

Illustration on front cover

4 D Globular No. 5 1958, wood engraving, 27.8 x 17.2 cm

Illustrations on back cover

Mobile Forms, Variation I 1950, colour etching 7.6 x 19.4 cm
and

Mobile Forms, Variation II 1950, colour etching, 7.6 x 19.4 cm

Albert Garrett

(1915–1983)

ON SPACE AND TIME

Etchings and Engravings

Foreword by Rupert Otten

Introduction by Anne Desmet

Containing a checklist of etchings and engravings
compiled by Vivien Garrett

Exhibition dates

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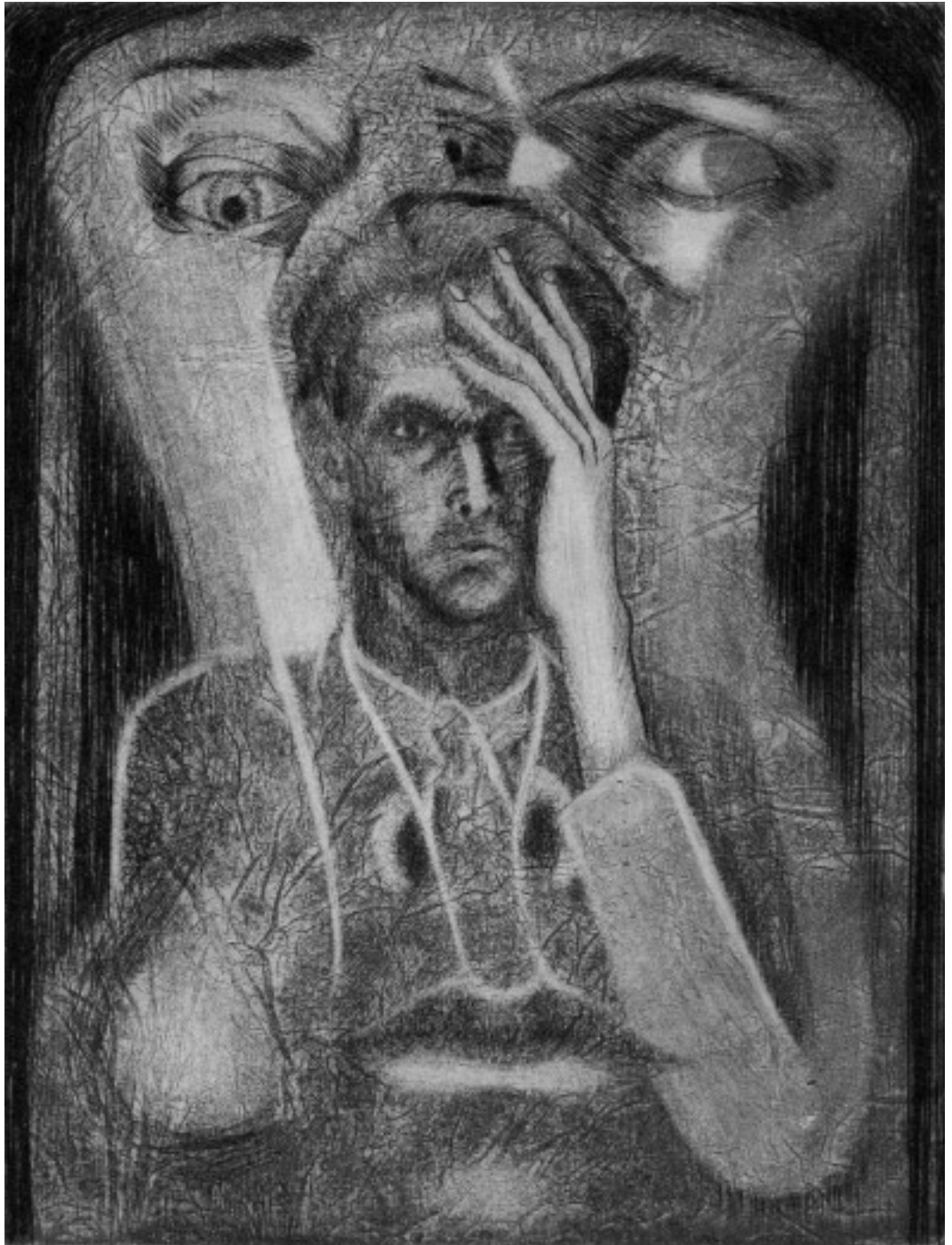
Sizes	Heights are given before widths
Condition	All items are in good condition unless stated otherwise. Minor imperfections are not stated
Mounting	All items are mounted and are sold unframed except where stated
Reference	V numbers refer to the checklist of etchings and engravings compiled by Vivien Garrett contained within this catalogue

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Self Portrait 1950
Etching. Catalogue no A3

Foreword

Albert Garrett is a name most collectors of British wood engravings will be very familiar with as the author of the first major book covering the history of British wood engraving. *A History of British Wood Engraving* was published by Midas Books in 1978 and is a comprehensive study of the birth and development of the art form from its earliest Palaeolithic forms through the revival of the subject in the 19th century and its development into a vibrant art form in the 20th century. Garrett had already collaborated with Midas Books who published his *Wood Engravings and Drawings of Iain Macnab of Barachastlain* in 1973.

His knowledge of wood engravers and engraving was clearly enormous as one would expect of a past Secretary (1965) and President of the Society of Wood Engravers (1967). Albert Garrett studied painting and print making first at the Camberwell School of Art and later at the Anglo-French Art Centre and at the Slade School of Fine Art. His early work saw him experimenting with both etching and engraving, but by 1951 he had abandoned etching in favour of wood engraving.

Garrett was clearly influenced by pre- and post-war print making developments on the Continent and it is not surprising that John Buckland Wright, who had spent many years in Paris before the war and who taught him at Camberwell, the Anglo-French Art Centre and the Slade, should have been a significant influence. In 1973 he was to organise a retrospective of Buckland Wright's work in New Zealand.

However, Garrett's work is best seen as being essentially experimental and forward thinking. The more avant-garde developments on the Continent and at Hayter's Atelier 17 in New York seem to have been an inspiration to him as well as the development of his own theories on space and time in art.

Looking at his work for the first time late in 2003 when his daughter, Vivien Garrett, approached me, I was immediately struck by how modern his work seemed and how it must have taken practitioners of the art aback when it was first produced to the public in the 1960s and 70s. Garrett set out to find ways to depict time and motion within the medium of black and white engraving. He used optical effects, particularly in his late collage works, but most significantly he created a number of series of works allowing the subject to develop in time and space. This he did either by extending the dimensions of a composition by joining blocks together or by paring down and reworking the same

block to create the continuous development of a theme – but each state is a separate finished print in its own right (viz. the series *4.D. Globular*).

Another technique developed from 1970 was the use of collage. Creating collages allowed him to work on a much larger scale and he experimented with works made either totally from elements of his wood engravings or from a combination of layers of coloured hand-made Japanese papers and engraving. Collage also found its way into his editioned prints; in the series *Century Gap* he made use of the gift of some Victorian blocks from his block suppliers, Lawrences, and inserted images taken from them into his own modern compositions to suggest and describe the passage of time.

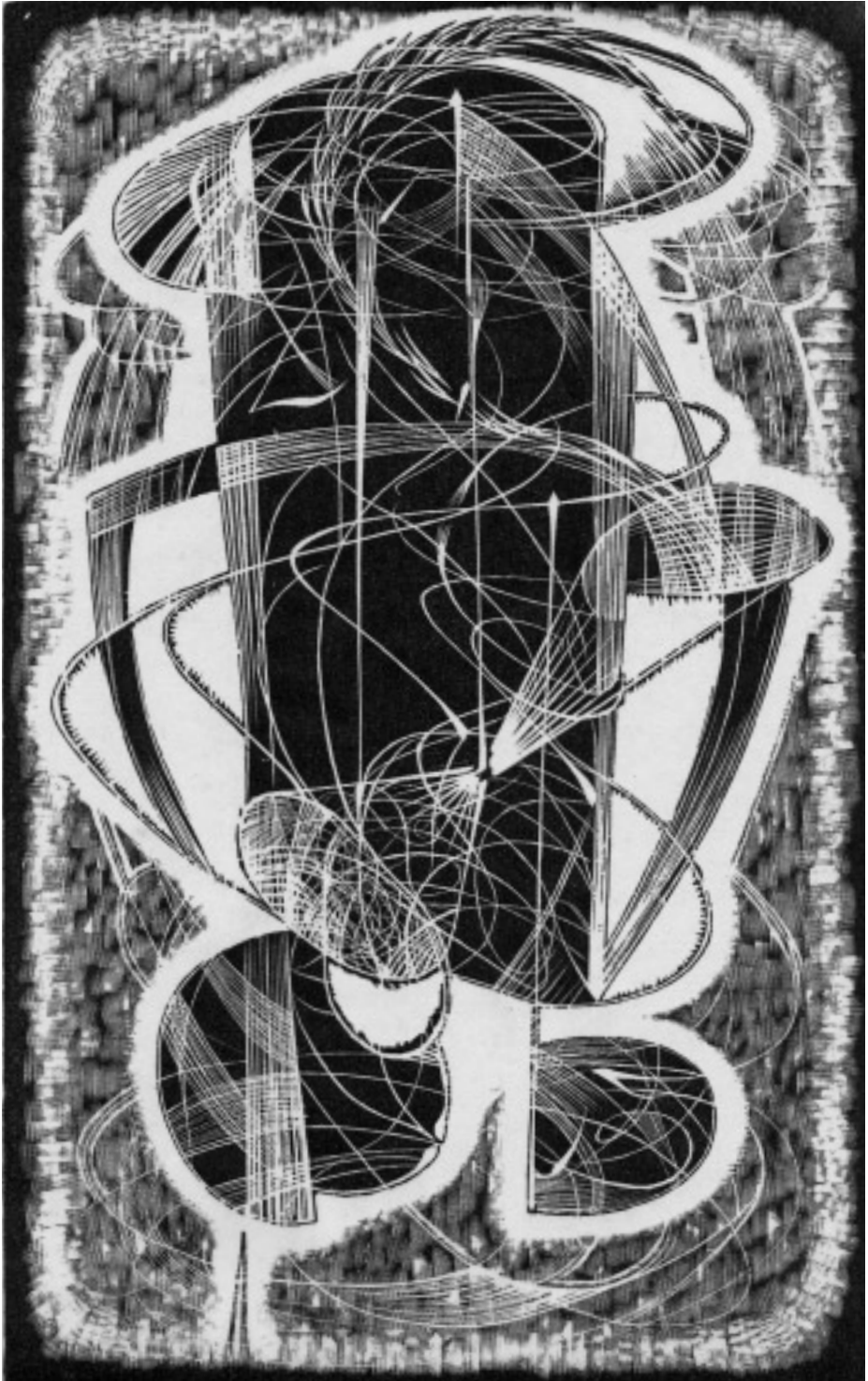
We are delighted to be presenting the first major exhibition of Garrett's work for 15 years.

