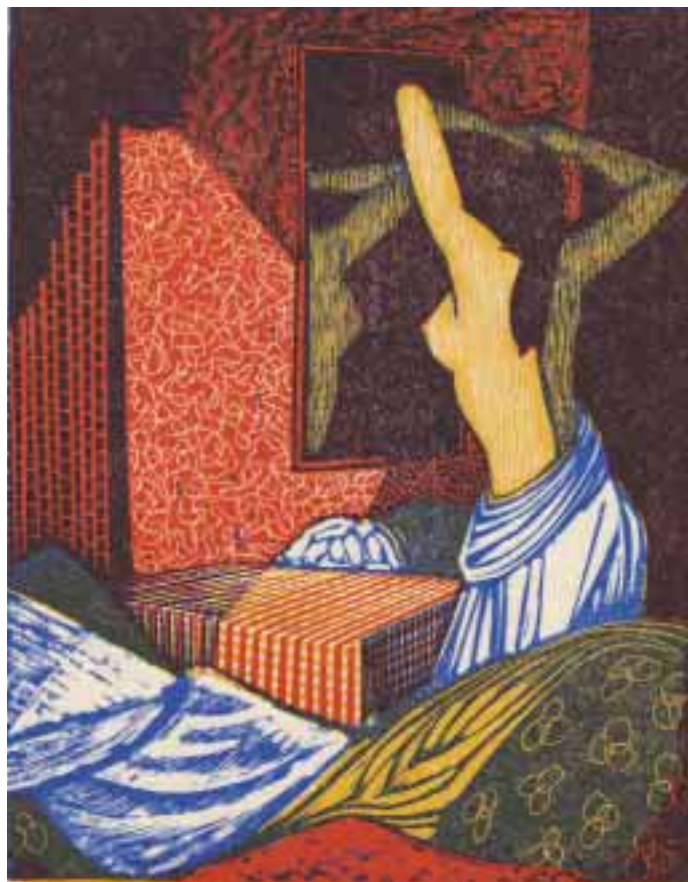


John Buckland Wright



FOR MY OWN PLEASURE
THE AUTONOMOUS PRINTS

Illustration on front cover

The Red Room

Catalogue no. D8

Illustration on back cover

The Blue Dress

Catalogue no. D7

John Buckland Wright

(1897–1954)

F O R M Y O W N P L E A S U R E

T H E A U T O N O M O U S P R I N T S

Engravings and etchings made for the artist's
own pleasure between 1925 and 1954

Foreword by Martin Hopkinson

Introduction by Professor Christopher Buckland Wright

Exhibition dates

30 September – 25 October 2003

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Catalogue written by Rupert Otten, Wolseley Fine Arts Ltd.
Foreword by Martin Hopkinson
Introduction by Professor Christopher Buckland Wright
Design by Helen Swansbourne
Printed by Disc to Print Ltd, London, in an edition of 500
Photographs and scans by Wolseley Fine Arts

Published by:
Wolseley Fine Arts Ltd
12 Needham Road, Notting Hill, London W11 2RP
Tel +44 (0)20 7792 2788
Fax +44 (0)20 7792 2988
Email: info@wolseleyfinearts.com
www.wolseleyfinearts.com
ISBN 1 900883 35 X

All items are for sale
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Titles	Where original titles are not known the titles are shown in square brackets
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References used in this catalogue

CBW	<i>The Engravings of John Buckland Wright</i> , edited and with an introduction by Christopher Buckland Wright, Scolar Press, England, 1990.
Reid	<i>A Checklist of the Book Illustrations of John Buckland Wright</i> , by Anthony Reid, Private Libraries Association, Pinner, Middlesex 1968

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Sunbathers 1940. Wood engraving. Catalogue no. C1

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FOREWORD

LIKE HIS FRIENDS and contemporary peintre-graveurs, Anthony Gross and Stanley Hayter, John Buckland Wright was much more a European than a British artist. His internationality lasted the length of his career. He was already in his late 20s when he abandoned the possibility of a partnership in one of the most progressive architectural firms in London, and started to make his way as an artist. At that time he made the fortunate decision to settle in Brussels, the home of his mother and stepfather. Belgium in the mid 1920s housed one of the most vibrant artistic communities in Europe. The Symbolist culture dominant from the 1880s had been succeeded after the Great War by the emergence of two major strongly contrasting strands in Belgian visual art, abstraction and expressionism. Symbolist writing however still played a major role. Maeterlinck, Verhaeren and Francis Jammes were particularly influential. Also important were developments in neighbouring Holland, birthplace of De Stijl. Artists in Belgium were well aware of the exhibitions of the Rotterdam based group *De Branding*, in which several of the latest styles were displayed, styles often dependent on theosophical ideas. Cubism and Expressionism had been combined by Henri Le Fauconnier, in exile in Holland with a copy of *Die Blaue Reiter* during the First World War. Several Belgian artists also took refuge in Holland including Fritz van den Berghe and Gustave de Smet.

On their return to Belgium these two artists were key members of the group of figurative painters who worked in the valley of the Leie, near Ghent, at St Maertens Lathem. Successively in Brussels the Galerie Selection and Le Centaure promoted the Belgian expressionists, who were also supported in the periodical *Selection* by writers such as Paul-Gustave Van Hecke and Andre De Ridder. The Antwerp journal *Het Overzicht*, founded by Michel Seuphor and the painter Josef Peeters, and *7 Arts* in Brussels championed the purely abstract. Both the Galerie Selection and the Galerie Le Centaure frequently exhibited work by Matisse, Derain, Picasso, and French Cubist artists. Parisian values were promoted in the Belgian journals by such writers as Paul Fierens, Andre Salmon and Waldemar George.

Buckland Wright's earliest prints can be compared with the work of Dutch artists such as Hoytema and Jessurun de Mesquita. He soon however gravitated towards the more up to date *De Vijf*, the group of wood-block printmakers, associated with Roger Avermaete's *Lumière*. All five owed much to Edward Pellens, Professor at the Antwerp Academy, the father of the twentieth century Belgian woodcut. The dominant figure in *De Vijf* was Masereel, the other artists being the brothers Jozef and Jan-Frans Cantre, Joris Minne and Henry van Straten. Van Straten was an admirer of the work of the theatrical designer and woodblock printmaker Edward Gordon Craig, whose book *Woodcuts and Some Words* was an inspiration to Buckland Wright. *De Vijf* was a Flemish organisation, but Buckland Wright was also close to Walloon artists, being a member of the *Xylographes Belges* from 1927 and a founder member the same year of *La Société de la Gravure Originale Belge*. He continued to exhibit his prints in Belgium up to the outbreak of the Second World War.

Just as significant were Buckland Wright's Dutch connections from the time when the writer Jan Greshoff introduced him to A.A.M. Stols of Halcyon Press in Maastricht. The Halcyon Press published over a dozen books illustrated by Buckland Wright between 1930 and 1940. Scheltema and Holkema gave him a one-man show in Amsterdam, and L.J.C. Boucher a one-man show in The Hague. The latter also published books illustrated by Buckland Wright.

