

THE ETCHING REVIVAL IN BRITAIN 1850 – 1950

from Palmer to Holloway



WOLSELEY FINE ARTS

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Introduction by Robin Garton
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THE ETCHING REVIVAL IN BRITAIN 1850–1950

from Palmer to Holloway

Introduction by Robin Garton

A SELLING EXHIBITION

13 November–14 December 2002



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Christopher Richard Wynne Nevinson, **Quartier Latin** c1927. Catalogue no. 66

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Robert Austin, *Siena* 1922. Catalogue no. 73

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Foreword

Palmer, Haden and The Etching Revival

When Samuel Palmer made his first little etching of a willow tree in 1850, he cannot have imagined what he was starting. The drawing on which it was based was, to say the least, impressionistic. Formulating the image in a way that would meet the requirements of a print obviously presented quite a challenge to an artist who needed no lessons in distilling an image. It is possible that Thomas Creswick gave him some technical help. Creswick and others used etching for illustrating such things as poetry because it offered a little more flexibility and depth than a steel engraving. Wood engravings, which could be mechanically printed or lithography were also less attractive alternatives. Photosensitised line blocks had yet to appear in the printing industry.

Palmer's path would later cross with that of an amateur artist who had been dabbling in etching a few years before. Francis Seymour Haden had a proud record as a surgeon and anatomist by the age of 24. He had spent much of this training in Paris, where he had taken up life drawing at the Ecole des Beaux Arts in the evenings in an effort to improve his hand-eye co-ordination for surgery. In 1844 he took a *Wunderjahr* in Italy with friends before starting his practice in London. During this time he made some drawings, unremarkable in the extreme, save for the fact that they would be the basis of etchings, which showed much less promise than Palmer's *Willow*.

Haden's much younger brother-in-law, James Whistler, may have been introduced to the artistic possibilities of etching while staying with the Hadens on his way from America to France in 1855. Haden collected old master prints and had a special passion for Rembrandt. Certainly Haden and Whistler were etching together in 1858 and by the summer of the following year, Haden was beginning to prove his absolute mastery of landscape. Rembrandt would remain the abiding influence in his art. Whistler's pantheon was always much wider than Haden's and ranged from contemporary photography to Hokusai and Goya.

While both artists were consummate printmakers, and Whistler's fame far outstrips Haden's today, it was Haden's tireless evangelism for printmaking as a fine art which brought printmaking in Britain to its extraordinary heights over the next fifty years. For long after Haden's abilities as an artist were spent, his founding of the Society of Painter-Etchers in 1880 gave a forum for changing public opinion about this art form.

Soon after the turn of the century, the print rooms in Europe and America were collecting the work of British artists and a new generation was establishing itself. In Glasgow, Cameron and Bone were as much taken with the work of Charles Meryon as with Whistler and Haden. The atmosphere of tragedy and despair in Meryon's work found its place in an aesthetic that reflected the sadness for a passing age. Guichard (a commentator on the period), aptly quoted 'The heartbreak at the heart of things', when he referred to Muirhead Bone's work. These nostalgic qualities became much admired after the First World War and it is not difficult to see the reason. Prices began to rise dramatically to meet the increasing demand, to the extent that many prints from this school cost much the same as an average house, and some a great deal more.

The sound principles, skill and technical excellence that were grounded into the British school of etching ensured that the continuation of this medium's popularity would last at least to the end of the 1920s. The 75-year span of the British Etching Revival marks it out as one of the longest movements in art history. There was, no doubt, some speculation in that market as there is in any market, but the evidence for it is slim. Prices collapsed within a couple of years of the Wall Street crash. Guichard mentions people burning their etchings along with their share certificates. Since then the whole period has been shunned by the academic world as if it were in some way contaminated by the financial failure. England has a special penchant for ignoring its artists. Had Haden been French or German, everyone would know his name. But at the moment he is about as fashionable as a pre-Raphaelite in the 1950s.

Robin Garton

October 2002



Sir Francis Seymour Haden, **A Backwater** 1877. Catalogue no. 6

Catalogue



3



4



5

6



2

Samuel Palmer (1805–1881)

1 The Willow 1850

Etching 2nd state of 3 (Lister 1)

9 x 6.7 cm

Published in *Life and Letters of Samuel Palmer* 1892

£550

Illustrated on title page

2 The Skylark 1850

Etching 7th state of 8 (Lister 2)

12 x 9.5 cm

Issued in *Etchings of the Art Union of London* 1857

£1,400

Sir Francis Seymour Haden (1818–1910)

3 Egham Lock 1859

Etching 3rd state of 10 (Schneiderman 21),

15 x 22.5 cm

Published in *Gazette des Beaux Arts* 1864

£450

4 Battersea Reach 1863

Etching 4th state of 12 (Schneiderman 48),

15.2 x 22.6 cm

Inscribed in the plate *Old Chelsea out of Whistler's Window*

Published in *Gazette des Beaux Arts* 1864

£650

5 Sunset on the Thames 1865

Etching 4th state of 7, (Schneiderman 83),

13.6 x 21.4 cm

Published in *Etudes à l'eau-forte*

£450

6 A Backwater 1877

Etching 6th state of 9 (Schneiderman 167),

13.9 x 20.2 cm

Signed

£750

Illustrated on page 5



7

James Abbott McNeill Whistler (1834-1903)