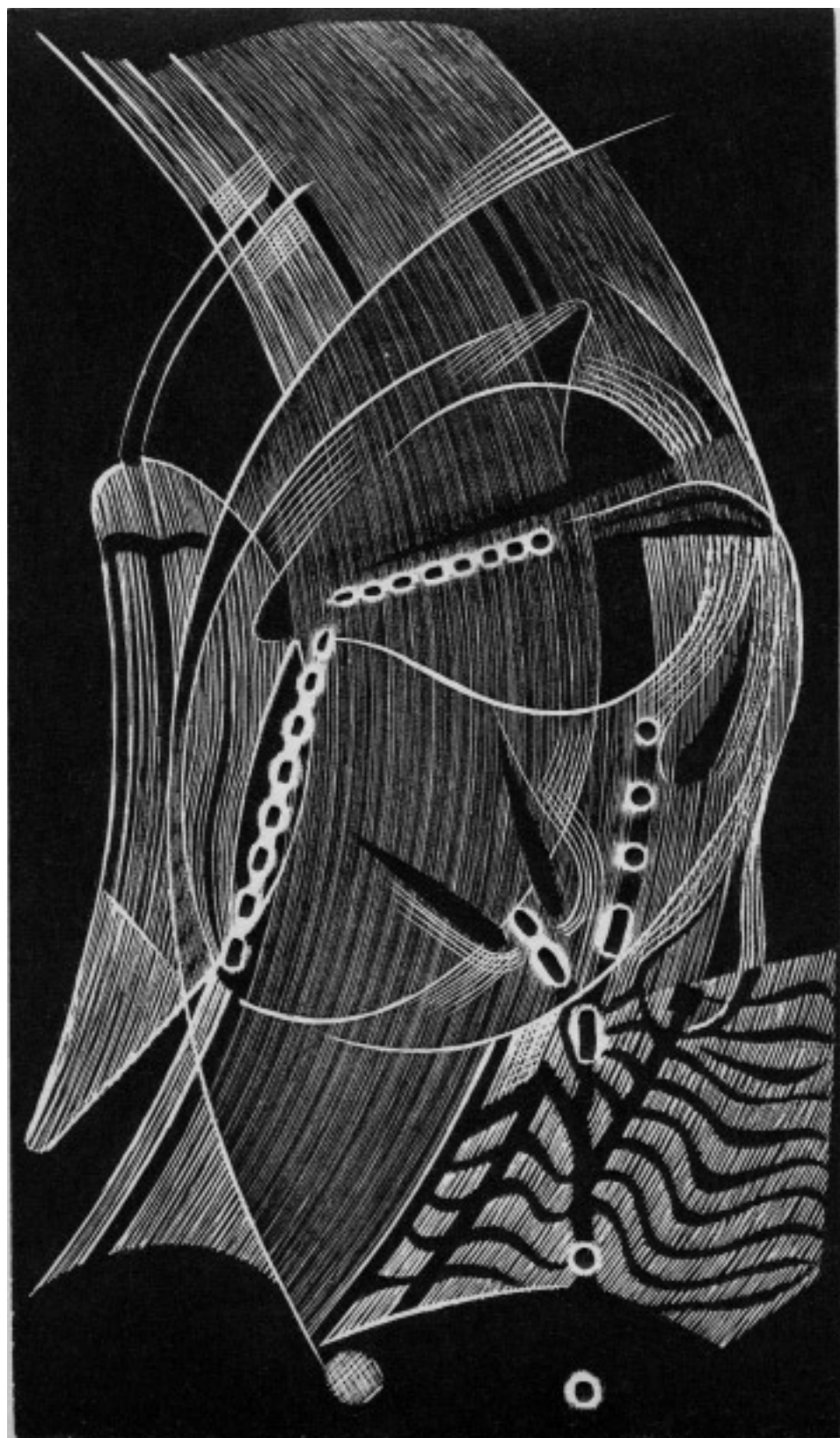
Rupert Otten, *February 2004*



Fish, bottom feeder.
Wood engraved collage. Catalogue no. D1

OPPOSITE: *4.D. Globular* No. 4
Wood engraving. Catalogue no. B21





Introduction

Albert Garrett's name is familiar to anyone interested in wood engraving. His fame rests not on his prodigious output as a wood engraver but on his authorship of the encyclopaedic volumes: *A History of British Wood Engraving* (Midas Books, 1978) and: *British Wood Engraving of the 20th Century – a personal view* (Scolar Press, 1980). So well known have these quirky but fascinating tomes become that the reputation they earned Garrett the author has eclipsed that of Garrett the painter-engraver. Wolsley Fine Arts' retrospective exhibition of Garrett's wood engravings, etchings and collaged prints provides a welcome opportunity to reassess him as an artist.

Albert Garrett was born in Hampshire in 1915 into a farming family. One of five children, his early career was in farming, then, after the war, he took up an opportunity (for ex-servicemen) of re-training and, from 1947-9, studied at London's Camberwell School of Art under Coldstream and Pasmore, with engraving tuition by Gertrude Hermes and John Buckland Wright. He went on to study (from 1949-50) at the Anglo-French Art Centre at St John's Wood – which perhaps provided a European perspective on *peintre-graveurs* such as S W Hayter (an undoubted influence on Garrett's receptivity to experimentation in etchings such as the *Mobile Forms* series of 1950-1); Garrett was also aware of Gaudier-Brzeska's work. From 1950-51 he was a student at London University's Slade School of Fine Art, training under Coldstream and Buckland Wright. Garrett's regard for his engraving tutors' work is reflected in his engravings.

The qualities of the uncluttered white line against a crisp black background, evident in many of Garrett's engravings, are perhaps the legacy of Buckland Wright, whose own engravings, particularly the Hayter-esque abstract *Composition No. 5* (1935) clearly showed Garrett his engraving road. 'An ability to make the whole body sensitive to the action of engraving is the supreme quality which John Buckland Wright considered vital for an engraver. He thought that unifying curvature was essential to the nature of engraving.'¹ This principle is followed in many of Garrett's engravings such as the series *Acrobat* (1962) and *Calligraphy* (1968).

Gertrude Hermes' inspirational influence too is apparent throughout Garrett's oeuvre. The vigorous pattern qualities of mark-making, as well as compositional

elements, in engravings such as her *Waterlilies* (1930) and *Fathomless Sounding* (1932) are attempted, with varying success, by Garrett, in student works such as *Pelicans* (1948) and in later engravings such as the *10th Space-time form* series of 1967. Garrett's interests in abstract concepts of space, time and visual optics gave him a particular appreciation of these works of Hermes', about which he wrote: 'For most people, a waterlily leaf is a solid plane but ... Hermes sees it as a space plane solution ... In ... *Waterlilies* the leaf acts as a tightly-wound spring ... This is a whiplash potential ... released with a sudden force that can be anticipated in the long lines of sprung curvature seen in ... *Fathomless Sounding*'.² He adds: 'She has exploited the concept of the engraved line as "continually changing its shape throughout its length"³ – again a Klee-esque idea⁴ of vital importance to Garrett and exemplified in his own works such as the *10th Space-time form* series of which he wrote: 'A micro-unit structure⁵ was conceived as the continually changing line dispensing its quota of light into the black space. Its length and width determines the rate at which the light is dispensed.'⁶

Garrett's appreciation of other artists and art movements was wide-ranging. Whilst promoting wood engraving as the Society of Wood Engravers' President and in the books aforementioned,⁷ his preferred engravers tended also to be expert painters or sculptors. Hermes, a sculptor, brought a bold, sculptural quality to her engraving, but Garrett also admired Henry Moore and Naum Gabo whose essays with wood engraving were short-lived but striking. Moore's white line *Reclining Nude* (1931) or Gabo's abstract *Opus 4* engravings, for instance, share expressive, minimal, yet somewhat roughly cut lines – and this is a notable trait too of Garrett's engravings. The underlying principles of Gabo's work struck a chord with Garrett who wrote: 'Gabo was concerned with space and time in static sculpture, but, in my view, he minimized the role of solid forms ... Gabo regarded line as an indication of the direction of static forces. He gave his arrangement of lines a sense of rhythm to give the viewer a sense of time.'⁸ 'He used wood engraving just to see him through his sculptural research ... It enabled him to produce linear space volumes, without the need to use the normal materials to form solids ... technically Gabo was not a very good engraver, but what he had to say was important.'⁹ Garrett also admired painter-engravers such as Paul Nash and, in particular, examples from Nash's *Genesis* series such as: *The division of light from the darkness* (1924).¹⁰ Its very title as well as the qualities and construction of its light and dark planes, seem to have informed Garrett's engravings such as the *Weather Report* series (1958), of which *No. 4. Early morning frost* and *No. 5. Flood* are particularly strong examples.

Scientific interests, and indeed published research,¹¹ into the visual effects of colour, light and motion informed every aspect of Garrett's mature work as an

engraver; unusually within the sphere of British wood engraving, he was almost wholly concerned with abstraction. From 1963–80 he lectured in fine art in the School of Architecture at the Polytechnic of North London. During that time he carried out research into the visual effects of colour and light. One study recommended that dangerous parts of industrial machinery should be coloured, to render them highly visible and thus reduce operator-accidents. The works of Wadsworth and other Vorticists must surely have figured in his research. Of his *10th Space-time form* series, he wrote, in analytical vein: ‘The aspect of working in space-time form is that of experimenting into the unknown in order to experience a range of imaginative images ... the artist ... has been released from the confinement of a situation to take flight into free space and time.’¹² As a draftsman/engraver of representational subjects, Garrett’s work (for example, his *Self-portrait* of 1957 and later engravings of steam trains) is less strong but explicable in that his interests lay elsewhere: in abstract constructions of light, form, space and time.

