, 1949 § Roger-Marx (Claude) Dunoyer de Segonzac, limited edition, tipped-in colour plates, illustrations, original stiff wrappers, dust-jacket with mounted colour illustration, Geneva, 1951 § Bottari (Stefano) Antonello da Messina, tipped-in colour plates, original

cloth, dust-jacket, head of spine slightly frayed, slip-case, 1957, folio & 4to (4)
£200 - 300

264

Vieillard (Roger) L'ECCLESIASTE: Gravures au Burin de Roger Vieillard, LETTER D OF 12 COPIES FOR CONTRIBUTORS SIGNED BY THE ARTIST AND WITH AN ADDITIONAL ENGRAVING IN FIRST STATE INITIALED IN PENCIL, *from an edition limited to 214, engraved octagonal title-vignette and 13 engraved plates by Vieillard, tissue guards, decorative initials, spots to one or two plates but mostly to guards, loose as issued in original wrappers, uncut, engraved octagonal bookplate of Ralph Kirkpatrick by Vieillard mounted on inside front wrapper, wrappers lightly spotted, original vellum-backed boards, spine with paper label, board slip-case (browned at edge), folio, Paris, 1950.*
£200 - 300

265

Boxer (Mark "Marc") THE COLUMN, *pen and ink with collage, signed lower right, 170 x 115 mm (6 3/4 x 4 1/2 in), under glass, framed, [20th century]; together with 3 further original artworks, including William Papas's THE PRAM, a portrait of the English satirist MALCOLM MUGGERIDGE by "Martin", and an original cartoon by Mel Calman, various sizes, all framed, 20th century (4)*
 Provenance:
 [Papas] The Stone Gallery, Newcastle upon Tyne
 All with Abbott & Holder, London
£150 - 200

266

Cheese (Chloe) ORIGINAL COVER DESIGN FOR THE 'NEW SCIENTIST', *coloured pencil, watercolour, signed and dated lower right corner, 220 x 190 mm (8 3/4 x 7 1/2 in), under glass, minor surface dirt, framed, 1983.*
 *** The frame with New Scientist label on reverse that reads: '24 Feb '83/ Cover A/W S/S'.
£150 - 200

267

[Doyle (James E., 1822-1892)] THE ADVENTURES OF THE LAST ABENCERRAGE, 13 original drawings cut from an illustrated manuscript, comprising title with scene outside a castle and knight in a doorway and 11 other scenes, *all pen & ink, 7 with additional watercolour, some with portions of manuscript text in ink, framed and glazed, two double-sided, v.s., [mid-19th century] (4 frames)*
 *** The text is a translation of the tale by François René de Chateaubriand about Aben-Hamet, the last of a tribe of Moors that were exiled from their original home in Spain. The young members of the Doyle family were encouraged to produce these illustrated manuscripts, several of which have survived, mainly unfinished, in the present cut-up form. The text was first published in French in 1826 and translated into English the following year. James Doyle may have taken the text when it appeared in Bentley's Standard Novels series in 1835.
£200 - 300

268

Hurry (Leslie, British artist and set designer for ballet, theatre and opera, 1909-1978) UNTITLED [CLOUD STUDY], *pen and ink, brush and watercolour, signed and dated lower right, 450 x 550 mm (17 3/4 x 21 3/4 in), under glass, minor surface dirt, rubbing to upper corners, framed, 1968.*
£200 - 300

269

Emett (Frederick Rowland) "GO ON! YOU ASK HIM!... ASK HIM IF HE'S ON ESSENTIAL BUSINESS", *scratching out on a black scraperboard, signed lower right, 225 x 250 mm (8 3/4 x 9 7/8 in), additional paper support attached to reverse of frame with pencil inscription and stamped date '30 Dec 1947', under glass, framed, [circa 1947]*
 Provenance:
 Abbott & Holder, London
£300 - 400



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270

Julian (Philippe, French illustrator, aesthete, novelist and dandy, 1919-1977) THE FAMILY PORTRAIT, *pen and ink, brush and watercolour, signed and dated lower right, sheet 360 x 230 mm (14 1/4 x 9 in), under glass, minor surface dirt, framed, 1952*
Provenance:
Abbott & Holder, London
£200 - 300