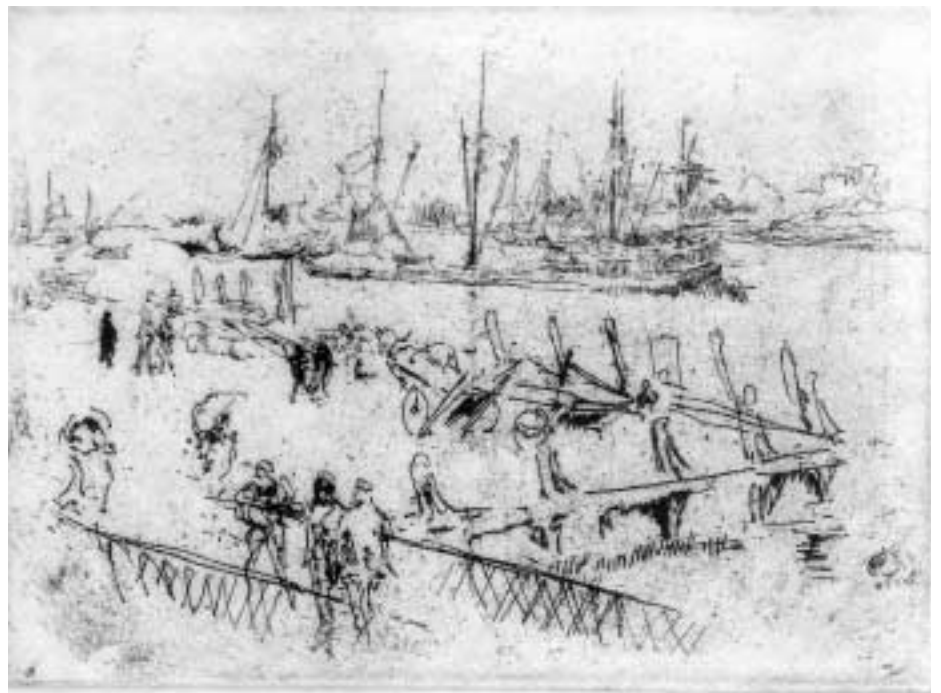
7 Old Westminster Bridge 1859
 Etching 2nd state of 2 (Kennedy 39)
 From *The Thames Set*
 £1,500*

8 Little Dordrecht 1884
 Etching final state (Kennedy 243)
 A late printing
 £450*

Alphonse Legros (1837-1911)

9 Un Orage
 Etching 9 and final state (Bliss 288)
 17.4 x 24.3 cm
 Signed lower right
 £250

10 [Landscape with trees]
 Etching, 29.3 x 22.9 cm
 Signed lower right
 £250
Illustrated on page 8



8



9



10

Sir Alfred East (1849-1913)

11 [Trees by a River]

Etching, 17.2 x 21.5 cm

Signed

£225

Mortimer Mompes (1860-1938)

12 Temple

Etching, 20 x 15.1 cm

Signed lower right, from the *Burmese series*

£175

13 Youth – Burmese Boy

Etching, 11.8 x 8.7 cm

Signed lower right, from the *Burmese series*

£175

14 Picknicking

Etching, 20 x 20 cm

Signed lower right, from the *Japanese series*

£425

15 Nagasaki: Under the Bridge

Etching, 10.2 x 30.2 cm

Signed lower right, from the *Japanese series*

£325



11



13



12



14



15



16

Sir Frank Short (1857-1945)

16 Low Tide, the Evening Star and Rye's Long Pier Deserted 1888

Etching, 18.4 x 26 cm
 Printed by Frederick Goulding, signed
 Edition of 100
 £400

Joseph Pennell (1858-1926)

17 Venice 1883

Etching, 9.1 x 21 cm
 From a large edition
 £125



17

18 Garrick Theatre c1890

Etching, 27.9 x 21.7 cm
 Signed
 £450

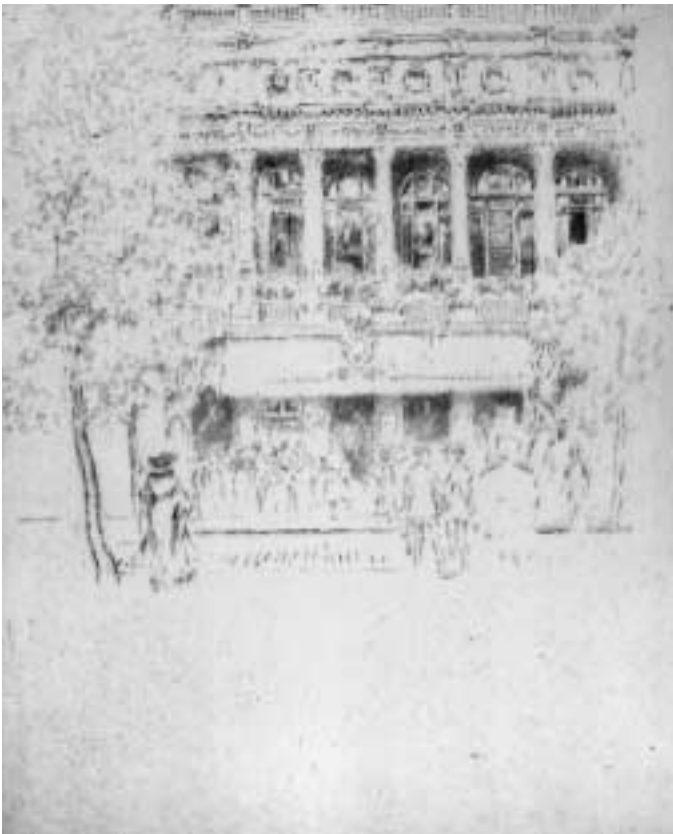
19 The Steps of St. Paul's c1890

Etching, 21.5 x 28 cm
 Edition not stated
 £175

William Strang 1859-1921

20 The Traveller (Self Portrait No. 1) 1882

Etching (David Strang 26)
 20.2 x 17.7 cm
 Signed and dated
 £500



18

21 The Aeroplane 1913

Drypoint (David Strang 668)
 25.2 x 20 cm
 Signed in the plate.
 Published in Leipzig. Edition not stated
 £600