Time is a recurring concern: Garrett’s sequential series of reworked blocks, such as ‘4.D. Globular’ create a sense both of the time involved in their creation and the time-span of the actual event from which this series evolved: the actions of a window cleaner wiping and rewiping a smeared windowpane creating repetitive marks, similar yet different from those which preceded them. The freeze-frame, sequential qualities of this and other engravings such as *Flight* (1961) or *Spot Welding* (1962) create a Muybridge-esque sense of filmic movement and suggest in Garrett a latter day link to the Grosvenor School (founded in 1925 by his close friend Iain Macnab), out of which came Futurist-influenced semi-abstract linocuts, full of movement, out of inconsequential moments (akin to Garrett’s window cleaner) such as Lill Tschudi’s *Fixing the Wires* (1932) and Cyril Power’s *The Merry-Go-Round* (c.1930).

In his last decade, Garrett experimented with collage, creating large, exuberant compositions from repeated details cut from multiple printings of pre-existing blocks. Amongst the black and white examples (though there are also coloured collages combining Japanese papers,¹³ oil painting and wood engraving) are outstanding pieces such as *The Gresley, Stanier, steam fish feeding on railway plankton* (1977). An invented ‘seascape’ of sweeping curves, suggesting stomach-churning velocity, this work seems to have moved beyond a quasi-scientific approach to art-making to revel in an excess of imaginative creativity. Whilst recalling Balla’s *Abstract Speed* (1913), Garrett’s collage is original and extraordinary. Curiously, five years before creating this and other comparable pieces, Garrett wrote of the Futurists: ‘I believe attempts to give illusions of motion by means of multiple static images is bound to lead to a ‘powdered’ kind of composition.’¹⁴ Yet, by just this device, Garrett creates sensations of movement to great

effect. In my opinion, these collages represent the peak of his artistic achievements and deserve to be better known.

Anne Desmet MA (Oxon) RE SWE

Anne Desmet is an established artist making wood engravings and mixed media collages. She is also editor of *Printmaking Today* magazine.

- 1 *A History of British Wood Engraving* (Midas Books, 1978) p.320
- 2 *A History of British Wood Engraving* p.163
- 3 *A History of British Wood Engraving* p.279
- 4 In *A History of British Wood Engraving*, Garrett, writing on Paul Klee's lectures on modern art delivered at Jena in 1924 observed that: 'the lecture at Jena in 1924 marked the historical point where for the first time line as drawing did not require a representational subject for its use. The aesthetics of abstract drawing had been defined.' p.300
- 5 The main influence on the micro-structure concept was D'Arcy Wentworth Thompson's *On Growth and Form*, Cambridge University Press, London, 1966
- 6 *A History of British Wood Engraving* p.362
- 7 Garrett also wrote *The Wood Engravings and Drawing of Iain Macnab of Barachastlain* (Midas Books, 1973)
- 8 'On Space and Time in Art' by Albert Garrett (*Leonardo*, Vol 5, p. 330, Pergamon Press, 1972)
- 9 *A History of British Wood Engraving* p. 206
- 10 'In his Genesis series we can say... that we have the essence of Paul Nash' – Albert Garrett from *A History of British Wood Engraving* p.317
- 11 *Automobile Engineer*: 'Colour in Motion' by Albert Garrett, Dec. 1962 & Jan. 1963. This research influenced today's light or brightly coloured cars, which replaced previous grey and black ones, being much more visible even in bad weather.
- 12 *A History of British Wood Engraving* p.360
- 13 In the mid 1970s Garrett presented a research paper at the annual meeting of the Colour Science Congress into the effects of iridescence in the layering of Japanese papers
- 14 'On Space and Time in Art' by Albert Garrett (*Leonardo*, Vol 5, p. 329, Pergamon Press, 1972)



A2

Etchings: 1945-1951

Fifteen etchings are recorded in Vivien Garrett's Checklist. The first started the year before he joined up with the Northamptonshire Regiment and the rest made after demobilisation either at the Camberwell School of Art or the Slade.

A1 The Apple Tree 1949
Etching V31, 20.1 x 15 cm
Signed and numbered from the
edition of 25 *Illustrated*

A2 The Point and Ball 1949
Etching V33, 8.8 x 6.1 cm
Signed and numbered from the
edition of 10 *Illustrated opposite*

A3 Self Portrait 1950
Etching V41, 20 x 15 cm
Signed and numbered from the
edition of 25 *Illustrated page 4*

A4 Mobile Forms, Variation I 1950
Coloured etching V42,
7.5 x 19.5 cm
Signed and numbered from the
edition of 25
Illustrated on back cover

A5 Mobile Forms, Variation II 1951
Coloured etching V43,
7.5 x 19.5 cm
Signed and numbered from the
edition of 25
Illustrated on back cover



A1



A6

A6 **Mobile Forms, Variation III** 1951
Coloured etching V44, 7.5 x 19.5 cm
Signed and numbered from the
edition of 25 *Illustrated*



A7 **The Window** 1951
Coloured etching V46, 35.5 x 26 cm
Signed and numbered from the
edition of 25 *Illustrated*

A7

Wood Engravings: 1940s and 1950s

Even in the earliest works Garrett demonstrates a high susceptibility to surrealist imagery. The influence of cubism is present and the interest in light and shade effects such as that seen in *Flat Dwellers* of 1948 soon gives way to a more metaphysical approach. The period ends with the first of the series of engravings – *4.D. Globular* which evolves through 6 forms.



B1

B1 **Three Movements** 1947
Wood engraving V7, 7.6 x 11.4 cm
Signed and numbered from the
edition of 15 *Illustrated*

B2 **The Thistle** 1947
Wood engraving V8, 10.8 x 10.7 cm
Signed and numbered from the
edition of 30 *Illustrated*



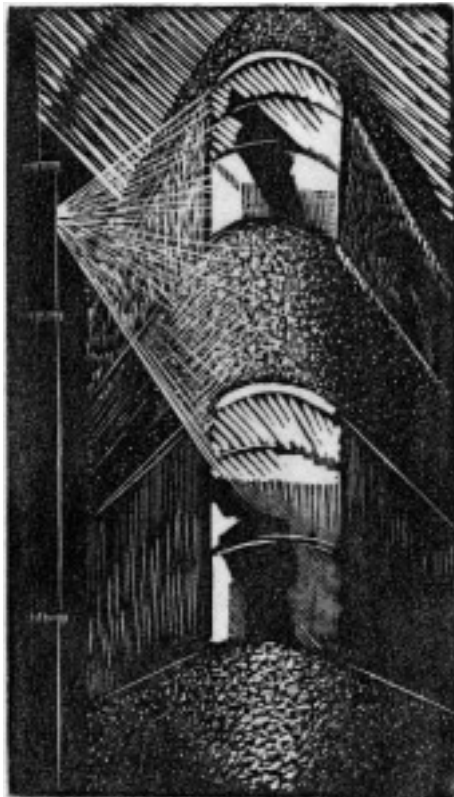
B2

B3 Flat Dwellers 1948
Wood engraving V10, 10.4 x 5.9 cm
Signed and numbered from the
edition of 15 *Illustrated*

B4 Rhythm S.1 1948
Wood engraving V11, 10.7 x 4.9 cm
Signed and numbered from the
edition of 15 *Illustrated*

B5 Rhythm S.2 1948
Wood engraving V12, 10.7 x 4.9 cm
Signed and numbered from the
edition of 15 *Illustrated*

B6 Rhythm S.3 1948
Wood engraving V13, 10.7 x 4.9 cm
Signed and numbered from the
edition of 15 *Illustrated*



B3

B7 Bird Forms 1948
Wood engraving V15, 10.7 x 7.3 cm
Signed and numbered from the
edition of 30 *Illustrated*

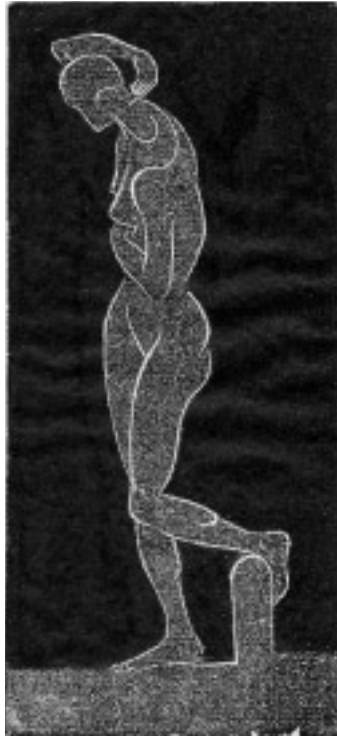
B8 Pelicans 1948
Wood engraving V18, 12 x 8.7 cm
Signed and numbered from the
edition of 40



B7



B4



B5

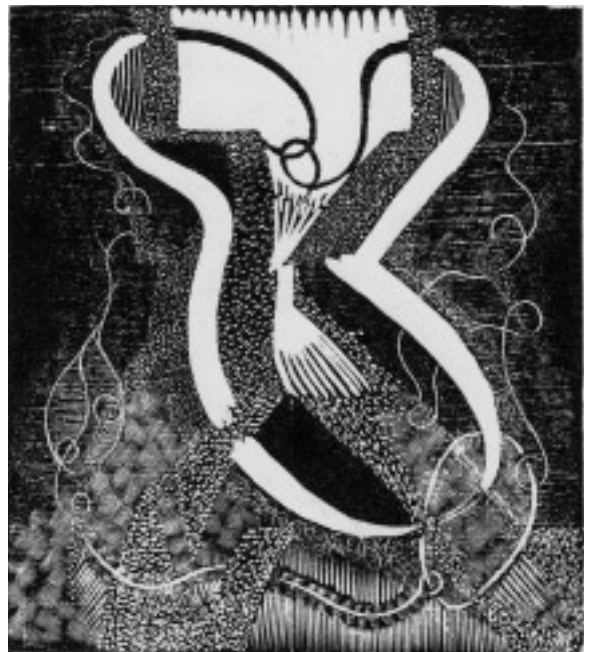


B6

B9 Abstract Composition 1948
Wood engraving V21, 20.3 x 13.1 cm
Signed and numbered from the
edition of 30