271

Julian (Philippe, French illustrator, aesthete, novelist and dandy, 1919-1977) SIX ORIGINAL BOOK ILLUSTRATIONS FOR SIMONNE RATEL'S 'FAIRY TALES OF LAND AND SEA', including figures studies of princesses, servant girls, and decorative border designs, *pen and black ink on wove papers, various sizes between 60 x 90 mm (2 1/4 x 3 1/2 in) and 170 x 100 mm (6 3/4 x 3 3/8 in), all hinged into mounts, some folds, minor handling creases and surface dirt, unframed, [circa 1949]; together with another art nouveau-style pen and ink study of classical figures and sculpture, probably by a different hand, unframed, 20th century (7)*
Provenance:
Abbott & Holder [with original invoice]
£100 - 150

272

Jackson (Raymond Allen "JAK") "MARK MY WORDS BROTHERS, FIRST IT'LL JUST BE FINES, THEN IMPRISONMENT, THEN THEY'LL BRING BACK HANGING, JUST FOR US!", *brush and black ink, pencil, watercolour, touches of white, signed 'JAK' and inscribed 'For Keith... 18 April 1969', 380 x 550 mm (15 x 21 3/4 in), under glass, minor surface dirt, framed, [circa 1969]; together with two political cartoons by Willy Fawkes "Trog", one original, one a print, framed, 20th century (3)*
Provenance:
[JAK] Keith Mackenzie, London
Abbott & Holder, London
£100 - 150

273

Ireland.- Hogarth (Paul) "...DUBLIN AS IT USED TO

BE", *pen and black ink, wash, signed and dated in pencil lower right, further signed lower left, with dedication inscription, 410 x 350 mm (16 1/8 x 13 3/4 in), under glass, minor surface dirt, framed, 1964*
Provenance:
Abbott & Holder, London
£150 - 200

274

Rutherford (Albert Daniel, formerly Rothenstein, brother of William, 1881-1953) STUDY OF A SEATED GIRL, black chalk on cream wove paper, signed and dated 'Albert Rothenstein 05' lower left, 305 x 225 mm (12 x 8 7/8 in), under glass, some surface dirt and browning, framed, 1905; together with a pen and ink study of a town, possibly Italian, by Rutherford, *some touches of watercolour, signed and dated 'Albert R. 10', 245 x 345 mm (9 5/8 x 13 1/2 in), under glass, some toning and surface dirt, framed, 1910; together with four pen and ink satirical sketches by Rutherford, one a possible self-portrait, all with labels verso inscribed ex-collection of Michael Salaman, each approx. 140 x 110 mm (5 1/2 x 4 1/4 in), all under glass (one cracked), some surface dirt and browning, framed, [circa 1905-1910] (6)*
£200 - 300

275

Vickers (Vincent Cartwright, Deputy Lieutenant of the City of London, Children's author, 1879-1939) MYTHICAL BIRD AMONGST FOLIAGE, A LAKE BELOW, set within a decorative border, *pen and ink, watercolour, possibly with thin varnish on artist's board, signed with monogram and dated lower left, 360 x 255 mm (14 1/8 x 10 in), under glass, inscribed verso 'V.C. Vickers/ Edge Grove.../April 1933', framed, 1933.*
Provenance:
Rogues Gallery [inscribed on reverse]
£200 - 300

276

Weisz (Victor "Vicky") THREE POLITICAL CARTOONS AND A STUDY OF 'BEATNIKS' IN SAN



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FRANCISCO, *black ink, watercolours, some with white heightening, each signed and dated, various sizes between 220 x 115 mm (8 3/4 x 4 1/2 in) and 180 x 420 mm (7 1/8 x 16 1/2 in), all under glass, some tape-stains, minor surface dirt, handling creases, framed, 1960-1961 (4)*

£300 - 400

277

Kirstein (Lincoln) PAUL CADMUS, SIGNED BY AUTHOR AND ARTIST, *frontispiece, illustrations, many full-page, original cloth-backed boards, dust-jacket, slight creasing to corners and extremities, 4to, New York, 1984.*

£100 - 150

278

Warburg (Aby) BILDERATLAS MNEMOSYNE - THE ORIGINAL, edited by Roberto Ohrt and Axel Heil, *illustrations, original cloth, with publisher's original box, large folio, London & Berlin, 2020.*

*** Record of the famous but unfinished work by the great German art historian, Aby Warburg, which consisted of a scrap book of pictures grouped according to theme and the history of ideas. His private library in Hamburg was later moved to London forming the Warburg Institute, a centre for interdisciplinary research.