19



20



21



24

Walter Sickert (1860-1942)

22 A Weak Defence c1911

Etching and engraving 2nd and final state (Bromberg 147), 14.8 x 8.7 cm
Signed in the plate, edition of 100 issued by *The Carfax Gallery* 1915
£1,200

23 The Old Middlesex (small plate) 1914

Etching 4th and final state (Bromberg 158), 11.6 x 13.4 cm
Signed in the plate, edition of 100 issued by *The Carfax Gallery* 1915
£1,500

24 Kitty K, Red Lion Square 1915

Etching 2nd and final state (Bromberg 164), 17.8 x 12.6 cm
Signed lower right, rare
£1,800



23



22

Sir David Young Cameron
(1865-1945)

25 In Stirling Castle 1899

Etching (Rinder 302), 20.1 x 8.3 cm
Published in *Gazette des Beaux Arts*
£150

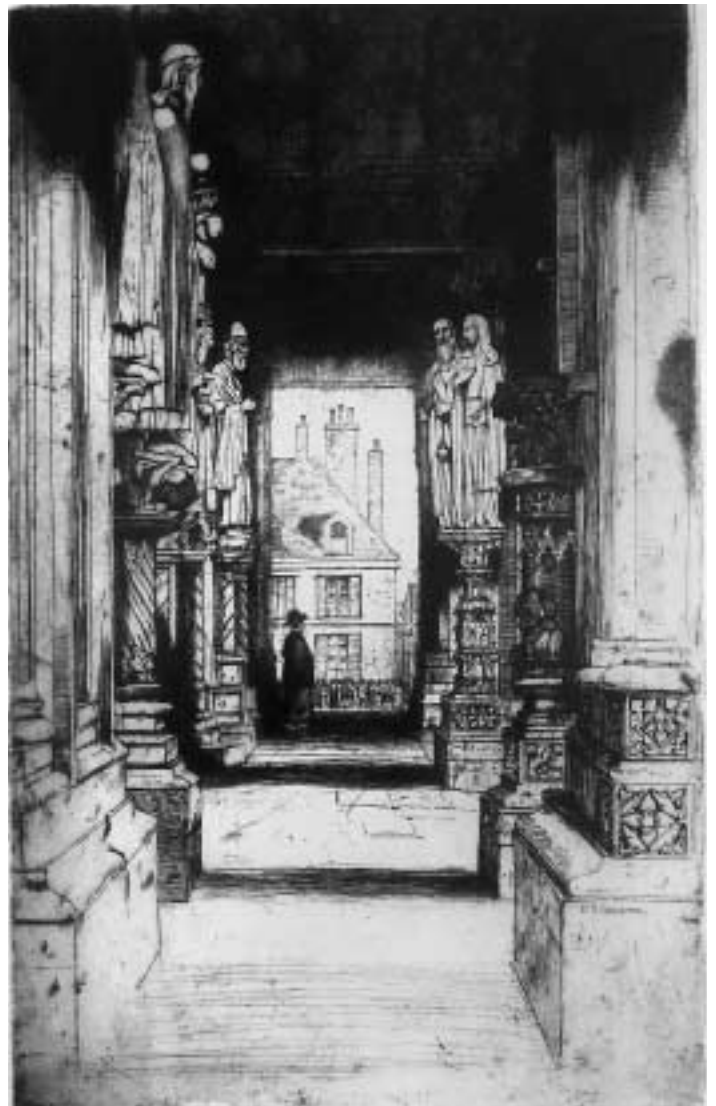
26 Chartres 1902

Etching final state (Rinder 327)
30 x 18.5 cm
Signed
£450

27 The Tweed at Coldstream 1905

Etching (Rinder 374), 10 x 15 cm
Signed, edition not stated
£400

(continued overleaf)



26



25



27



29



28

Sir David Young Cameron
(continued)

28 Cathedral (Interior) – Winchester 1925
Etching (Rinder 471), 41 x 27.5 cm
Signed, edition 65
£500

29 Castle Urquhart 1929
Etching final state (Rinder 484)
23.2 x 41.6 cm
Signed, edition c85
£600



34

Sir Frank Brangwyn (1867-1956)

30 A Canal in Venice 1910

Etching (Gaunt 155), 16.2 x 22.8 cm
Signed
£450

31 The Bridge, Cahors 1911

Etching (Gaunt 189), 18 x 24 cm
Published in *La revue de l'art moderne*
£150



30

William Lee Hankey (1869-1952)

32 Mother and Children c1917

Etching, 20.2 x 15 cm
Signed, edition about 50
£600

33 A Flemish Mother c1917

Etching, 20.1 x 16.4 cm
Signed, edition about 50
£500

34 Old Lady Seated c1918

Etching, 21.3 x 16.2cm
Signed, edition about 50
£400



31



32



33



35

Arthur Briscoe (1873-1943)

35 At the Foot of the Mast 1939
 Etching (Hurst 328), 38.6 x 27.6 cm
 Signed and numbered 10/50
 £900

Francis Dodd (1874-1949)

36 W B Dalton at his Wheel 1934
 Etching
 Signed and dated in the plate
 £350*

37 David Muirhead 1915
 Drypoint 4th and final state (Schwabe 129), 30 x 22.5 cm
 Signed lower right and signed by David Muirhead lower left. Edition 12
 £350*