B10 Abstract Composition No. 2 1948
Wood engraving V22, 11.3 x 10 cm
Signed and numbered from the
edition of 25 *Illustrated*

B11 Abstract Composition No. 3 1948
Wood engraving V23, 12.7 x 8 cm
Signed and numbered from the
edition of 15



B10



B12 Bracy's Dream 1949
Wood engraving V27, 16.4 x 7.5 cm
Signed and numbered from the
edition of 15 *Illustrated*

B13 Rain 1950
Wood engraving V36, 13 x 8 cm
Signed and numbered from the
edition of 10 *Illustrated*

B14 Petrouchka 1951
Wood engraving V47, 9.8 x 12.8 cm
Signed and numbered from the
edition of 15 *Illustrated*



B13



B14

B15 Rhythmical Figure c.1956
 Wood engraving V52, 14.9 x 10 cm
 Signed and numbered from the
 edition of 15 *Illustrated*

B16 Segmented Growth 1957
 Wood engraving V55, 29.3 x 16.5 cm
 Signed and numbered from the
 edition of 15 *Illustrated*

B17 Self Portrait 1957
 Wood engraving V56, 20 x 15 cm
 Signed and numbered from the
 edition of 20

B18 4.D. Globular No. 1 1957
 Wood engraving V57, 27.8 x 17.2 cm
 Signed and numbered from the
 edition of 20 *Illustrated overleaf*

B19 4.D. Globular No. 2 1958
 Wood engraving V58, 27.8 x 17.2 cm
 Signed and numbered from the
 edition of 20 *Illustrated overleaf*



B15



B20 4.D. Globular No. 3 1958
Wood engraving V59, 27.8 x 17.2 cm
Signed and numbered from the
edition of 20 *Illustrated*

B21 4.D. Globular No. 4 1958
Wood engraving V60, 27.8 x 17.2 cm
Signed and numbered from the
edition of 20 *Illustrated on page 7*

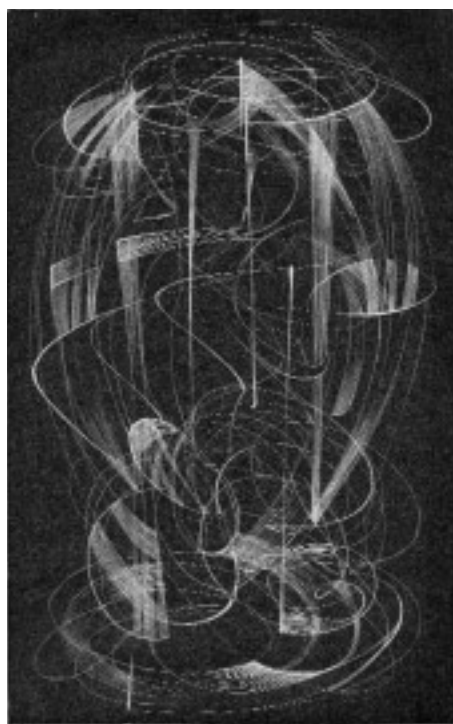
B22 4.D. Globular No. 5 1958
Wood engraving V61, 27.8 x 17.2 cm
Signed and numbered from the
edition of 20
Illustrated on front cover

B23 4.D. Globular No. 6 1958
Wood engraving V62, 27.8 x 17.2 cm
Signed and numbered from the
edition of 20 *Illustrated*

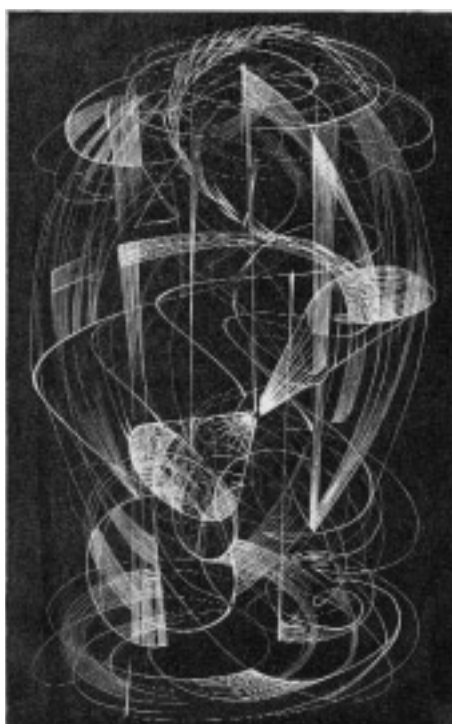
B16



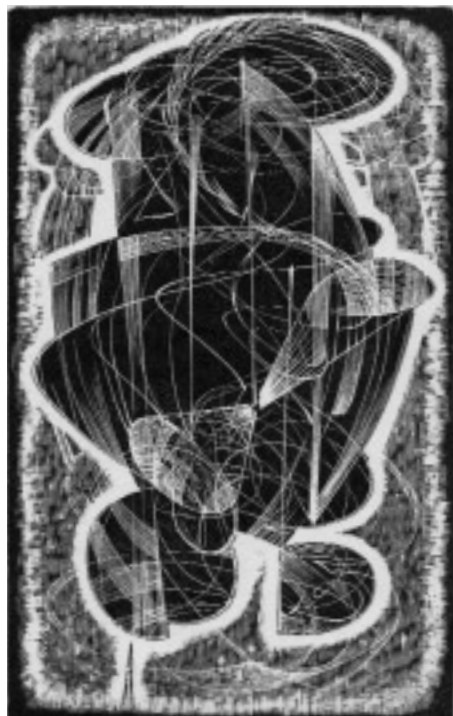
B17



B18



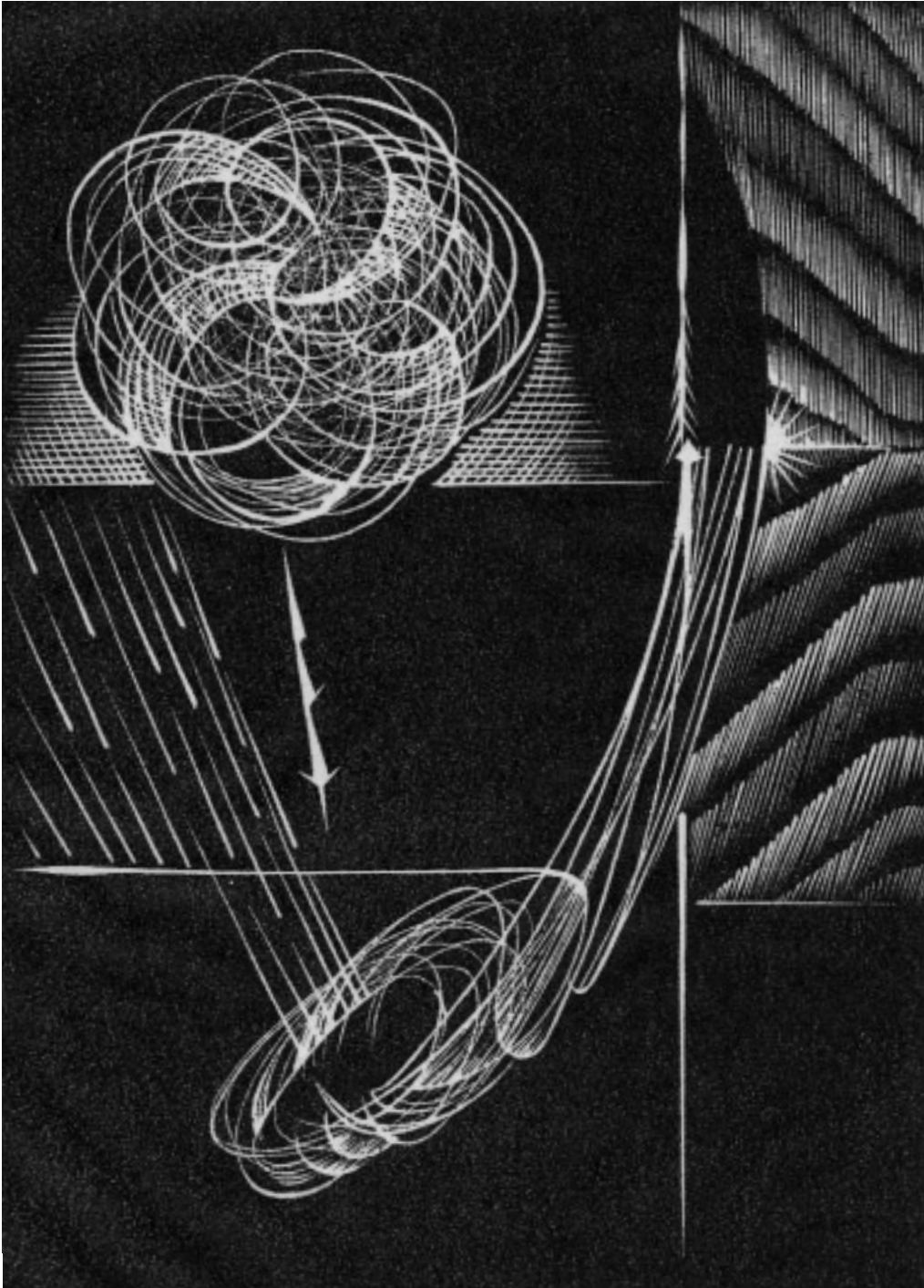
B19



B20



B23



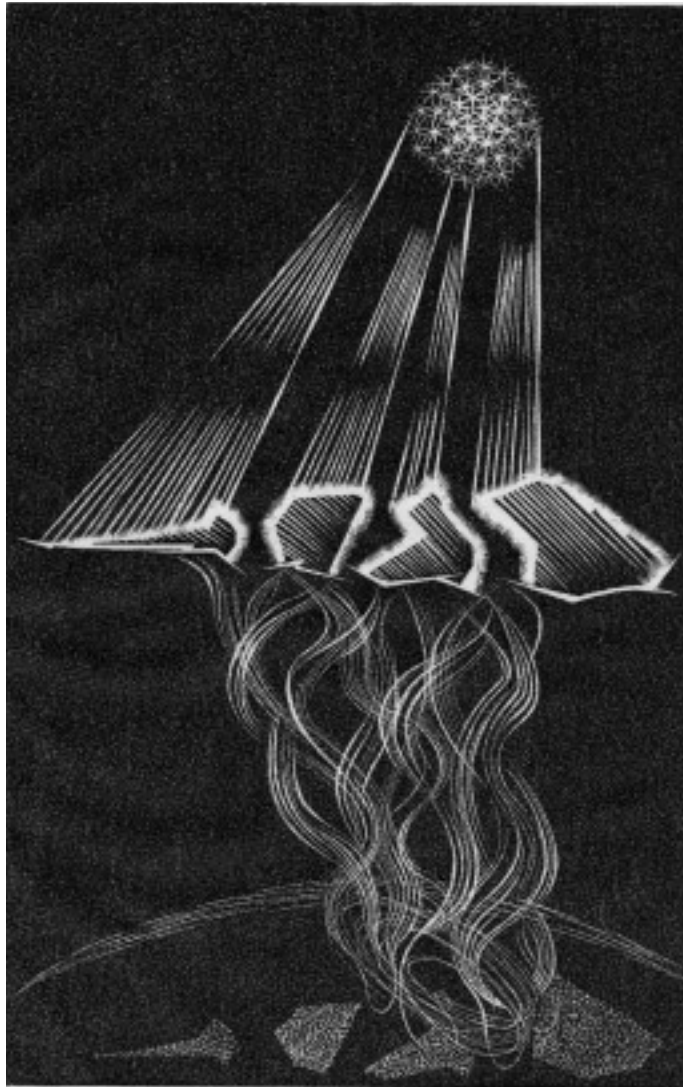
B24

B24 Weather Report No. 1 Showers and
Bright Periods 1958

Wood engraving V63, 18.3 x 13.2 cm
Signed and numbered from the
edition of 15 *Illustrated*