Crucial for the rest of his artistic career was his encounter in Paris with the intaglio printer, Roger Lacouriere. Through Lacouriere's friendship and advice Buckland Wright soon became a master engraver. His arrival in Paris coincided with the flourishing of *La Jeune Gravure Contemporaine*, founded in 1929. Comparisons can be made between his earliest engravings and the prints of two of its members, Pierre Dubreuil and Etienne Courneau, as well as with those of the leading Art Deco artist, Jean Dupas. Anthony Gross, soon to become a friend, was elected a member in 1931. Buckland Wright's wood engravings display his fast appreciation of the prints of Demetrios Galanis. In style they put him in the world of Florent Fels' journal *L'Art Vivant*. Fels had strong Flemish connections.

1934 was the year Buckland Wright joined Atelier 17, and from thenceforth Surrealist influences remained strong to the end of his life. The paintings and prints of André Masson, visible at Daniel Kahnweiler's Galerie Simon even before the first Surrealist exhibitions, were the most significant inspiration. The sculpture of Laurens and the transparencies of Picabia are also brought to mind by some of Buckland Wright's prints of the mid 1930s. It is clear too that he had a keen interest in the work of the sculptors who attended Hayter's atelier. The references to Picasso and Di Chirico appear to come later. Contemporary French printmaking remained a powerful influence when Buckland Wright returned to Britain during the war. The 1941 wood engravings *London Fire* and *Belgian Congo* have strong echoes of the politically committed Edouard Goerg's 1938 apocalyptic *Les oiseaux chasses du ciel*. After the Second World War Buckland Wright, although deeply involved in teaching, was still at the forefront in printmaking. He had entered discussions with Hayter to set up a London branch of Atelier 17 with himself as director shortly before his death. The illustrations to his *Etching and Engraving: Techniques and the Modern Trend* show the breadth of his interest in contemporary printmakers and could provide the basis for a fascinating exhibition in itself. Although many of the artists are very well known, the high quality of the prints of the others reproduced show that there are still quite a number of European and American printmakers deservedly admired by Buckland Wright whose works strongly merit recovery.

Martin Hopkinson

Former Curator, Hunterian Art Gallery, University of Glasgow

July 2003



London Fire - Artist's Impression of the White Tower.

John Bonhillman 1941

London Fire 1941
Wood engraving. Catalogue no. C7



Melancholie 1933
Copper engraving. Catalogue no. B12

INTRODUCTION

AT THE END of the First World War, John Buckland Wright returned to England from the trenches at Verdun where he had been a front-line ambulance driver. That autumn he began a two-year War Degree in History at Magdalene College, Oxford. He then trained as an architect between 1920 and 1922 at the Bartlett School in London, at the end of which, at 24, he was apprenticed for another two years to Norman Evill. When at the age of 26 he was offered a junior partnership, with the firm of architects Adam, Holden and Pearson, he began to realise that for him architecture had now come to hold no attraction. He felt that it was 'mainly concerned with drawing drains', in particular he considered 'the prospect of ever achieving a building of my own before the age of sixty was so remote, it was a prospect I could not accept'. Having recently inherited from his grandfather's estate sufficient funds to provide him with an annual income, Buckland Wright thought even more seriously about becoming a full time artist. Finally one day at work, towards the end of his lunch hour he was sitting on a park bench thinking of his future when Peter Adams, his colleague and brother-in-law, came by and said 'You'd better get back, or else Holden will have something to say' to which he replied 'You can tell Holden to go to hell. I'm going to be an artist.'

At the age of 26, he showed a remarkable talent as an artist. His watercolours were attractive with his seascapes being amongst the more successful. He hand-illustrated a number of books of poetry for himself and friends. The pencil and watercolour illustrations, if a little naive, were delicately drawn with much charm. Among these works are abstract drawings with a strong sense of rhythm and design, early indications of his later work in Paris. Fired by a study of woodblocks and engraving tools on exhibition at the Victoria and Albert Museum and influenced also by Edward Gordon Craig's book *Woodcuts and Some Words* (Dent, 1924), Buckland Wright realised that he had discovered his medium of expression. Shortly afterwards, he left for the Continent, travelling first to Paris then on to Italy; turning north through to Belgium he settled, in 1925, in Brussels, where his mother and stepfather (Lawrence Pepys-Cockerell) were living. There he continued to teach himself engraving by what he considered to be an arduous process of experimental work, eventually developing an exceptional proficiency with his tools. The subject matter of his first engravings was the female nude. The nude remained the subject of his art throughout his life, it became as with many other artists, a form of expression of which Buckland Wright was to become one of the greatest exponents in both wood and copper engraving. During this period, he also engraved landscapes of scenes in Switzerland, near St. Gingolph (B8) and around Bruges (A3 & A4), Roquebrune and Bouillon (A5, A6 & A7) in Belgium where he spent his holidays while he was lived in Brussels.

Early influences

John Buckland Wright was born in Dunedin on the third of December 1897, at the beginning of the New Zealand summer. At the age of four his father, who was a

managing director in the family firm of Wright Stephenson, died from a tragic accident at work. This loss of a young father, he was only 34 years old, had a profound effect on the entire family. Their mother with the help of a large extended family, which included aunts, uncles and paternal grandparents, brought up John and his two sisters. Most of the early childhood photographs show him playing with his sisters and cousins in the grounds of his grandparents' beautiful garden of Bishopscourt. The photographs reveal a very large formal garden overlooking Dunedin city and the broad expanse of Otago harbour. The trees, bushes and flowerbeds all have that rich lush appearance characteristic of New Zealand gardens. Among the clearest memories of his childhood were the details of this garden, for in later life he referred to the influence a particular corner of it had had on him, particularly for its dream like quality.

A few years later, he left New Zealand with his family to settle in England. By the age of thirteen he had started to draw, his early sketchbooks and letters to his mother were filled with drawings of his family, plants and animals. By seventeen, his drawing books contained meticulous drawings and paintings of birds and animals executed with great skill and attention to detail. This love for nature occupied him totally. At Rugby School he was an enthusiastic ornithologist, spending all his spare time, accompanied by his close friend Maclaren, recording in detail their observations on birds and bird nesting, photographing wherever possible bird nests and their sites. Their observations were carefully described in a series of four notebooks between the years of 1914 and 1916, of which the first two volumes contain 152 photographs and 25 drawings. While at Rugby School Buckland Wright came under the influence of its art master, receiving from him the only formal training in art he was to acquire. Within a couple of years of having arrived at school he was awarded a number of prizes for art and drawing.