37



36



Sir Muirhead Bone (1876-1953)

38 Rhenish Evangelarium 1901

Drypoint (CD118), 18.5 x 14.5 cm
A proof taken after publication in *19th Century Art* by DS McColl 1902 where the prints were unsigned.
Signed
£700

39 Afternoon Sahagun, Spain 1929

Drypoint (CD 433), 29.7 x 17.9 cm
Signed from the edition of 64
£550

40 The Apse, Leon Cathedral, Spain (2nd plate) 1930

Drypoint (CD 441), 35.5 x 24.5 cm
Signed from the edition of 133
£650*



40



39



38



41



42



43

Frederick L Griggs (1876-1938)

41 Netherton Chapel 1935

Etching 5th and final state (Comstock 53), 12.9 x 11.4 cm
Signed. Edition 90
£800

42 Syde 1935

Etching 4th and final state (Comstock 54), 13 x 11.8 cm
Signed, edition c80
£750

Alfred Wolmark (1877-1961)

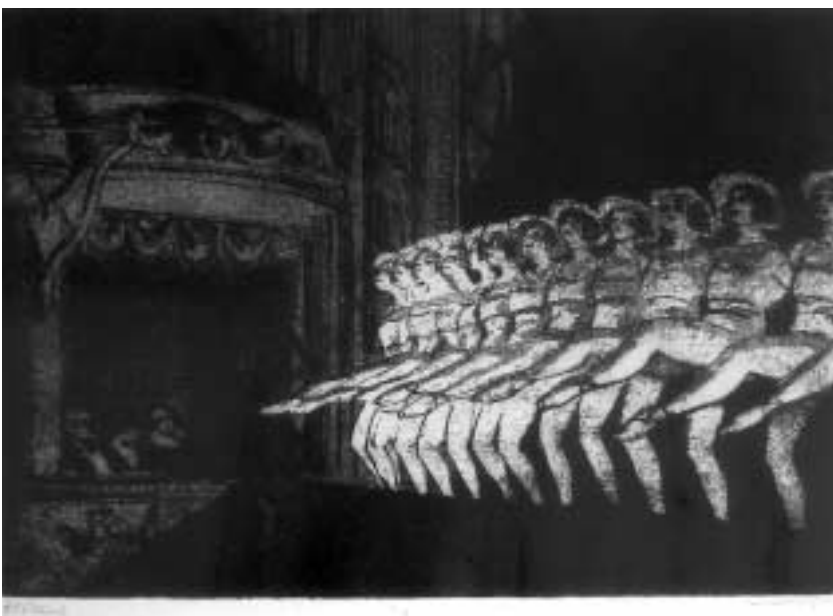
43 Head of a Girl (Portrait) 1925

Drypoint, 35 x 25 cm
Signed and dated in the plate
£450*

Dame Laura Knight (1877-1970)

44 A Chorus 1923

Etching and aquatint (B&W 12)
17.5 x 25.2 cm
Signed and titled, edition 55
£600*



44

Augustus John (1878-1961)

45 The Glass of Wine 1902

Etching (CD53), 13.8 x 10.1 cm
Signed and numbered 8/25 (under
mount)
£1,300

46 Charles McEvoy 1908

Etching (CD20), 17.7 x 12.7 cm
Signed and numbered 8/25 (under
mount)
£1,300

Joseph Simpson (1879-1939)

**47 Self Portrait of the Artist
Standing c1925**

Etching (CD 8), 30.3 x 21.5 cm
Signed and annotated, edition of 75
£325*



45



47



46



48



50

Malcolm Osborne (1880-1963)

48 My Mother 1909

Drypoint 2nd state (Salaman 20)
32.8 x 25 cm
Signed and inscribed printed by Frank Short, edition 30
£375

49 The Problem, Portrait of A. Mason, Esq. 1919

Etching (Salaman 60), 29 x 26.3 cm
Signed, edition of 50
£450

50 Sampatro Gaikwad Broda 1923

Drypoint (Salaman 76), 30 x 23 cm
Signed, edition not stated
£600

51 Sir Frank Short 1934

Drypoint, 24.1 x 33.4 cm
Signed and inscribed
Edition not stated but probably 50
£750*
Illustrated on page 22

52 Ray Habersham Smith c1959

(a) Preparatory drawing 32 x 25.2 cm;
(b) etchings 1st state and (c) 1st state touched proof, (d) 2nd state touched proof, each 38 x 27.5 cm, and (e) 3rd and final state, all signed.
£1,000



49



52a



52b



52d



52c



52e



51

Sir Henry Rushbury (1880-1968)

53 Canale de la Douane Marseilles

c1920

Etching, 22 x 23.4 cm

Signed, edition not stated

£475

Ernest Lumsden (1883-1948)

54 John Copley 1922

Etching (Lumsden 240), 30.5 x 25.2 cm

Signed, numbered 3, edition 6

£425*

55 Jodhpur 1927

Etching (Lumsden 304), 27.5 x 37.5 cm

Signed and numbered 3. Edition 63

£750



53



54



55

James McBey (1883-1959)

56 Logie Buchan Ferry 1905

Etching (Hardie & Carter 49)

11.3 x 20.2 cm

Signed, edition of 40

£400



56

57 Boulogne 1916

Proof etching in final state (Hardie & Carter 168), 15.2 x 20.3 cm

Signed and lettered D from the 6 personal proofs retained by the artist

£550



57

(continued overleaf)



58



James McBey (*continued*)

**58 The Advance on Jerusalem –
Wadi Ali 1920**

Proof etching in the final state (Hardie &
Carter 198), 20.3 x 35.6 cm
Signed and lettered D from the 6
personal proofs retained by the artist
£1,000