£100 - 150

279

Braque (Georges).- Fumet (Stanislas)

COULEURS DES MATIÈRES: BRAQUE, SIGNED AND DATED BY BRAQUE, *24 colour plates, cracked hinges, original cloth, loss to spine extremities, backstrip becoming detached, a little rubbed, 4to, Paris, 1946.*

£200 - 300

280

VERVE: THE FRENCH REVIEW OF ART, edited by E. Tériade, nos. 8, 13, 17/18, *text in English and French, some colour offset-lithographs by Matisse, Bonnard and others (see below), several double-page, some printed on both sides of the sheet, numerous other plates and*

illustrations, many colour, some tipped in, original pictorial wrappers, a few very small tears along joints or corners, extremities a little rubbed, no.13 spine chipped at foot, 4to, Paris, 1940-47.

*** Comprising: no.8 offset-lithographs by Rouault (5, 1 double-page), Braque (2), Bonnard (1, double-page) and Matisse (3), covers by Matisse; no.13 offset-lithographs by Matisse (11, 5 double page), covers by Matisse; nos.17/18 offset-lithographs by Bonnard (12, 5 double page), covers by Bonnard.

£150 - 200

281

Broodthaers (Marcel) MUSEUM: DER ADLER VOM OLIGOZÄN BIS HEUTE, 2 vol., FIRST EDITION, *original pictorial wrappers, small abrasion to foot of one upper and one lower wrapper, Dusseldorf, 1972* § Documenta 6, 3 vol., *original wrappers, slight creasing to corners, together in board slip-case, edges rubbed, Kassel, 1977* § Bloom (Barbara) The Reign of Narcissism: Guide Book. Führer, *original wrappers, Stuttgart, 1990* § Mehring (C.) & others. Gerhard Richter: Early Work, 1951-1972, *original boards, dust-jacket, Los Angeles, 2010, illustrations, some colour; and 3 others on modern German art, 8vo & 4to (10)*

£200 - 300

282

Duchamp (Marcel).- Lebel (Robert) MARCEL DUCHAMP, FIRST EDITION IN ENGLISH, *original cloth, dust-jacket, very slightly rubbed and creased at edges but a very good copy, New York, 1959* § Duchamp (Marcel) Manual of Instructions for Étant Donnés..., *facsimile of Duchamp's ring-bound notebook, with 4pp. introductory leaflet loosely inserted, original boards, Philadelphia, 1987, illustrations, many colour, some folding or with flaps tipped in, 4to (2)*

£150 - 200

283

John (Augustus) CHIAROSCURO. FRAGMENTS OF AUTOBIOGRAPHY: First Series, *original red*



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buckram with initials AJ in gilt to upper cover, dust-jacket, slight fraying to upper edge, lower panel a little rubbed and soiled, 1952 § Holroyd (Michael) Augustus John: A Biography, 2 vol., *original cloth, dust-jackets, 1974-75, FIRST EDITIONS, plates and illustrations*; and a small bundle of modern art catalogues, 8vo & 4to (17)

£60 - 80

284

Johns (Jasper).- Bernstein (Roberta) JASPER JOHNS: THE SEASONS, WITH ORIGINAL LITHOGRAPH PRINTED IN GREEN BOUND IN (*one of 3000 copies*), *original pictorial wrappers, New York, Brooke Alexander Editions, 1991* § Field (Richard S.) Jasper Johns: Prints 1960-1970, *original cloth, dust-jacket torn and defective, New York & London, 1970, illustrations*; and a prospectus for Beckett's *Foires/Fizzles* of 1976 which was illustrated with etchings by Johns, 4to & 8vo (3)