The First World War and the result of its effect upon the artist

At the outbreak of war, he volunteered for active service in the British Army but was refused on the grounds of age and because of his stammer, an impediment he was later to lose. In 1916 he joined the Scottish Ambulance Unit seconded to the French Army. He was a front line ambulance driver at Verdun, responsible for collecting the wounded and dying from the trenches and ferrying them to front-line dressing units or further back to hospital stations. He survived the devastation and dreadful carnage suffered by the French army at the Chemin des Dames but his greatest personal devastation came when he heard of the slow death of his closest friend Maclaren, who, wounded in no-man's-land died in great pain, unable to be rescued. The distress of Maclaren's death affected him profoundly and remained with him for a long time. During the war he distinguished himself. He was awarded the Croix de Guerre by the French for rescuing, as the citation states, their wounded from the front line trenches while under direct and prohibitive fire. There are few images that exist of this period apart from two that he engraved in 1927 of the war blasted building of *L'Église de Souvain* 1917 (A2) and of a broken down front-line ambulance at night outlined by a phosphor shell, with men repairing the back wheel (CBW L23) that was based upon his own experience.



L'Eglise de Souvain, Champagne 1917, 1927
Wood engraving. Catalogue no. A2

Following Armistice, he went up to Magdalene College Oxford, where he took a War Degree in History. During this two-year period, he spent much of his time drawing the classical sculptures in the Ashmolean Museum. He taught himself human anatomy from Arthur Thomson's *A Handbook of Anatomy for Art Students* (Clarendon Press, 1915), so that his drawings would have more the feel of flesh and bone lying beneath the skin. Buckland Wright's time spent at the Ashmolean followed very much the practice of academic training. He drew from the antique sculptures, copying from his predecessors until certain ideals of formal completeness were fixed in his mind. So when he drew the human figure from nature, he subordinated his observations to the patterns established in his imagination, incorporating the very essence of classical form and content in his drawings and engravings. This feeling for classical art extended beyond a mere training of the eye and hand to a deep appreciation of the Greek philosophy, above all their sense of human wholeness. He learnt to appreciate the feeling that the spirit and body are one. This is the most familiar of all Greek tenets, for it manifests itself in their gift of giving to abstract ideas a sensuous, tangible almost human form. Their gods take visible shape and on their appearance in our world are mistaken for humans – a maid servant or a shepherd; where woods, rivers, even echoes are depicted as bodily presences and in Buckland Wright's imagination appear as nymphs and satyrs. Thus, the Greek statues that he drew were as Blake described in his *Descriptive Catalogue*,

‘are all of them representations of spiritual existences, of gods immortal, to the mortal, perishing organ of sight; and yet they are embodied and organised in solid marble’.

The figures in Buckland Wright's compositions incorporate the unifying grasp of the Greek imagination where the nude gains its enduring value from the fact that it reconciles several contrary states. It takes the most sensual and immediately interesting object, the human body, and puts it out of reach of time and desire; it takes the vague fears of the unknown and sweetens them by showing that the gods are like men, and may be worshipped for their life-giving beauty rather than their death-dealing powers.¹

Through this acceptance, even adoption, of Greek philosophy into the very essence of the emotional expression of his work, he was able to come to terms with the horrors he had experienced during the war. To restore unity and tranquillity to the devastated landscapes, to repair the damage that war had wrought on his love of nature he repopulated the woods, streams and hills with nymphs, nereids, fauns and satyrs; and once more he filled his world with beauty of a timeless quality he had experienced in his grandparents' garden and in the countryside around Rugby. Like the Roman sarcophagi in the Louvre, which depict the processional dance of Bacchantes or Nereids showing death only as the passage of the soul, the body is remembered for its joy of sensuous participation rather than for its weight and dignity. Here, the Nereid is a symbol of rebirth.

These Nereids, with their half magical buoyancy in their watery environment, ride with ease on the backs of tritons or recline in the trough of a wave, appealing to our instinctive rebellion against the most inhibiting restraints of our body. It is remarkable that Buckland Wright's earliest engravings from 1925 to 1927 were



Metamorphosis No. II: Girl into Tree 1938
Wood engraving, Catalogue no. B17

nearly all of Nereids, Nymphs, Pan and Satyrs. Among these is *Leda*, 1925 embracing the swan (A1). A theme taken from the Metamorphoses of Ovid, to which he would return on many occasions throughout his life and which found its greatest expression in the 1938 series of Metamorphoses, *Girl into Bird* (B16), *Girl into Tree* (B17), *Girl into Fountain* (B18) and *Girl into Fish* (CBW L124); designs that were examples of Buckland Wright's attempt to find his desired medium of expression for the book he had always wanted to illustrate Ovid's Metamorphoses. Among his autonomous prints are found experimental plates for illustrations to books, as seen in the Metamorphosis series.

A substantial part of John Buckland Wright's engraved work was compositions of the female nude in the form of Venus, Nymphs or Nereids either in or beside streams, rivers or pools set within forests or mountainous landscapes, where the figures move and live in an environment with which they blend and harmonise (A8, A9, A13, B3, B5 & B10). These themes dominate throughout his work until the mid nineteen thirties. Among these engravings are those of dancers, frequently inspired by performances such as Hindu Dancers (A10 & A11) or the Balinese *Dancer Kham Luong* of 1935 (CBW L112, L116 to L118) and later still *Dancer No. II* (D5).

“On firmer ground aesthetically”

From 1934 there is a fundamental change in Buckland Wright's artistic expression, he alters his formal style, based within his architectural influences of romantic classicism to one in which his vision and expression are unified by an underlying abstract structure to which every detail is formally related. This change in Buckland Wright's vision is dramatic and leads within a short time to a tremendous outpouring of autonomous prints in both wood and copper in which the style has a powerful abstract rhythm based within the context of strong emotional sense of realism. The cause for his departure from the more comfortable feelings of romantic classicism into the exciting waters of the contemporary abstract movement, that found its full expression to Surrealism, came to light in series of letters Buckland Wright wrote to the American printer-publisher Joseph Ishill, at his Oriole Press, Berkeley Heights, New Jersey.

With the Stock Market crash of 1929 and the disastrous effect it had upon publishers resources in offering work to artists, Buckland Wright sought illustrative work from a number of sources included those in North America that included Joseph Ishill. Ishill's own devotion as a part-time publisher, in which he carried out all his own design, typesetting and printing, led him to produce books at little cost and from which the artist could obtain some profit. Through their correspondence and exchange of works both men developed a profound respect for the others skill and artistry led them to collaborate in producing an illustrated volume of the sonnets of John Evelyn Barlas *Yew-Leaf and Lotus-Petal*, 1935 (Read A18). On 23rd February 1934 Buckland Wright wrote to Ishill explaining his long silence since December 1933 and for his delay in sending the engraved blocks for the illustrations to Barlas.

‘... In December I went to Brussels for a few days to see my parents and also spend a day or two at Maastricht at the Halcyon Press. On my return here I

found that my sister had invited us to London for Christmas at her expense.

It is now four years since I crossed the Channel and London was certainly a revelation to me. I enjoyed it all immensely, and my wife even more so, but I returned in the most depressed state, which I am only now beginning to throw off. There is something about the English attitude to art, which makes me almost physically ill. And I am almost unable to give expression to it. There are several definite things one can accuse them of such as their adoration of technique for its own sake, their preference for brilliant rather than creative qualities, and their insistence on subject rather than aesthetic problems. But none of these convey the effect that English art has on me.