B25 Weather Report No. 3 Heat Wave
1958

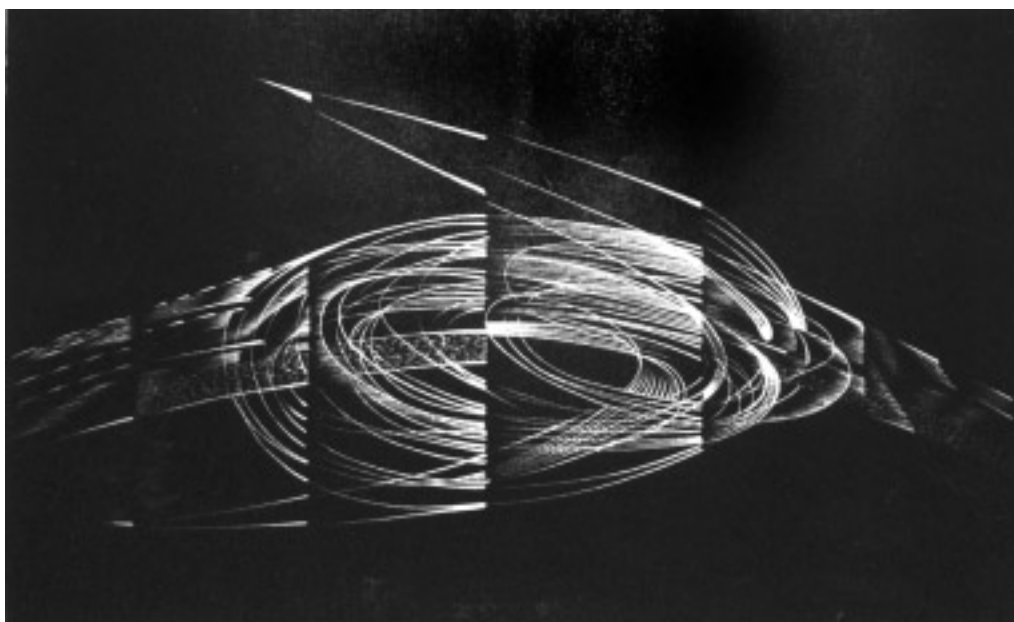
Wood engraving V65, 19.7 x 12.5 cm
Signed and numbered from the
edition of 15 *Illustrated*



B25

Wood Engravings: 1960-74

Garrett's engravings in this period continue the development started with the *4.D. Globular* series. There is a simplification of the line and a greater concentration of the object in space such as in the *Acrobat* series (1962). In 1967 he was elected President of the Society of Wood Engravers and in this same year he produced perhaps what he considered to be his seminal work – the *10th Space-time Form* series. In these engravings Garrett starts with a single image and, by adding new blocks to the original, produces a mammoth work some 46 cm long and 20 cm high.



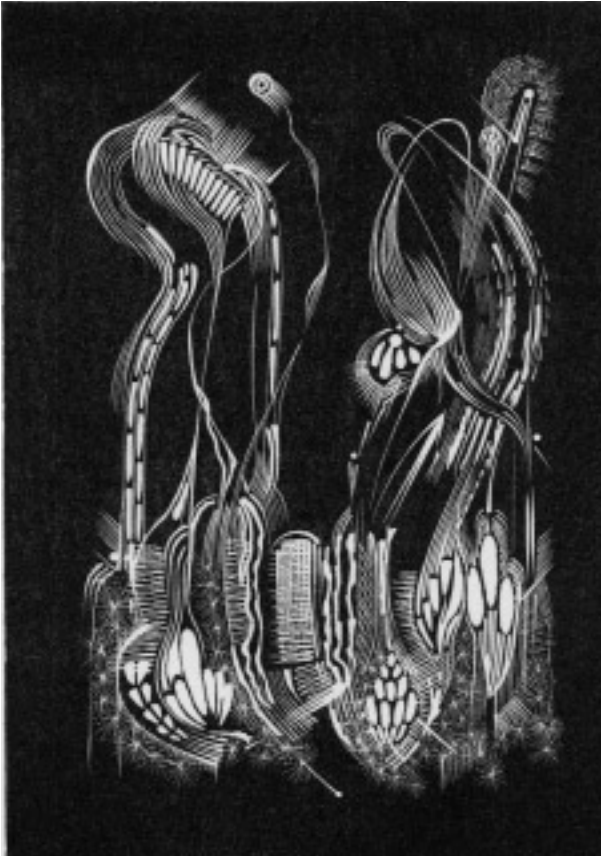
C3

C1 Coils and Crystals No. 1 1960
Wood engraving V74, 45.7 x 20.3 cm
Signed and numbered from the
edition of 20



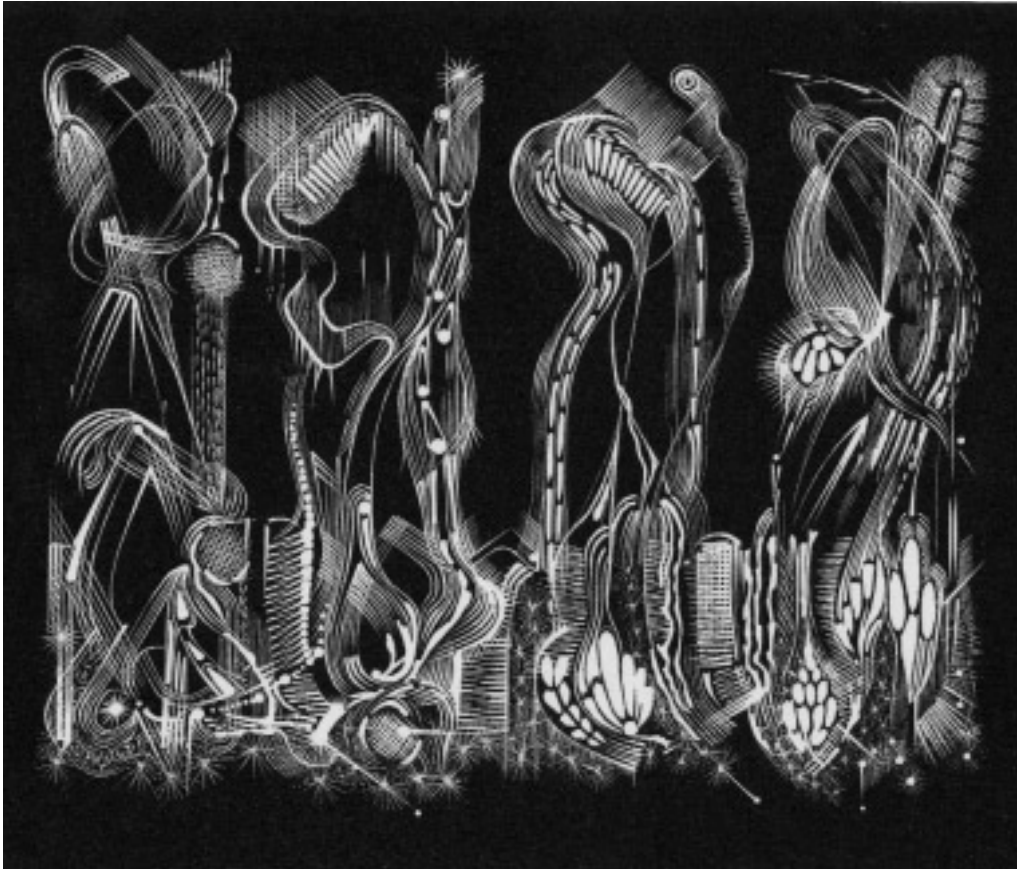
C6

- C2 **Coils and Crystals No. 2** 1960
Wood engraving V75, 45.7 x 20.3 cm
Signed and numbered from the
edition of 20
- C3 **Flight** 1961
Wood engraving V77, 17.2 x 28 cm
Signed and numbered from the
edition of 20 *Illustrated*
- C4 **Spot Welding** 1962
Wood engraving V81, 45.5 x 20.2 cm
Signed and numbered from the
edition of 50
- C5 **Acrobat No. 1** 1962
Wood engraving V82, 20.2 x 45.5 cm
Signed and numbered from the
edition of 40



C8

- C6 Acrobat No. 2** 1962
Wood engraving V83, 20.2 x 45.5 cm
Signed and numbered from the
edition of 40 *Illustrated on page 25*
- C7 Acrobat No. 3** 1962
Wood engraving V84, 20.2 x 45.5 cm
Signed and numbered from the
edition of 40
Illustrated on contents page
- C8 10th Space-time Form No. 1** 1967
Wood engraving V106, 20.3 x 14.4 cm
Signed and numbered from the
edition of 15 *Illustrated*
Literature: Albert Garrett, *A History
of British Wood Engraving* page 354
- C9 10th Space-time Form No. 2** 1967
Wood engraving V107, 20.3 x 24.6 cm
Signed and numbered from the
edition of 15 *Illustrated*
Literature: Albert Garrett, *A History
of British Wood Engraving* page 355
- C10 10th Space-time Form No. 3** 1967
Wood engraving V108, 20.3 x 35.5 cm
Signed and numbered from the
edition of 15
Literature: Albert Garrett, *A History
of British Wood Engraving* page 356
- C11 10th Space-time Form No. 4** 1967
Wood engraving V109, 20.3 x 45.7 cm
Signed and numbered from the
edition of 15
Literature: Albert Garrett, *A History
of British Wood Engraving* page 357