£150 - 200

285

Klein (Yves).- Leduc (Jean-Paul) YVES KLEIN: CATALOGUE OF EDITIONS AND SCULPTURES EDITED, *printed in blue, text in English and French, original boards, Knokke, Guy Pieters Gallery, 2000* § Klein (Yves) The Foundations of Judo, FIRST EDITION IN ENGLISH, *original wrappers, Everyday Press, 2009* § Zervos (Christian) Cahiers d'Art 14 Année No.1-4: Henri Matisse. Dessins au Fusain, *tissue guards, original printed wrappers, slight insect damage to upper edge of front cover, spine a little rubbed, Paris, 1939* § Blais (Jean Charles) Venc, *number 68 of 230 copies, 9 lithographs by Blais, photographs by Andre Villers, original wrappers, a little soiled and creased at upper edge, Saint-Paul, 1987, illustrations, 4to & 8vo* (4)

£150 - 200

286

Magdanz (Andreas) AUSCHWITZ-BIRKENAU, FIRST FRENCH EDITION, ONE OF 100 COPIES IN FRENCH, *signed by author, illustrations, some double-page, original boards, dust-jacket, housed in*

original box, sm. 4to, Aachen, 2003.

£80 - 120

287

Warhol (Andy) .- Wilcock (John) THE AUTOBIOGRAPHY & SEX LIFE OF ANDY WARHOL, *slight staining to fore-edge of first and last few leaves, New York, 1971* § Tate Gallery. Warhol, *some light spotting, one leaf untrimmed and frayed at edge, 1971, FIRST EDITIONS, illustrations, some colour, original pictorial wrappers, a little rubbed, the first slightly creased and with small tear to fore-edge of lower cover*; and a 2006 Christie's catalogue of Warhol's Mao, 4to (3)

£100 - 150

288

Whiteford (Kate) TRACES SHADOWS CONTOURS LOGOS, NUMBER 31 OF 50 COPIES WITH A SIGNED COLOUR SILKSCREEN PRINT *loosely inserted, from an edition of 500 on Velin Arches, 16 silkscreen illustrations, original embossed wrappers, Edinburgh & London, 1988* § Rachel Whiteread, *original boards, Basel, 1994* § Finch (Mick) Engrams, *number 211 of 300 copies, price list loosely inserted, original cloth-backed stiff wrappers, Piper Gallery, 2013* § British Council. Richard Hamilton. XLV Biennale di Venezia British Pavilion, *original wrappers, spine very slightly rubbed, 1993, plates and illustrations, some colour*; and 2 others, 4to & folio (6)

£150 - 200

289

Young (La Monte) & Jackson Mac Low, editors. [FLUXUS] AN ANTHOLOGY OF CHANCE OPERATIONS..., *second edition, printed on different coloured papers, with 2 loose sheets (musical notation and perforated sheet) and 2 mounted envelopes with contents, original wrappers, a little creased, spine faded, New York, 1970* § Marshall (Richard D.) Jean-Michel Basquiat: In Word Only, *limited edition, with invitation to private view loosely inserted, original cloth, New York, 2005* § MOMA. Construction Calendar, *original ring-bound pictorial wrappers by Red Grooms,*



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upper cover with extending arm of crane, small tear to upper edge of rear cover, New York, 1983 § Motherwell (Robert) Selected Prints: 1961-1974, limited edition, original lithographed wrappers with collage, upper edge a little frayed, New York, 1974 § Smith (Kiki) [New Work], 3 parts in marbled wrappers stitched together, loose in board folder marbled on inside covers, spine bumped at head, New York, PaceWildenstein, 1995 § Mekas (J.) & Johan Kugelberg. Jack Smith...Artwork, Ephemera and Photography, one of 300 copies, original wrappers, New York, 2013 § Brougher (K.) & others. Damage Control: Art and Destruction since 1950, original boards, Washington DC, 2014, illustrations, some colour, all but the second and last a little rubbed; and 11 others on modern & contemporary American art including some Ex Libris catalogues/lists, v.s. (18)

£250 - 350