I saw several exhibitions while I was there and the engravings especially were so incredibly good and yet filled me with such a sense of boredom – mainly with the mental attitude behind the expression – that I felt I never wanted to see any more. I sometimes have a feeling that it may be that in English art I see all my own vices, which I spend my time trying to overcome, flowering in the luxuriant profusion.

Anyhow the result on my peace of mind is disastrous. I have only been able to work by turning to painting and not giving a thought to wood or copper.

... So I shall return also to the Barlas' Sonnets and get on with them, and I hope that I shall not have any further upsets.'

The depression that he felt is expressed in the copper engraving *Mélancholie* (B12) engraved at the end of 1933, in which the depth of his emotion is symbolised by the dead bird pinned to the wall. Ishill became increasingly concerned at not hearing further from Buckland Wright and wrote to him on the 8th March and then again on the 30th May to ask whether he still wished to illustrate the sonnets. On the 8th June 1934, Buckland Wright wrote back immediately to apologise for his delay in writing:

'... My main reason for my neglect is that I have been vainly trying to make some money. Things here are infinitely worse this year than any time previous and I have had very little time to myself. I have also been getting over the effect of my visit to London last December. It has actually had a very salutary effect on me and I feel I have in consequence made a definite advance. But this has meant an enormous amount of work which has had no direct or actual result. To achieve more freedom and conquer the faults I found obtruding themselves in my work I have had to turn more attention to painting. Incidentally I had an order for a picture and so had to continue till I pleased myself. I have at last done so – how long I shall remain pleased I don't know – but anyhow I feel now on firmer ground aesthetically though not – needless to say – financially! I hope that you will soon see some results and I really must apologise for not giving you the attention I owe you. But during this period, when my main work has been research, all my spare time as I said was spent in trying to make ends meet – not a pleasant business. However you have often been in my thoughts as well as Barlas.'²²



Dancer No. II 1947–53
Copper engraving, Catalogue no. D5

In early November the blocks were finished and the book appeared in the spring of the following year. During the early months of 1934, unable to engrave either in wood or in copper Buckland Wright's turned to oil painting to discover a style that had greater emotional content and aesthetic quality that would revitalise his work. His success in this medium led to him exhibiting his paintings of surrealist representations of female figures, males in combat or pure abstract compositions at the Salon des Surindépendants, Salon D'Automne and the Société des Artistes Anglo-Américains in Paris, of which he was later elected Vice-president. His involvement with surrealism and research into the artistic activity in Paris resulted in him joining the Atelier 17, which is rightly considered the cradle of innovative printmaking techniques and of the communal approach to printmaking that 'Bill' Hayter pioneered.

Their similarity of purpose and understanding led Hayter to invite Buckland Wright to join the Atelier. He was to write later that 'When we first worked together in the early thirties in Paris, Buckland Wright was already a magnificent artisan in wood engraving and in the plate media, a brilliant printer in a field where the hand of the printer means so much to the result, as well as an artist of great talent and invention.'³ The Atelier 17 (named in 1933 after its new premises in 17 rue Campagne-Premier) was no ordinary print-workshop; it was neither a school nor a *patron*-dominated workshop, but rather an experimental printmaking atelier, where artists of all ages and nationalities were encouraged by Hayter to come to explore new ideas in the print media, to share technical innovations and to cooperate in exploiting the unrealised potentialities of print making as an original means of expression.⁴

Although, Hayter had described himself only as a third-class passenger with the Surrealists,⁵ he had gathered around him a group of artists with the determination to explore the possibilities of enlarging the frontiers of printmaking. In this setting Buckland Wright met and worked with artists such as Max Ernst who came a great deal, as did Yves Tanguy, André Masson, Raoul Ubac, Dalla Husband, Anthony Gross and Roger Vieillard. Alberto Giacometti came occasionally as did Picasso, Joan Miró, Luis Vargas, Marie-Helène Vieira de Silva, Arpad Szenes and others. A spirit of adventure, even playfulness, was actively fostered and received rules of the craft were flouted to liberate both hand and mind. The impact on Buckland Wright was immediate. During 1934 and 1935, he produced a large number of autonomous prints, nineteen wood and sixteen copper engravings, startlingly different in that they were nearly all abstract or surreal images (B13 to B18). The technical virtuosity, which he already commanded, was harnessed to a new inventiveness. Many of these early engravings were on copper in which Buckland Wright experimented with Hayter's whiplash line and webs combined with soft ground etching. His command of the burin is outstanding, and although Hayter's influence is evident, it is subordinated to Buckland Wright's romantic temperament portrayed in the suite of images of the *Metamorphosis: Girl into Bird, Tree, Fountain and Fish*, depicting the instant the body itself changes (B16 to B18 & CBW L124). A transformation that is like one of the great ecstatic moments portrayed in art where the feeling of escape, of freedom, which is the essence of the 'ecstatic nude', is seen in each of these engravings.

With his involvement with surrealism, Buckland Wright evolved a style that was a combination of what he called the 'blood' of realism with the 'brains' of abstract rhythm. The construction of his engravings from 1934 onwards can be understood in these terms. The underlying abstract rhythm is at times obvious, dominating the design (e.g. B15, B16, C8), and at others concealed beneath a wealth of detail (e.g. B17, B18, C6, C7), or woven into the grouping of figures (B13, B14, C4, C5, D4 & D9). It is never absent.

During the Second World War, he lived and worked in London throughout the havoc of the Blitz. Some echo of this is seen in the engraving of *Shelter* (C4, C5) of Londoners taking refuge in the Underground. These images were based on a series of watercolour sketches he carried out at the time. Conspicuous as a record of his personal experiences are the two large wood engravings *Blitz Dawn* (C6) and *London Fire* (C7), executed in 1941. Of the latter Cecily Macworth wrote:⁶

'The first thing one notices about Buckland Wright's engraving is the uncanny perception of significant detail, the sagged floors of a house whose façade has been blasted out, the queer objects blown into strangely incongruous pieces; the great steel girders, their temper shocked out of them, which to use his own expression, 'bend like daffodils', the street ripped open and the flaming gas belching from a torn main. It is a vision of almost inhuman horror and yet we are left with an impression of strength and hope.'

During the war, Buckland Wright worked as a press censor at the Ministry of Information, in premises underground. In his free time he could draw and engrave and had no need of models to remind him of the attitude of dancing girls. He had once written to his friend Christopher Sandford "I envy you the country in a way, but I must be near humanity in the mass, with the possibility of seeing a hundred girls every time I go out, and watching their shapes and attitudes". How intrigued those girls would have been had they known that they were being observed by one of the greatest artists of the nude that ever lived, and stored for future use in his mind, whence they would emerge as nymphs to gambol with satyrs in the charmed magical world of his creation!⁷ That great store of images stood him in good stead during the war (C1, C2, C3). During this period we see Buckland Wright emerging from the phase of abstraction with a sympathy for natural forms greatly enhanced. His technique had developed in both power and subtlety, and a quality of realism has been achieved of a more intense and dramatic kind. Memories of Paris were never far away, as the design for *The Bathroom* 1942 (C9) was taken from drawings he made in the mid 1930s. For a number of the white-line engravings made during the late 1940s, Buckland Wright employed a novel method of printing, unique to himself and of which he had time only to do one or two from each block. The bather's body is printed so as to show as a dark grey against the black background and the robe or towel a light grey. He obtained this three-toned print by using his fingernail to burnish the block; the different intensities of grey and black were achieved by varying the nail pressure (on exhibition).