59 Palazzo dei Camerlenghi 1926

Etching (Hardie & Carter 231)
32.6 x 21.2 cm
Signed and numbered LVII/LXXX
£800

59

Ian Strang (1886-1952)

- 60 San Gil, Bourgos**
Etching, 22.5 x 27.8 cm
Signed and numbered 39/50
£500

Edmund Blampied (1886-1966)

- 61 Loading Vraic 1926**
Drypoint, 15.5 x 25.6 cm
Signed and numbered 63/100
£900
- 62 Night Time, Dieppe 1926/27**
Drypoint, 20 x 28 cm
Signed and numbered 88/100
£900



60

Vernon Hill (1887-1972)

- 63 Fire c1929**
Etching, 18 x 12.8 cm
Signed, edition of no more than 30, rare
£500*



61



63



62



64

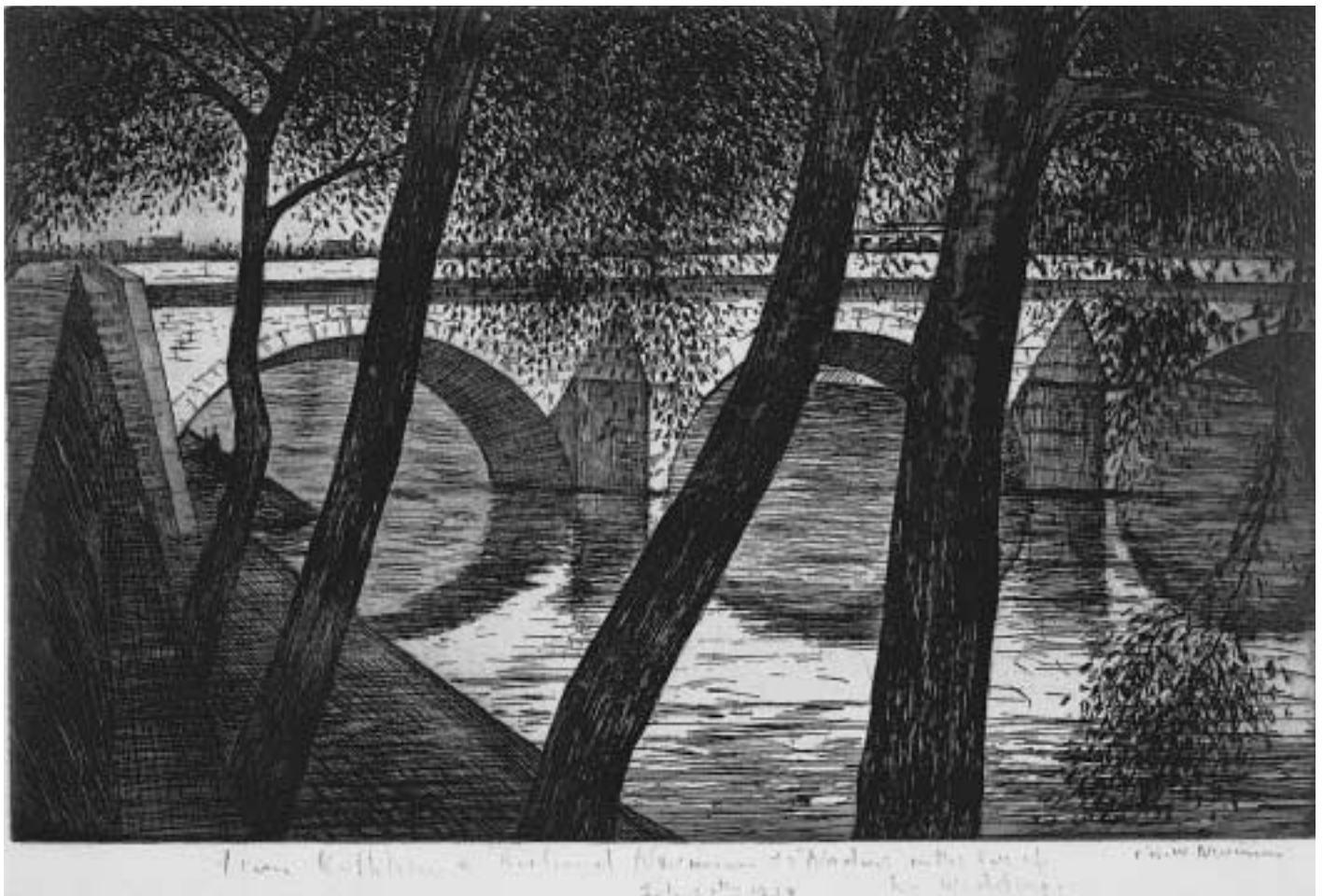
Christopher Richard Wynne Nevinson (1889-1946)

64 Paris Café c1920
 Drypoint (unrecorded by Guichard)
 22.4 x 15 cm
 Signed
 £1,500

65 Pont Royale c1923
 Etching and aquatint (Guichard 45)
 27.5 x 42.7 cm
 Signed and dedicated
 £2,200*

66 Quartier Latin c1927
 Drypoint (Guichard 91), 35.2 x 25.1 cm
 Signed, edition 40
 £2,000*
Illustrated on page 2

65



Leon Underwood (1890-1975)

67 St. Sebastian 1921

Etching, 11.8 x 8 cm

Signed and dated from the of 25

The image of St. Sebastian is based on a self-portrait

£750

68 Mukul Dey 1921

Etching, 12.7 x 8.6 cm

Inscribed and dated in the plate

Numbered from the edition of 25

£400

**Gerald Leslie Brockhurst
(1890-1978)**

69 Noémie 1926

Etching 6th and final state (Wright 57)