C9

C12 Calligraphy No. 1 1968

Wood engraving V110, 16 x 27.8 cm

Signed and numbered from the
edition of 20 *Illustrated on page 28*

C13 Calligraphy No. 2 1968

Wood engraving V111, 16 x 27.8 cm

Signed and numbered from the
edition of 20

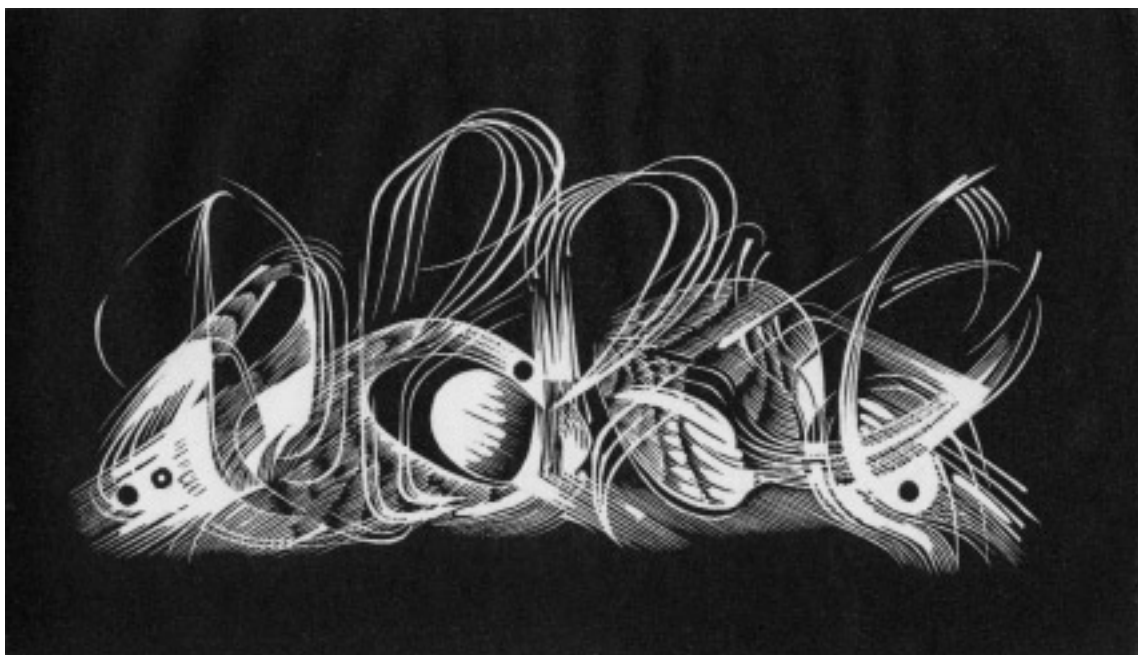
C14 Calligraphy No. 3 1968

Wood engraving V112, 16 x 27.8 cm

Signed and numbered from the
edition of 20 *Illustrated on page 28*

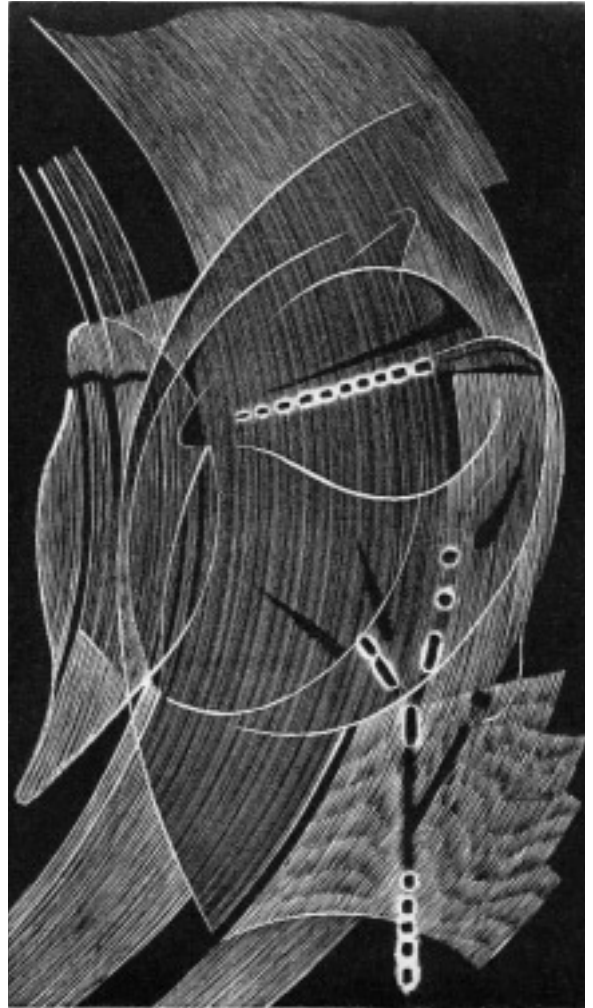


C12



C14

- C15 **Free Movement No. 2** 1968
 Wood engraving V116,
 20.3 x 45.8 cm
 Signed and numbered from the
 edition of 15
- C16 **Evening Reflections No. 1** 1971
 Wood engraving V118, 27.8 x 16 cm
 Signed and numbered from the
 edition of 15 *Illustrated page 36*
- C17 **Evening Reflections No. 2** 1971
 Wood engraving V119, 27.8 x 16 cm
 Signed and numbered from the
 edition of 15 *Illustrated*
- C18 **Evening Reflections No. 3** 1971
 Wood engraving V120, 27.8 x 16 cm
 Signed and numbered from the
 edition of 15 *Illustrated page 8*
- C19 **Century Gap No. 1 – Plough** 1974
 Wood engraving and collage V121,
 45.4 x 20.2 cm
 Signed and numbered from the
 edition of 15 *Illustrated overleaf*
- C20 **Century Gap No. 2 – Hackney
 Carriage** 1974
 Wood engraving and collage V122,
 45.4 x 21.3 cm
 Signed and numbered from the
 edition of 15 *Illustrated overleaf*
- C21 **Century Gap No. 3 – Hand Loom**
 1974
 Wood engraving and collage V123,
 45.4 x 22.6 cm
 Signed and numbered from the
 edition of 15



C17



C19



C20

The Late Engravings and Collages: 1975-1982

From 1972 Garrett started to make a series of large wood engraved collages. These works incorporated elements from current and previous engravings. In some, the background design is often taken from the reverse of the wood blocks supplied by Lawrences. These meticulous works are unique but were often made in a series. He also incorporated some engraved elements in paintings and collages he made at this time.

Towards the end of his life he also experimented with wood engravings on end-grained lime-wood blocks where he was able to produce some startling effects in half tones.



D2



D4

D1 Fish. Bottom Feeder 1975

Unique wood engraved collage

V176, 50 x 83.5 cm

Signed lower right

Illustrated on page 6

D2 Self Portrait No. 1 1976

Wood engraving V124, 22.2 x 22 cm

Signed and numbered from the
edition of 30 *Illustrated on page 31*

D3 Self Portrait No. 2 1976

Wood engraving V125, 22.2 x 22 cm

Signed and numbered from the
edition of 30

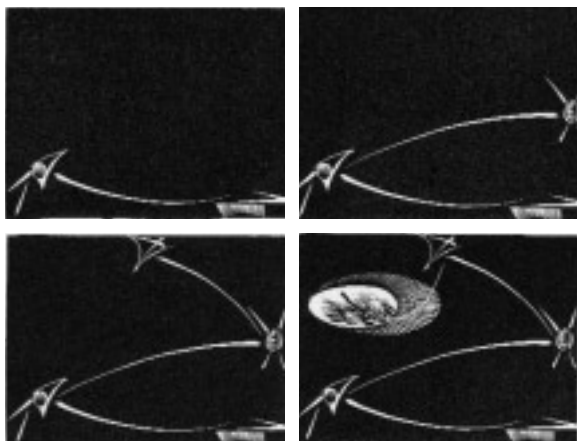
**D4 The Gresley, Stanier Steam Fish
Feeding on Railway Plankton 1977**

Unique wood engraved collage

V181, 57 x 82 cm

Signed lower left

Illustrated

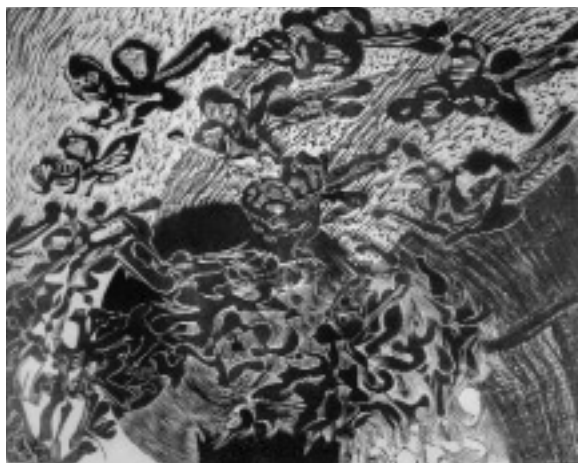


D5

D5 A Way Out Nos. 1 – 4 1980
Four wood engravings mounted
together V142-145, each 8.6 x 10.1 cm
Signed and numbered from the
editions of 25 *Illustrated*

D6 Air Raid Panic 1980
Wood engraving V146, 27.2 x 35.1 cm
Signed and numbered from the
edition of 12 *Illustrated*

D7 Dance of the Black Spectrum
1980-1
Wood engraving V147, 27.2 x 35.1 cm
Signed and numbered from the
edition of 15 *Illustrated*