The suite of engravings *Girl Undressing* 1944-5 (C12 to C14) are in complete contrast to the highly-wrought and complex engravings Buckland Wright was making for Sandford's Golden Cockerel Press. The simplicity and purity of the

engraving in these images was, for him, an escape and done for his own pleasure. The set of prints *Girl Undressing* were all based on the drawings of a model whose initials were EAW (records suggest the model may be E. Anna Wing). Buckland Wright never had time to pull an edition from these blocks. They remained unknown until Simon Lawrence at his Fleece Press, published them in *Bathers and Dancers*, 1993.

With the post-war collapse of the private presses, the Golden Cockerel Press could no longer offer Buckland Wright many commissions; he turned for his illustrative work to the newly formed Folio Society and other publishing houses, both in Britain and Holland. He also joined the staff of the Camberwell School of Art in 1948, and in 1952, on the recommendation of John Piper, he was appointed to the Slade School of Art to organise the etching class. Although he loathed the job at first, he became reconciled to it in time. His lectures, over which he was nervous, carried the authority of his experience in working with the great modern artists of the day that he had known and worked with at the Atelier 17 in Paris. He excelled at demonstrating and imparting techniques. He inspired many young printmakers with a sense of the unlimited scope of their craft. His pupils were enthusiastic and his class size at the Slade increased rapidly from an initial six to sixty.

A new form of expression

By the late 1940s Buckland Wright was doing very few autonomous prints either in wood or copper. His style in wood had become coarsened in response to the repeated demand of publishers to engrave deep clear lines in the block when preparing book illustrations, thus enabling to print well on the then fashionable coarse hand made papers (e.g. *Jurgen*, 1949, Golden Cockerel Press; Read A52). During this period a great deal of his time was spent drawing from the nude. As in 1934, Buckland Wright returned to oil painting. His subjects were of girls in their bedrooms dressing, washing, reading or resting. By placing the girls in bedrooms they appear natural and relaxed. His use of colour and style were influenced by Bonnard's paintings of Marthe, depicting her in the bedroom or bathroom but the paintings were quintessentially Buckland Wright, characterised by his confident handling of the female form. In both the drawing and painting he is striving to resolve the conflict he felt between the styles of his Continental training, with its emphasis on the use of the simple line – a line that was contour and suggests a third dimension – and his current artistic milieu, with the English concentration on portraying the volume and mass of a figure.

Two events led to the resolution of this stylistic conflict. The first arose while he was preparing his textbook *Etching and Engraving. Techniques and the Modern Trend* (Studio, 1953, Read A67). This required him to reappraise etching a technique he had previously dismissed as being too indirect and in the employment of which he was unhappy in being 'at the mercy of the acid bath'.⁸ He was, however, to find in etching capabilities that led him to an entirely new form of expression. Through the medium of the etching needle he gained the freedom of expression in copper that he had always enjoyed when drawing. In understanding the possibilities that aquatint etching could provide he discovered for himself the potential for colour and texture in etching that he had not previously explored and which we see for the

first time in the last series of prints he prepared before his death: *Girl with Drapery* (D19), *The Shadow* (D20), *Visiteuse de Nuit* (D21). The second came from joining his students on their summer trip to the seaside, to Camber Sands. From the suite of 30 etchings that were all done in the last year of his life, many of the etchings were inspired by a summer outing he spent with his students from the Camberwell School of Art. Late in June 1951, the students along with other members of staff travelled to Camber Sands for their annual outing. The atmosphere was relaxed and informal, the staff and students moving around and swapping places on the coach. At Rye they stopped for a brief lunch and then travelled on through the flat country to Camber, spending the rest of the afternoon on the sandy dunes and shore. Here, he drew the fairest of his pupils on the open windswept beach or resting against the dunes. It brought a new expression to the images that he had in his mind for many years. It set in train a wealth of imagery. As on previous occasions when trying out a new idea the themes were initially expressed in wood engravings, as seen in *Camber Sands* (D9).

Although there had been a few early engravings of bathers by the sea: *Trois Baigneuses* 1932 (B9), *Baignade* 1932 (B10), none have been as successful, particularly for their powerful sense of movement, or as important as those he engraved in the 1940s and 1950s. The girls undressing stand on a windswept shore, on the tidal zone where the receding sea has exposed an expanse of sand intersected by ridges or sea-filled hollows. This transition zone lying between elements, stripped of all life, contrasts dramatically with the luxurious romantic arcadian landscapes of previous engravings. On the tidal zone nothing survives, nothing grows; there are no vertical lines to be found as in the growing trees or other foliage or even bare rock of his earlier compositions. This emptiness, enhanced by the swirl of the windswept sky reinforces the feeling of wilderness, even desolation, of the landscape in which the bathers undress as in *Camber Sands* 1953 (D9). The departure into this entirely open landscape seen in these engravings, was a theme that Buckland Wright had been toying with since the early days in Paris, if not before, influenced most probably by Picasso's paintings and drawings of bathers sitting or running on the wide-open sandy beaches. His sudden death in September 1954 has meant that we will never know how he would have exploited this newfound expression.

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5. Reynolds, Graham, 'Hayter: The Years of Surrealism.' In *The Renaissance of Gravure, The Art of S.W. Hayter*, ed. P.M.S. Hacker, Clarendon Press, Oxford, 1988, pp. 8-17.
6. Mackworth, Cecily, *London Fire*, Chiswick Press, London, 1941, pp. 4. Read A38
7. Sandford, Christopher, owner of the Golden Cockerel Press. From a handwritten account (1955) in the author's collection.
8. ANON. The wood engravings of John Buckland Wright, *The Studio*, 1934, Vol. 107: 124-128.



Camber Sands. 1853. Millais.