18.3 x 10.7 cm

Signed, edition of 111

£600

(continued overleaf)



67



69



68



70



71

**Gerald Leslie Brockhurst
(continued)**

70 Anais II 1930

Etching 8th and final state (Wright 67)
22.6 x 17.5 cm
Signed, edition of 111
£900

71 James McBey 1931

Etching 5th state of 9 (Wright 69)
26.7 x 20.8 cm
Signed and inscribed, edition of 2 in this
state, total edition 135
£1,300



72

Robert Austin (1895-1973)

72 The Plough 1921-2

Proof etching in final state (Dodgson
31), 13.3 x 17.5 cm
Signed and dated, edition of 40
£750

73 Siena 1922

Proof etching 2nd state (Dodgson 36)
11 x 10.8 cm
Signed, edition of 40
£500
Illustrated on contents page



74

William Roberts (1895-1980)

74 Self portrait 1924/5
 Etching, 12.5 x 9.8 cm
 Signed, edition 3 proofs
 £1,750*

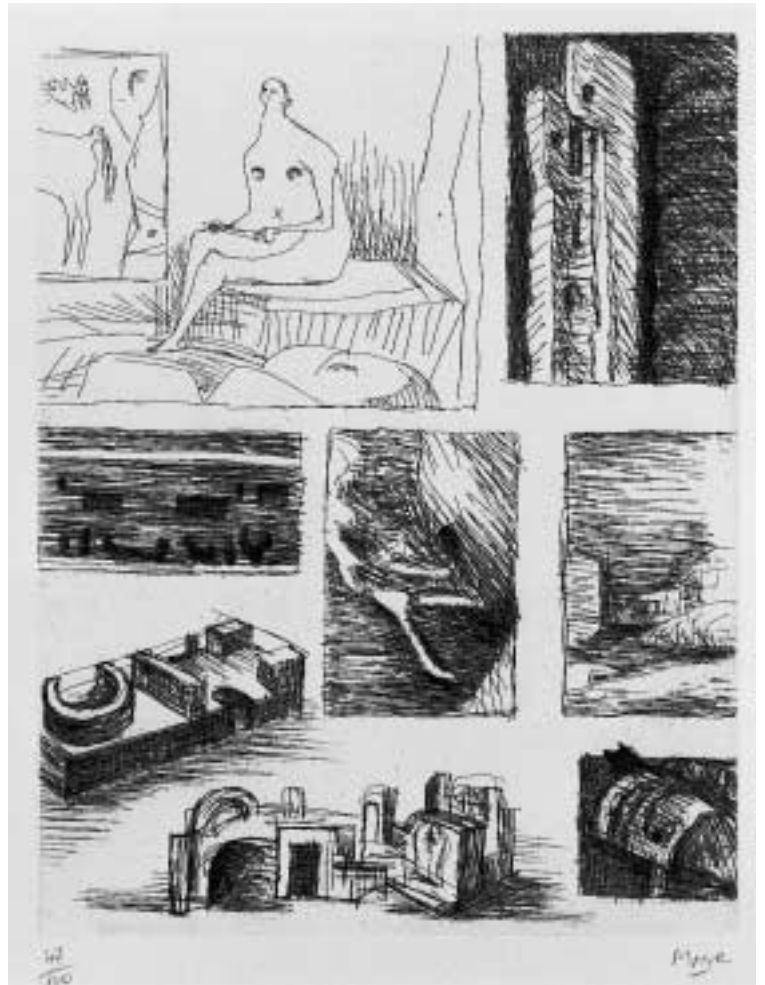
75 Opera c1925
 Etching, 9.8 x 10 cm
 Signed, edition 3 proofs
 £1,750

Henry Moore (1898-1986)

76 Ideas for Sculpture 1969
 Etching (Cramer 103), 30.8 x 23.8 cm
 Signed and numbered 47/100. Edition
 100 +35 artist proofs
 £1,200*



75



76



77

Edward Ardizzone (1900-1979)

77 The Disembarkation at Southend c1952

Etching (NAP 25), 23 x 32.5 cm
Signed, inscribed and numbered 25/30
£850

Stanley William Hayter (1901-1988)

78 Place Falguière 1930

Engraving & drypoint (Black 33)
20.7 x 26.7 cm,
Signed and numbered 11/50
£1,600*

79 La Villette 1930

Drypoint (Black 34), 18.1 x 24.3 cm
Signed and numbered 11/50
£1,400*

80 Rue d'Assas 1930

Engraving & drypoint (Black 38)
20.6 x 26.9 cm
Signed and numbered 11/50
£1,500*

81 España 1939

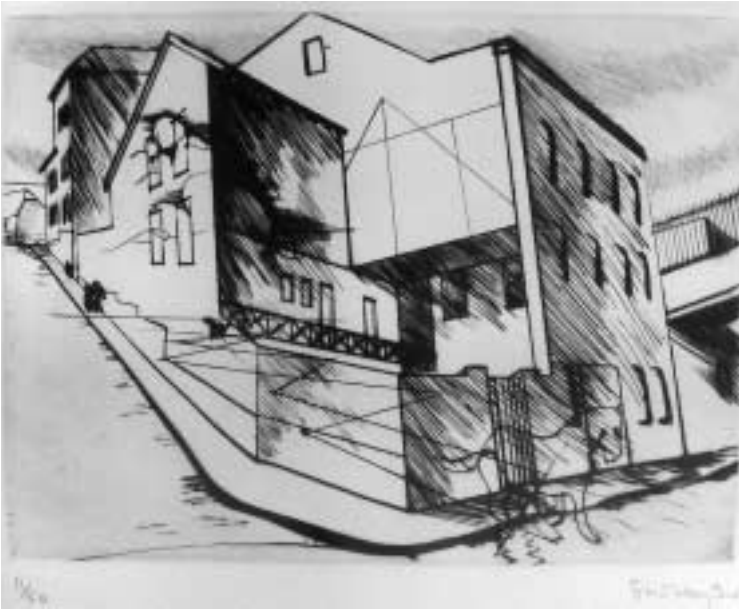
Etching (Black 54), 12.7 x 9 cm
Signed, titled and numbered 49/100
£800*