D6



D7

Biography

- 1915 Born 14th May
1944 Joined Northamptonshire Regiment
1946 Instructor, Royal Army Education Corps
1947-9 Camberwell School of Art. Studied painting under William Coldstream and Victor Pasmore and engraving under John Buckland Wright and Gertrude Hermes
1949-50 Anglo-French Art Centre. Studied engraving under John Buckland Wright
1950-1 Slade School of Fine Art, University of London. Studied under William Coldstream and John Buckland Wright
1954 Married Jessica Dinsdale
1954-61 Group Publicity Manager of the Newage Group of Engineering Companies
1958 Elected a member of the Society of Wood Engravers
1961-2 Public Relations Officer for Pinchin Johnson Associates
Art Director for the film *Colour Today* sponsored by PJA
1963 Daughter, Vivien, born
1963-74 Art lecturer, Polytechnic of North London, School of Architecture
1967 President, Society of Wood Engravers
1969-70 Colour, light and space Consultant for the Ipoh Urban Development in Malaysia for the architect Maurice Hardstaff
1971 Chairman, Mall Prints Annual Exhibitions, Federation of British Artists
1973 Organised exhibition of John Buckland Wright engravings touring New Zealand galleries
1974-80 Senior Art Lecturer, Polytechnic of North London, School of Architecture
1978 *A History of British Wood Engraving* (Midas Books) published
1983 Died 1st February

SOLO EXHIBITIONS

- 1954 Gallery One, London
1961 Walkers Gallery, London and Woodstock Gallery, London
1970 Mount Street, Westminster Arts Council, London
1972 Mall Galleries, Federation of British Artists, London
1977 Loggia Gallery, London
1979 Le Bel Gallery, University of Windsor, Ontario
1983 Mandragore Internationale Galerie d'Art, Paris
1989 'British Wood Engravings: A Tribute to Albert Garrett', Blond Fine Art, London

MIXED INTERNATIONAL EXHIBITIONS

- 1959 John Moore's, Liverpool
1962 British Engraving, Stedelijk Museum, Leiden, Holland and British Engraving, Rijksacademie, Amsterdam, Holland
1968-9 Calgary Graphics International Print, Calgary, Canada, Canadian Society of Printmakers, Toronto, Canada, Canadian International Printmakers, Winnipeg, Canada
1969-70 Biennale Prints, Winnipeg, Canada
1969-79 Palme des Beaux-Arts, International Arts Guild, Monte Carlo (Diplôme d'Honneur 1969, Diplôme Mention Spécial, 1976-78)

- 1972 Internationale Kunstmesse Art, Basel, Switzerland
 1972 International Art, International Artist-Centre, Zurich, Switzerland
 1972-3 Bertrand Russell Centenary International Art, London
 1975 International Art, Galerie Vallombreuse, Biarritz, France (silver medal)
 1979-83 Accademia Italia delle Arti e del Lavoro, Salsomaggiore Terme, Italy (gold medal, 1979, Award of Italy, 1980, Golden Centaur Award 1982)
 1981 Artistes de France et d'Europe, Bilan de l'Art Contemporain, Quebec, Canada

MIXED PARIS EXHIBITIONS

- 1974-80 Grand Concours International, Académie Internationale de Lutèce (silver medal 1974,75,77, gold medal 78)
 1974-82 Paris Salon (silver medal 1976)
 1979-81 Bilan de l'Art Contemporain, Palace du Louvre (Diplôme de Sociétaire 1979)
 1983 Le Salon des Nations à Paris

EXHIBITED REGULARLY

- 1952-77 Society of Wood Engravers
 1959-82 Royal Society of Oil Painters
 1960-76 Royal Society of Painter-Etchers & Engravers
 1966-82 Free Painters and Sculptors
 1971-81 Mall Prints, Federation of British Artists

WORKS IN PUBLIC COLLECTIONS (UK)

British Museum
 Victoria and Albert Museum
 Ashmolean Museum
 Derby Art Gallery
 Ferens Art Gallery, Hull
 City Museum and Art Gallery, Portsmouth
 Hereford Art Gallery
 Polytechnic of North London
 Richter Trust, Royal Institute of Oil Painters

WORKS IN PUBLIC COLLECTIONS (INTERNATIONAL)

Bibliothèque Nationale, Paris
 Waikato Art Gallery, Hamilton, New Zealand
 Rensselaer Polytechnic Institute, Troy, New York

BOOKS

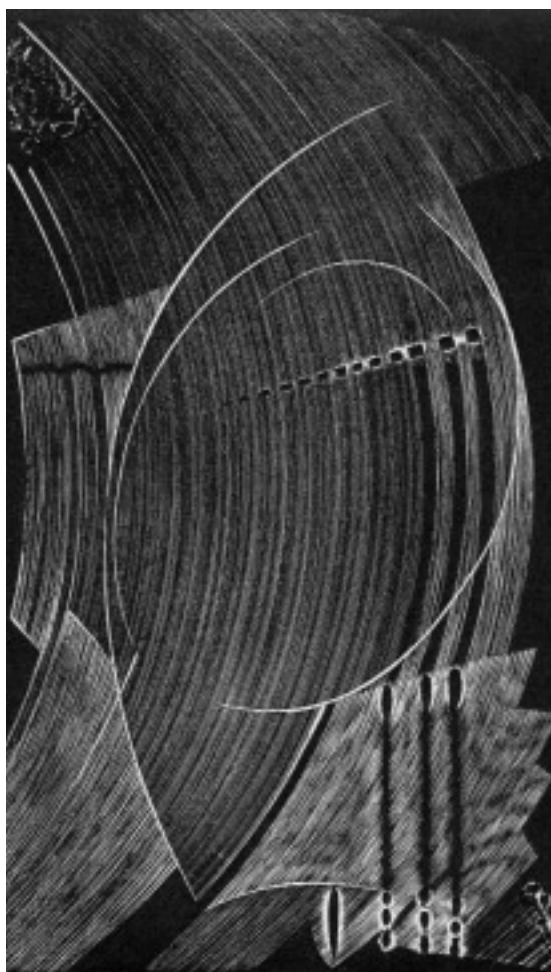
- 1973 *Wood Engravings and Drawings of Iain Macnab of Barachastlain* (Midas Books)
 1978 *A History of British Wood Engraving* (Midas Books)
 1980 *British Wood Engraving of the 20th Century* (Scolar Press)

BOOKS CONTRIBUTED TO

- 1967 *Colour in Architecture* (pub. Leonard Hill)
 1967 *Factory Building* (pub. Leonard Hill)
 1969 *Physical Working Conditions* (pub. Industrial Society)
 1973 *Colour 73* (pub. Adam Hilger)
 1977 *Colour 77* (pub. Adam Hilger)

RESEARCH PUBLISHED

- 1957 'Space time form in visual art'. *Impulse*
- 1962-3 'Colour in motion'. *Automobile Engineer*
- 1967 'Colour stimulus'. *Building Materials*
- 1972 'On space and time in art'. *Leonardo*
- 1972-3 'Stroboscopic light sources and ultra-violet radiation survey'. *Federation of British Artists Quarterly*.
- 1973 'Diagnostic colour from natural and artificial light in dental hospitals'. *AIC 3rd Colour Science Congress*.
- 1974 'Collage works of layers of Japanese hand-made paper produced as print editions'. *Leonardo*.
- 1976 'On the effects of flashing white and coloured light on humans'. *Leonardo*.
- 1977 'Designing for iridescence'. *AIC 4th Colour Science Congress*.
- 1978 'Designing to simulate iridescence'. *Colour Technology and Application. Vol 3, 4*.



C16

Preliminary Checklist of Etchings and Wood Engravings

compiled by Vivien Garrett

Key to works in major public collections:

A=Ashmoleum Museum

BM=British Museum

V&A=Victoria and Albert Museum

BN=Bibliothèque Nationale, Paris

Medium (E = etching, WE = wood engraving or woodcut)

Title	Cat. No.	Date	Measurement	Edition
Squirrels (E)	V1	1943	20.1 x 15.2	Not known
Oak Tree (E)	V2	1943	20.1 x 15.1	20
The Bridge. Newbury (WE)	V3	1945	8.8 x 6.1	10
The Close. Newbury (WE)	V4	1945	9.0 x 6.1	10
War and Peace (WE)	V5	1947	9.5 x 12.0	25
The Pike (WE)	V6	1947	15.2 x 20.3	30
Three Movements (WE)	V7	1947	7.6 x 11.4	15
The Thistle (WE)	V8	1947	10.8 x 10.7	30
Giselle (WE)	V9	1947	11.0 x 7.5	25
Flat Dwellers (WE)	V10	1948	10.4 x 5.9	15
Rhythm. S.1. (WE)	V11	1948	10.7 x 4.9	15
Rhythm. S.2. (WE)	V12	1948	10.7 x 4.9	15
Rhythm. S.3.(WE)	V13	1948	10.7 x 4.9	15
Frustration (WE)	V14	1948	6.1 x 10.8	30
Bird Forms (WE)	V15	1948	10.7 x 7.3	30
Tufted Duck (WE)	V16	1948	10.2 x 12.7	30 A
The Avocet (WE)	V17	1948	11.8 x 9.4	20
Pelicans (WE)	V18	1948	12.0 x 8.7	40 A, V&A
Red Throated Diver (WE)	V19	1948	10.0 x 15.3	30
Great Indian Hornbill (WE)	V20	1948	15.3 x 9.5	25 V&A
Abstract Composition (WE)	V21	1948	20.3 x 13.1	30
Abstract Composition. No. 2. (WE)	V22	1948	11.3 x 10	25
Abstract Composition. No. 3. (WE)	V23	1948	12.7 x 8.0	15
Heteronomy (WE)	V24	1948	15.2 x 9.6	30
Life Study (WE)	V25	1949	9.8 x 5.3	12
The Circus (WE)	V26	1949	10.2 x 11.4	Not known
Bracy's Dream (WE)	V27	1949	16.4 x 7.5	15
Christabel (WE)	V28	1949	6.2 x 6.3	10
The Sacristan (WE)	V29	1949	16.5 x 7.4	15
Range. Finding. (WE)	V30	1949	10.5 x 10.0	10
The Apple Tree (E)	V31	1949	20.1 x 15	25
The Ship (E)	V32	1949	7.2 x 10.1	Not known
The point & ball (E)	V33	1949	8.8 x 6.1	10