John Everett Millais Engraver. 1853

Camber Sands 1953
Wood engraving. Catalogue no. D9

THE EARLY YEARS IN BRUSSELS 1925 – 29

A1 Leda *(illustrated)*

Wood engraving printed in green
and yellow CBW L4
18 x 13 cm
Signed, dated and numbered 11/30

**A2 L'Église de Souvain,
Champagne** 1917, 1927

(illustrated on page 11)
Wood engraving CBW L24
18.2 x 13.4 cm
Signed, dated and numbered 1/20

A3 Rue du Cheval, Bruges 1927

Wood engraving CBW L25
12.4 x 9.5 cm
Signed, dated and numbered 1/30

A4 Lac d'Amour: Bruges 1927

(illustrated)
Wood engraving CBW L27
12.6 x 9.4 cm
Signed, dated and numbered 27/30



Leda
Wood engraving
Catalogue no. A1



Lac d'Amour: Bruges 1927
Wood engraving. Catalogue no. A4



Bouillon: La Semois 1927
Wood engraving. Catalogue no. A7

A5 Bouillon 1927
Wood engraving CBW L30
18.3 x 13.6 cm
Signed, dated and numbered 25/30

A6 The Bridge, Chateau de Bouillon 1927
Wood engraving CBW L31
18.3 x 13.4 cm
Signed, dated and numbered 5/20

A7 Bouillon: La Semois 1927
(illustrated)
Wood engraving (not recorded by CBW, similar to CBW L30)
18 x 13.5 cm
Signed, dated and numbered 14/30

A8 Bathers 1927 *(illustrated)*
Wood engraving CBW L34
13.5 x 18.1 cm
Signed, dated and numbered 10/30
Based on a drawing of three young girls by the river Semois

A9 Baigneuse 1927
Wood engraving CBW L38
12.1 x 9.3
Signed, dated and numbered 23/30



Bathers 1927
Wood engraving. Catalogue no. A8



A10 Hindu Dancer 1928
Wood engraving CBW L43
12.1 x 9.3 cm
Signed, dated and numbered 7/30

A11 Vishnu 1928 *(illustrated)*
Wood engraving CBW L44
12.2 x 9.3
Signed, dated and numbered 23/30

Vishnu 1928
Wood engraving. Catalogue no. A11



Couple 1929
Wood engraving. Catalogue no. A12

A12 Couple 1929 *(illustrated)*

Wood engraving CBW L50
13.2 x 4.4 cm
Signed and dated. Only 19 prints pulled

This image is in the same series as Nude A, B, C and is part of the preparatory designs the artist engraved for *Dolores* by Swinburn. Privately printed 1933 (Read A12).

A13 Dancers 1929

Wood engraving CBW L51
12 x 6.4 cm
Signed, dated and numbered 6/30, only 23 prints pulled

A14 Baigneuse (Nu) 1929 *(illustrated)*

Wood engraving CBW L52 final state of two
13.4 x 7.7 cm
Signed and numbered 9/20, only 11 prints pulled



Baigneuse (Nu) 1929
Wood engraving. Catalogue no. A14

THE PARIS YEARS 1929 – 39

- B1 **Café Dansant**
No. I 1929 *(illustrated)*
Wood engraving CBW L46
18.2 x 24.4. cm
Signed, dated and numbered 19/30



Café Dansant I 1929
Wood engraving. Catalogue no. B1

B2 Café Dansant
No. II 1930 *(illustrated)*
Wood engraving CBW L54
21.6 x 28 cm
One of eight proofs apart from the
edition of 30

The drawings for the engravings of
Café Dansant were done while the
artist was in Brussels and then
engraved in Paris.



Café Dansant II 1930
Wood engraving. Catalogue no. B2



Summer 1930
Copper engraving. Catalogue no. B3

B3 Summer 1930 *(illustrated)*
Copper engraving CBW M16
11.6 x 8.9 cm
Signed, dated and numbered 16/30
Printed by Brunel, Paris

B4 Susanna 1930
Line engraving on zinc plate
CBW M17
12 x 9 cm
Signed, dated and numbered 12/30
Printed by Brunel, Paris

B5 Kneeling Woman 1930
Copper engraving (it was issued as
a New Year card for 1931; such
items were not listed in CBW)
7.5 x 5 cm
Signed and dated. Inscribed 1931
in the plate

B6 Two Women
No. 1 1931 *(illustrated)*
Wood engraving CBW L63, final
state of four
19.2 x 11.5 cm
Inscribed proof, apart from the
edition of 16

B7 Two Women
No. 2 1931 *(illustrated on page 4)*
Wood engraving CBW L64
16 x 10.8 cm
Signed, dated and numbered 9/30
Printed by Aimée Jourde, Paris

Two Women No. 1 1931
Wood engraving. Catalogue no. B6





Bord de Lac 1931
Wood engraving, Catalogue no. B8

Baignade 1932
Copper engraving, Catalogue no. B10





Metamorphosis no. 1: Girl into Bird 1937
Copper engraving. Catalogue no. B16

B8 Bord de Lac 1931
(illustrated)
Wood engraving CBW L74
13 x 18 cm
Signed, dated and numbered 21/30
Printed by Aimée Jourde, Paris
From a drawing made when the artist was on holiday at St Gingolph, Switzerland.

B9 Trois Baigneuse 1932
Copper engraving CBW M24
8.5 x 19.2 cm
Signed and numbered 14/30, only 24 prints pulled
In this and the following image the artist was inspired by the work of Picasso.

B10 Baignade 1932
(illustrated)
Copper engraving CBW M26
12 x 22.5 cm
Signed, dated and numbered 6/30, only about 15 prints pulled
Printed by Brunel, Paris

B11 Jeune fille au bain 1932
(illustrated on inside back cover)
Drypoint on toned paper CBW M29
19.5 x 9 cm
Signed, dated and numbered 3/25
Printed by Brunel, Paris

B12 Mélancholie 1933
(illustrated on page 8)
Copper engraving CBW M40
20.8 x 16.9 cm
Signed and dated 14/30

B13 Composition No. 3 1934
Wood engraving CBW L100
8.9 x 13.9 cm
Signed, dated and numbered 3/30,
only 18 prints pulled

B14 Plage 1935
Proof wood engraving
CBW L111
11 x 14.8 cm
No edition, only a few prints
pulled

B15 Dionysus No. 1 1935
Copper engraving with raised
white dot on grey paper
CBW M60
13.3 x 8.5 cm
Signed, dated and numbered
8/30, only 18 prints pulled
During this period the artist
experimented with different
coloured and textured papers.

**B16 Metamorphosis No. I: Girl
into Bird** 1937
(illustrated)
Copper engraving CBW M67
30.8 x 15.6 cm
Signed, dated and numbered
13/30

**B17 Metamorphosis No. II: Girl
into Tree** 1938
(illustrated on page 13)
Wood engraving
CBW L122
19.8 x 9.7 cm
Signed and numbered 3/30

**B18 Metamorphosis No. III: Girl
into Fountain** 1938
Wood engraving second state of
three CBW L123
19.8 x 8.6 cm
Inscribed and dated

B19 Nu Couché 1938
Wood engraving CBW L125 final
state of eight
7 x 10 cm

Numbered 7/30 from the second
edition of 30 printed in 1990.
Studio stamp verso. Another 150
were bound into the specials of *The
Engravings of John Buckland Wright*
by Christopher Buckland Wright,
Scolar Press.