82 Le Couple 1952

Engraving with etching printed in colours
(Black 206), 44.4 x 29.2 cm
Signed and numbered 48/200
£2,000
Illustrated on front cover



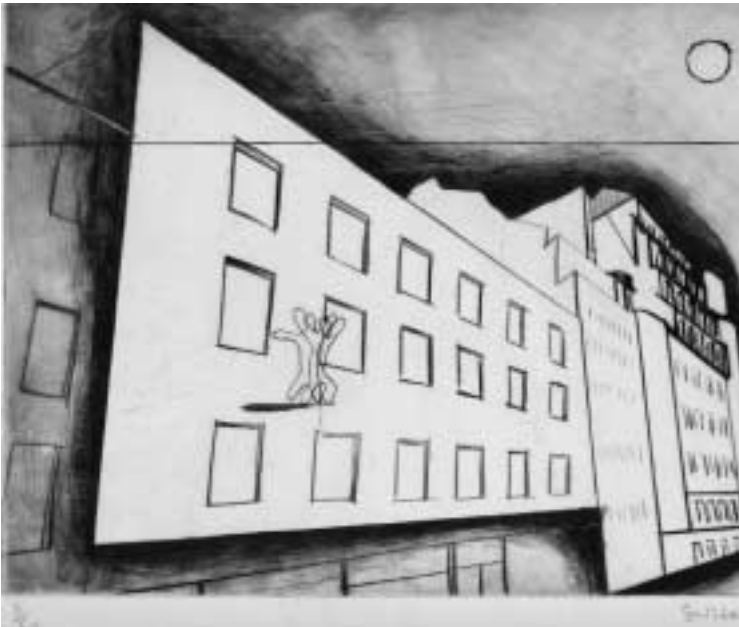
78



79



81

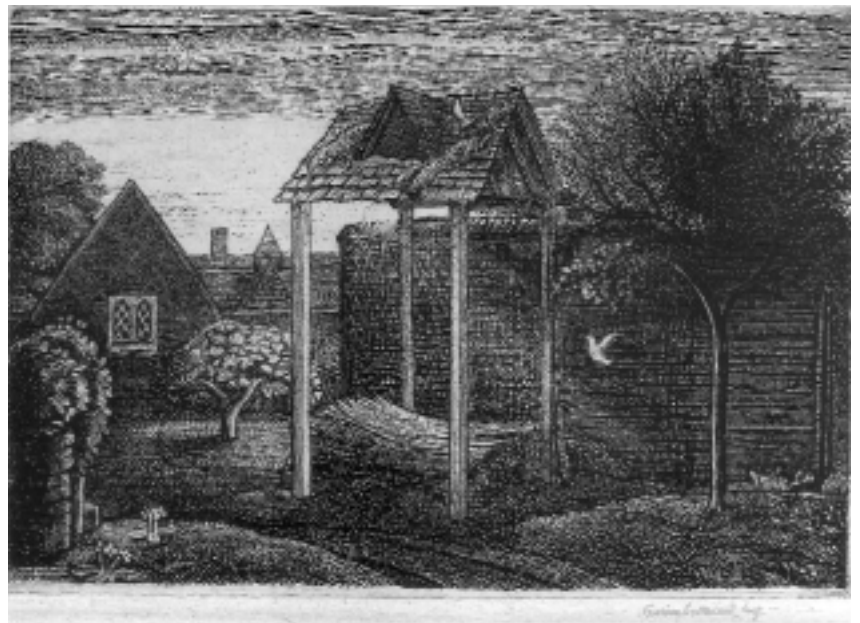


80

Graham Sutherland
(1903-1980)

83 May Green 1927

Etching, an intermediate state after reduction in the plate and before the removal of the chimney, (Cooke 30)
11.4 x 16.1 cm
Signed with initials, dated and inscribed.
Total edition 92
£2,150



83



84

Paul Drury (1903-1987)

84 Hayling Island 1923-5

Etching 10th state of 11 (Garton 7)

8.8 x 18.2 cm

Signed, dated and inscribed, edition of 45

£560



85

85 September 1928

Etching 12th state (Garton 24)

10.2 x 13 cm

Signed and numbered No 8 from the edition of 83

£1,000

86 Head of a Young Woman 1930

Etching 8th and final state (Garton 26)

14.6 x 12 cm

Signed, edition of 100 issued by *The Print Collector's Club* printed by David Strang £375

John Piper (1903-1992)

87 Derelict House 1942

Etching with aquatint, 7.5 x 10 cm

Issued in *Salvo for Russia*.