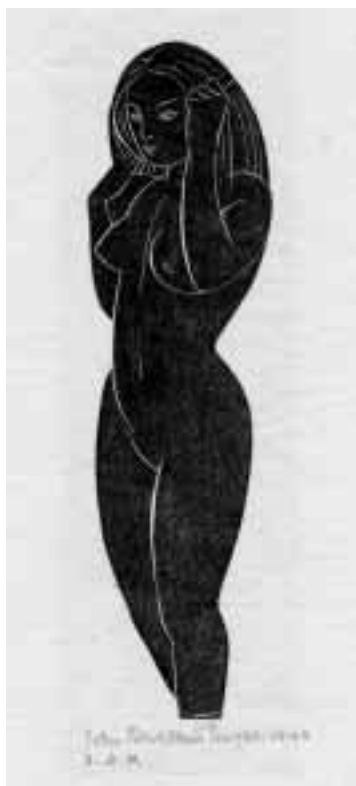
Cockfight 1939
Copper engraving. Catalogue no. B20

B20 Cockfight 1939 *(illustrated)*
Copper engraving CBW M74
21.8 x 14.8 cm
Signed, dated and numbered 20/30
The engraving was inspired by
photographs of Balinese fighting
cocks.

THE WAR YEARS IN BRITAIN



Siesta 1940
Wood engraving. Catalogue no. C2



Bather 1940
Wood engraving. Catalogue no. C3

- C1 Sunbathers** 1940
(illustrated on contents page)
Wood engraving CBW L126
7 x 12.7 cm
Signed, dated and numbered 10/30
- C2 Siesta** 1940 *(illustrated)*
Wood engraving CBW L129
7 x 12.7 cm
One of only 8 prints from an
intended edition of 20 inscribed
a/p
- C3 Bather** 1940 *(illustrated)*
Wood engraving CBW L131
11.5 x 3.1 cm
Signed, dated and numbered 2 a/p
from the total edition of 3 a/ps + 1
trial



Shelter No. I 1940/1
Wood engraving. Catalogue no. C4



Shelter No. II 1941
Wood engraving. Catalogue no. C5

- C4** *Shelter No. I* 1940/1 (*illustrated*)
Wood engraving CBW L132,
pre-final state
7.8 x 12.8 cm
Inscribed state, a proof apart from
the edition of 12 prints pulled

- C5** *Shelter No. II* 1941 (*illustrated*)
Wood engraving CBW L134
7.7 x 12.8 cm
A proof apart from the edition of 11
prints pulled
The artist carried out a number of
drawings and watercolour paintings
of people sheltering in the London
Underground.



Blitz Dawn 1941
Wood engraving. Catalogue no. C6

C6 Blitz Dawn 1941 (*illustrated*)

Wood engraving CBW L133
17.7 x 24.8 cm
Signed, dated and inscribed
Artist's Proof for Peter Leslie
One of 5 a/ps and 5 trial prints

C8 Trio 1941

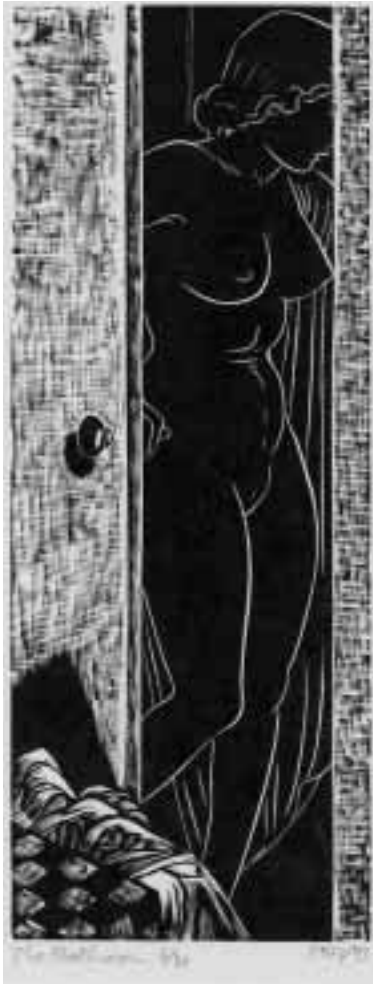
Wood engraving CBW L136, 2nd
state
13.1 x 10 cm
Signed with initials and inscribed
2nd state. Published edition of 30

C7 London Fire 1941 (*illustrated on
page 7*)

Wood engraving CBW L135
17.7 x 25 cm
Signed, dated and inscribed
Artist's Proof for Peter Leslie
One of 5 a/ps and 2 trial prints and
one state

C9 The Bathroom 1942 (*illustrated*)

Wood engraving CBW L140
15 x 5.8 cm
Numbered 6/30 from the second
edition printed in 1993 by Ian
Mortimer



The Bathroom 1942
Wood engraving. Catalogue no. C9

- C10 Bather** 1943/4
Wood engraving CBW L145
12.5 x 4 cm
One of only four trial prints. Studio stamp verso

- C11 Bathers** 1944 *(illustrated)*
Trial wood engraving (not recorded by CBW)
14.5 x 10 cm
According to a note on the reverse of the frame the work was conceived as an exercise in the representation of the texture of clothing. In a later state a third figure was added but no edition of the print was made and this proof is unique. Provenance: Peter Leslie



Bathers 1944
Trial wood engraving. Catalogue no. C11

C12 Girl Undressing

No. I 1944

Wood engraving CBW L147

10.8 x 5 cm

First edition only one trial proof

Numbered 3/30 from the 1993

edition printed by Simon Lawrence

The series *Girl Undressing* were all

based upon drawings of the same

model.

C13 Girl Undressing

No. II 1944

(illustrated)

Wood engraving CBW L148

10.8 x 5 cm

First edition only two trial proofs

Numbered 5/30 from the 1993

edition printed by Simon Lawrence

C14 Girl Undressing

No. IV 1945

(illustrated)

Wood engraving CBW L149

10.8 x 5 cm

First edition of only two trial proofs

Numbered 5/30 from the 1993

edition printed by Simon

Lawrence

C15 Girl Undressing

No. V 1945

Wood engraving CBW L150

10.8 x 5 cm

First edition only three prints

Numbered 3/30 from the 1993

edition printed by Simon

Lawrence



Girl Undressing No. II 1944

Wood engraving. Catalogue no. C13



Girl Undressing No. IV 1945

Wood engraving. Catalogue no. C14

THE POST-WAR YEARS AND THE LATE ETCHINGS



Fisher Girl 1946
Copper engraving. Catalogue no. D1

- D1** **Fisher Girl** 1946 *(illustrated)*
Copper engraving CBW M77
9.2 x 9.2 cm
Signed, dated and numbered
15/30, only 16 prints pulled
Printed by CH Welch, London
This was the first copper engraving
the artist carried out after the war.
He was unable to obtain copper or
to print his plates during the
wartime period.

- D2** **Bathers** 1946
Wood engraving second state of
four CBW L154
13.8 x 19.6 cm
Inscribed and dated, one of 4 trial
prints only
Block engraved for a publication
by Warren Johns Ltd.



Bather 1950
Wood engraving, Catalogue no. D3

- D3 Bather** 1950 *(illustrated)*
Two-colour wood engraving
CBW L163
20.1 x 12.3 cm
A trial proof apart from the edition of six
This two-colour image was engraved
for an article on the artist by Richard
Gainsborough, published in *Image*,
1950, no. 4: 49–62. The artist
considered that the publication in *Image*
constituted the edition for this image.
- D4 Judgement of Paris** c.1950
Copper engraving CBW M88
20.1 x 27.7 cm
Inscribed state and numbered 12/15.
Printed by C.H. Welch
This unfinished plate was one of a
series of four that the artist engraved in
copper on this subject. None of the
earlier versions of this image was
editioned.

- D5 Dancer No. II** 1947–53
(illustrated on page 16)
 Copper engraving M90
 21.5 x 18.9 cm
 Signed, dated 53 and
 numbered 8/40
 First 12 prints pulled by artist,
 28 by CH Welsh, London
- D6 Girl Undressing** 1952
(illustrated)
 Wood engraving CBW L166
 11.5 x 7.8 cm
 Signed, dated and numbered
 10/30, only 12 prints pulled
- D7 The Blue Dress** 1952
(illustrated on back cover)
 Three-colour wood engraving
 CBW L167
 19.6 x 12 cm
 Only 5 proofs taken during the
 artist's lifetime. Numbered
 5/50 from the edition printed in
 2002 by Ian Mortimer
- D8 The Red Room** 1952
(illustrated on front cover)
 Three-colour wood engraving
 CBW L168
 11.2 x 8.7 cm
 Only 5 proofs taken during the
 artist's lifetime. Numbered
 5/50 from the edition printed in
 2002 by Ian Mortimer
- D9 Camber Sands** 1953
(illustrated on page 21)
 Wood engraving CBW L169
 17.6 x 25.2 cm
 Signed and dated
 (i) Inscribed artist's proof apart
 from the edition of 30
 (ii) Numbered from the edition
 of 30, only 24 prints pulled

- D10 Two Bathers** 1953
 Copper engraving with aquatint
 CBW M91
 27.8 x 15 cm
 Signed, dated and numbered 11/30
- D11 Figure** 1953
 Copper engraving with soft ground
 and deep etching CBW M92
 29.3 x 14.4 cm
 Numbered 12/25 printed by CH
 Welch, London



Girl Undressing 1950
 Wood engraving. Catalogue no. D6



La Toilette 1953
Aquatint with etching, Catalogue no. D12



Camberwell Beauties 1955
Etching. Catalogue no. D13

D12 *La Toilette* 1953 *(illustrated)*

Aquatint with etching CBW M93
25.2 x 17.5 cm
Only 6 trial proofs were made
during the artist's lifetime

D13 *Camberwell Beauties* 1954

(illustrated)
Etching CBW M97
11 x 18.9 cm
No prints were taken during the
artist's lifetime
Studio stamp lower right and
numbered 6/30 from the edition
printed by CH Welch, London, in
1956

D14 *Low Tide* 1954

Etching CBW M98
11 x 18.8 cm
Three artist's proofs were taken
during the artist's lifetime
Numbered 28/30 from the edition
printed by CH Welch, London, in
1956

D15 *Two Girls* 1954

Etching CBW M99
18.8 x 25.2 cm
Two artist's proofs were taken
during the artist's lifetime
Numbered 8/30 from the edition
printed by CH Welch, London, in
1956

D16 Girl Putting on her Shoe 1 1954
Etching CBW M101
20 x 15.1 cm
Numbered 28/30 from the edition
printed by CH Welch, London, in
1956

**D17 Girl Dressing, or
the Petticoat** 1954 *(illustrated)*
Etching CBW M106
21 x 10 cm
Numbered 6/30 from the edition
printed by CH Welch, London, in
1956



The Shadow 1954
Etching. Catalogue no. D20

D18 Girl's Hair 1954
Copper engraving CBW M109
7.2 x 11.1 cm
Numbered 14/25 from the edition
printed by CH Welch, London, in
1956

D19 Girl with Drapery 1954
Aquatint with etching CBW M110
12.6 x 10 cm
Only four trial proofs during the
artist's lifetime
Numbered from an edition of 30
printed by Tony Dyson in 2003

The Petticoat 1954
Etching. Catalogue no. D17

D20 The Shadow 1954 *(illustrated)*
Etching with aquatint CBW M111
17.7 x 12.5 cm
Only three trial proofs during the
artist's lifetime
Numbered from an edition of 30
printed by Tony Dyson in 2003

**D21 Visiteuse de Minuit, or
Visiteuse de Nuit** 1954 *(illustrated)*
Etching with soft ground and
aquatint CBW M112
15 x 10.1 cm
Only a small number of proofs
during the artist's lifetime
Numbered from an edition of 30
printed by Tony Dyson in 2003

D22 The Picnic 1954
Etching CBW M114
11.4 x 19 cm
Only five trial proofs during the
artist's lifetime
Numbered from an edition of 30
printed by Tony Dyson in 2003



Visiteuse de Nuit 1954
Etching with soft ground and aquatint.
Catalogue no. D21

BOOKS ABOUT
JOHN BUCKLAND WRIGHT

- E1 Endeavours & Experiments: John Buckland Wright's Essays in Woodcut and Colour Engraving together with Other Blocks Remaining in his Studio** 2003
The Fleece Press with an introduction by Christopher Buckland Wright published in an edition of 300 with 33 wood engravings printed from the original blocks and 20 tipped in plates, size 21 x 22.5 cm
- (i) One of 150 ordinaries bound in quarter cloth
 - (ii) One of 90 specials bound in quarter vellum with an impression of Café Dansant II printed from the original block and mounted in a separate folder
 - (iii) One of 60 De Luxe specials with an impression of Café Dansant II printed from the original block and mounted in a separate folder and two colour engravings printed from the original blocks, The Blue Dress and The Red Room tipped in.
- E2 Cockerel Cavalcade** 1988
Introduction by Christopher Buckland Wright, published by Bertram Rota in an edition of 200 copies, 49 pages. A book of the cockerel devices made between 1938–45 for the Golden Cockerel Press by JBW.
- E3 The Engravings of John Buckland Wright** 1990
Edited and with an introduction by Christopher Buckland Wright, Scolar Press, 160 pages, 27 x 22 cm
- (i) Limited edition with one original engraving
 - (ii) Standard edition
- E4 John Buckland Wright: The Continental Years** 1997
Wolseley Fine Arts, 48 pages. Introduction by Rudolf Ekkart
A survey of JBW's work as an illustrator in the period 1926–39
- E5 John Buckland Wright: The Surrealist Years** 1999
Wolseley Fine Arts, 36 pages with a foreword by Christopher Buckland Wright.
A survey of the surrealist years of Buckland Wright 1934–1954
- E6 John Buckland Wright: The Golden Cockerel Years**, 2001
Wolseley Fine Arts, 60 pages with an introduction by Professor Christopher Buckland Wright. A survey of the engravings made for the Golden Cockerel and other presses 1936–1954.



Jeune Fille au Bain 1932
Drypoint on toned paper. Catalogue no. B11