Signed and numbered 1/AP apart from the edition of 100

£800



86



87





88

Robin Tanner (1904-1988)

88 Wiltshire Woodsman 1929
 Etching (RG12), 11.6 x 13.8 cm
 Signed and no 8/50 from the 1974
 edition by *Penn Print Room*
 £650

89 Wren and Primroses 1935
 Etching (RG19), 9.4 x 11.4 cm
 A proof aside from the edition
 published in *British Etchers 1977*
 Signed
 £700
Illustrated on back cover

90 Easter 1970
 Etching (RG25), 39.3 x 27.1 cm
 Signed and numbered 8/50 from the
 1974 edition by *Penn Print Room*
 £750
Illustrated on page 33

Ithell Colquhoun (1906-1988)

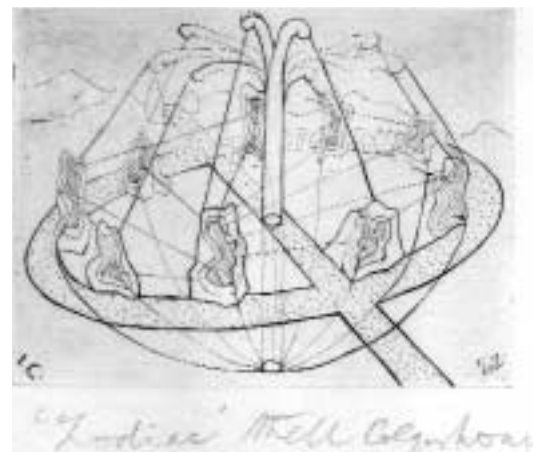
91 Zodiac 1942
 Etching, 7.5 x 10 cm
 As issued in *Salvo for Russia 1942*
 Signed, inscribed and numbered
 78/100
 £300

Eric Taylor (1909-2000)

92 Self portrait 1932
 Etching, 16.5 x 12.6 cm
 Signed and dated. Edition not stated
 but rare
 £475*



92



91

Edgar Holloway (Born 1914)

93 Brookside 1932

Etching 3rd and final state (Meyrick 62)
10.2 x 12.4 cm
Signed, edition of 35
£500
Illustrated on back cover

94 Self Portrait No. 7 1936

Etching 4th and final state (Meyrick 106), 24.8 x 30.1 cm
Signed, edition of 50
£1,050*

95 Self Portrait No.10 The Grey Topper 1937

Etching (Meyrick 109), 17.5 x 15.1 cm
Signed and numbered from edition of 50
£500

96 Self Portrait No. 28 1998

Etching (post Meyrick), 28 x 20.2 cm
Signed and numbered from edition of 50
£500



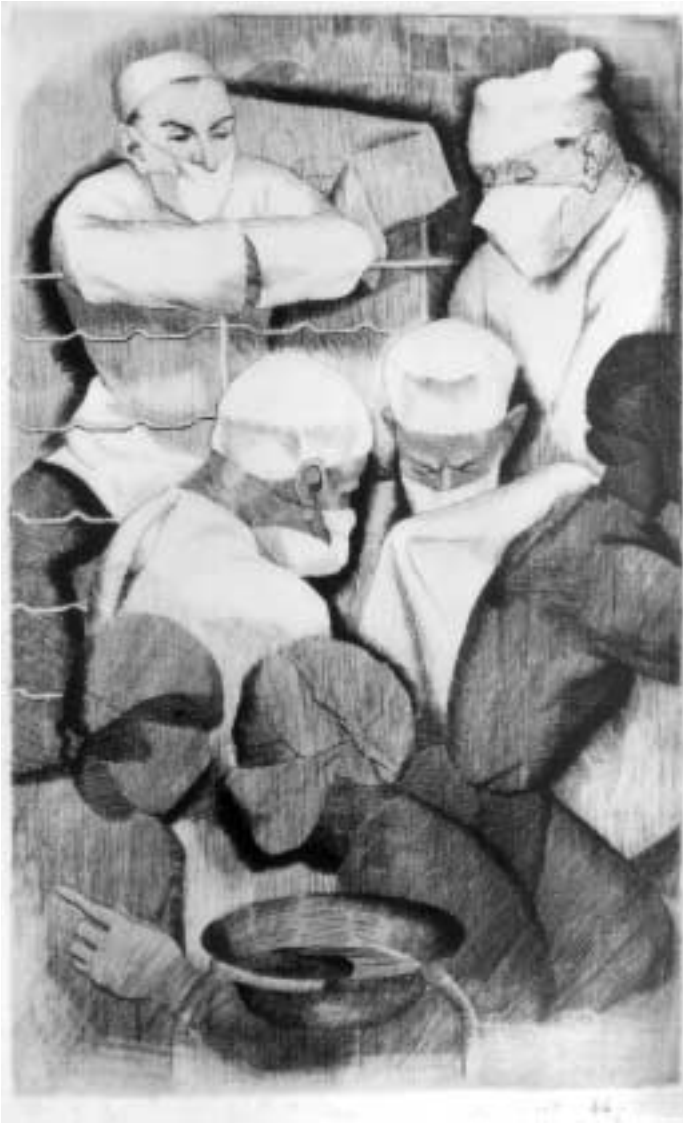
94



95



96



97



98

Wyn Casbolt (born 1914)

97 In the Operating Theatre 1946
 Etching, 26.5 x 16.5 cm
 Signed and dated
 £100*



99

Michael Ayrton (1921-1975)

98 Seated Man in Armour c1940
 Etching, 23 x 13.7 cm
 Signed and numbered 3/8
 £500

C Salisbury (fl. 1940s)

99 Iceland 1942
 Etching 10 x 7.5 cm
 As issued in *Salvo for Russia* 1942
 Signed and numbered 78/100
 £300



100

Mary Wykeham (fl. 1940s)

100 Attack 1942
 Etching, 7.5 x 10 cm
 As issued in *Salvo for Russia* 1942
 Signed, inscribed and numbered 78/100
 £300



WOLSELEY FINE ARTS