Flamingos. No. 1.(E)	V34	1949	19.3 x 7.5	20	
Flamingos. No. II.(E)	V35	1949	19.5 x 7.5	20	
Rain (WE)	V36	1950	13.0 x 8.0	10	
The Eastern Star (WE)	V37	1950	11.2 x 8.1	10	
The Wilis Dance (WE)	V38	1950	11.1 x 8.1	10	
Life Study (E)	V39	1950	19.5 x 7.6	20	
Reclining Nudes (E)	V40	1950	20.2 x 15.0	25	
Self Portrait (E)	V41	1950	20.0 x 15.0	25	
Mobile forms, variation I (colour E)	V42	1950	7.5 x 19.5	25	
Mobile forms, variation II(colour E)	V43	1951	7.5 x 19.5	25	
Mobile forms, variation III (E)	V44	1951	7.5 x 19.5	25	
A Slug Feeding (E)	V45	1951	7.5 x 19.5	25	
The Window (E)	V46	1951	35.5 x 26.0	25	
Petrouchka (WE)	V47	1951	9.8 x 12.8	15	
Symphonic Variations (WE)	V48	1951	13.9 x 19.9	15	
A Suitable Environment (WE)	V49	1953	14.5 x 21.4	20	BM
Three Images (WE)	V50	1953	21.8 x 14.9	20	
Calligraphic Images (WE)	V51	1954	20.0 x 14.9	15	
Rhythmical Figure (WE)	V52	c1956	14.9 x 10.0	15	
Sad Harvest (WE)	V53	1956	15.6 x 21.6	15	
Release 2 (WE)	V54	1956	27.7 x 13.8	15	
Segmented Growth (WE)	V55	1957	29.3 x 16.5	15	
Self Portrait (WE)	V56	1957	20.0 x 15.0	20	
4.D. Globular. No. 1. (WE)	V57	1957	27.8 x 17.2	20	
4.D. Globular. No. 2. (WE)	V58	1958	27.8 x 17.2	20	
4.D. Globular. No. 3. (WE)	V59	1958	27.8 x 17.2	20	
4.D. Globular. No. 4. (WE)	V60	1958	27.8 x 17.2	20	
4.D. Globular. No. 5. (WE)	V61	1958	27.8 x 17.2	20	
4.D. Globular. No. 6. (WE)	V62	1958	27.8 x 17.2	20	
Weather Report. No 1. Showers and bright periods (WE)					
	V63	1958	18.3 x 13.2	15	BM
Weather Report. No. 2. Stormy (WE)	V64	1958	15.2 x 20.3	15	BM
Weather Report. No. 3. Heat Wave (WE)	V65	1958	19.7 x 12.5	15	BM
Weather Report. No. 4. Early morning frost.(WE)					
	V66	1958	20.3 x 15.2	15	BM, V&A
Weather Report. No. 5. Flood (WE)	V67	1958	20.2 x 15.2	30	BM, V&A
Coils. No. 1. (WE)	V68	1959	46.0 x 20.4	15	
Coils. No. 2. (WE)	V69	1959	46.0 x 20.4	15	
Coils. No. 3. (WE)	V70	1959	46.0 x 20.4	15	
Coils. No. 4. (WE)	V71	1959	46.0 x 20.4	15	
Coils. No. 5. (WE)	V72	1959	46.0 x 20.4	15	
Coils. No. 6. (WE)	V73	1959	46.0 x 20.4	15	
Coils & Crystals. No. 1. (WE)	V74	1960	45.7 x 20.3	20	
Coils & Crystals. No. 2. (WE)	V75	1960	45.7 x 20.3	20	
Owl's Head (WE)	V76	1960	15.0 x 20.0	15	BM, V&A
Flight (WE)	V77	1961	17.2 x 28.0	20	A, BM
Family of Four (WE)	V78	1961	20.5 x 46.0	20	
Family of Six (WE)	V79	1961	Not known	Not known	
Family of Eight (WE)	V80	1961	Not known	Not known	
Spot Welding (WE)	V81	1962	45.5 x 20.2	50	
Acrobat. No. 1. (WE)	V82	1962	20.2 x 45.5	40	BM
Acrobat. No. 2. (WE)	V83	1962	20.2 x 45.5	40	BM
Acrobat. No. 3. (WE)	V84	1962	20.2 x 45.5	40	BM
An Executive's 45th birthday (WE)	V85	1963	20.2 x 45.5	15	BM
An Executive's 46th birthday (WE)	V86	1964	20.2 x 45.5	15	BM
An Executive's 47th birthday (WE)	V87	1964	20.2 x 45.5	15	BM

No End. No. 1. (WE)	V88	1964	4.3 x 9.9	20	
No End. No. 2. (WE)	V89	1964	6.2 x 13.8	20	
No End. No. 3. (WE)	V90	1964-5	7.8 x 17.6	20	
No End. No. 4. (WE)	V91	1965	9.3 x 21.0	20	
No End. No. 5. (WE)	V92	1965	12.8 x 28.5	20	
No End. No. 6. (WE)	V93	1965	16.5 x 37.0	20	
No End. No. 7. (WE)	V94	1965	20.2 x 45.5	20	
Family of Ten (WE)	V95	1965	23.0 x 116.5	15	
Pain. No. 1. (WE)	V96	1966	14.4 x 20.3	15	
Pain. No. 2. (WE)	V97	1966	14.4 x 20.3	15	
Pain. No. 3. (WE)	V98	1966	14.4 x 20.3	15	
Pain. No. 4. (WE)	V99	1966	14.4 x 20.3	15	
Pain. No. 5. (WE)	V100	1966	14.4 x 20.3	15	
Pain. No. 6. (WE)	V101	1966	14.4 x 20.3	15	
Plant form extended. No. 1. (WE)	V102	1966	20.4 x 15.2	10	
Plant form extended. No. 2. (WE)	V103	1966	20.4 x 15.2	10	
Plant form extended. No. 3. (WE)	V104	1966	20.4 x 15.2	10	
Plant form extended. No. 4. (WE)	V105	1966	20.4 x 15.2	10	
10th Space-time form. No. 1. (WE)	V106	1967	20.3 x 14.4	15	BM, BN
10th Space-time form. No. 2. (WE)	V107	1967	20.3 x 24.6	15	BM, BN
10th Space-time form. No. 3. (WE)	V108	1967	20.3 x 35.5	15	BM, BN
10th Space-time form. No. 4. (WE)	V109	1967	20.3 x 45.7	15	BM, BN
Calligraphy. No. 1. (WE)	V110	1968	16.0 x 27.8	20	BM
Calligraphy. No. 2. (WE)	V111	1968	16.0 x 27.8	20	BM
Calligraphy. No. 3. (WE)	V112	1968	16.0 x 27.8	20	BM
Calligraphic environment. No. 1. (WE)	V113	1968	16.0 x 27.8	20	
Calligraphic environment. No. 2. (WE)	V114	1968	16.0 x 27.8	20	
Free Movement. No. 1. (WE)	V115	1968	20.3 x 45.8	15	BM
Free Movement. No. 2. (WE)	V116	1968	20.3 x 45.8	15	BM
Free Movement. No. 3. (WE)	V117	1968	20.3 x 45.8	15	BM
Evening Reflections. No. 1. (WE)	V118	1971	27.8 x 16.0	15	BM
Evening Reflections. No. 2. (WE)	V119	1971	27.8 x 16.0	15	BM
Evening Reflections. No. 3. (WE)	V120	1971	27.8 x 16.0	15	BM
Century gap. No 1. Plough. (WE)	V121	1974	45.4 x 20.2	15	BM, BN
Century gap. No 2. Hackney Carriage. (WE)	V122	1974	45.4 x 21.3	15	BM, BN
Century gap. No. 3. Hand loom.(WE)	V123	1974	45.4 x 22.6	15	BM, BN
Self Portrait. No. 1. (WE)	V124	1976	22.2 x 22.0	30	A, BM
Self Portrait. No. 2. (WE)	V125	1976	22.2 x 22.0	30	
Usher's Steam Plough. 1849 (WE)	V126	1976	14.6 x 19.0	30	BM
Flying Scotsman. coll: Pegler (WE)	V127	1976	14.8 x 19.8	30	
Coronation Pacific. 1. "Duchess of Hamilton". (WE)	V128	1976	14.8 x 20.0	30	
Stainer's, 'City of London' in 1957. (WE)	V129	1976	14.5 x 19.8	30	BM
Caerphilly Castle – Science Museum (WE)	V130	1976	14.9 x 19.9	30	
Collett's "King George. V" (WE)	V131	1976	14.8 x 19.8	30	BM
Gresley's Mallard. 1976. (WE)	V132	1976	15.0 x 20.0	30	
Gresley's, No 10,000. 1929. (WE)	V133	1977	14.5 x 19.7	30	
Gresley's Silver Link (WE)	V134	1977	15.0 x 21.5	30	
Sequin's Locomotive. 1829. (WE)	V135	1977	17.0 x 26.2	30	
Bulleid's, "West Country" Salisbury. 1945.(WE)	V136	1977	13.7 x 19.7	30	
B.R. Pacific, "Mercury". 1951. (WE)	V137	1977	14.6 x 20.3	30	
British Rail. Evening Star. 1960. (WE)	V138	1978	12.9 x 20.0	30	
G.W.R. Couynham Hall. (WE)	V139	1978	13.7 x 27.5	30	
John Fowler's Showman's Traction Engine. 1933. (WE)	V140	1978	20.4 x 32.8	30	BM

The Stanier look (WE)	V141	1978	19.5 x 14.5	30	
A Way Out. No. 1. (WE)	V142	1980	8.6 x 10.1	25	
A Way Out. No. 2. (WE)	V143	1980	8.6 x 10.1	25	
A Way Out. No. 3. (WE)	V144	1980	8.6 x 10.1	25	
A Way Out. No. 4. (WE)	V145	1980	8.6 x 10.1	25	
Air Raid Panic (WE)	V146	1980	27.2 x 35.1	12	BM, BN
Dance of the black spectrum WE)	V147	1980-1	27.2 x 35.1	15	A, BM, BN
Underground Architecture. Black space. (WE)	V148	1981	35.1 x 27.2	15	BM, V&A, BN
Self Portrait WE)	V149	1981	18.4 x 10.0	25	
Diamond City. (Evoluon) No. 1. (WE)	V150	1981	21.2 x 21.1	25	BM
Diamond City. (Evoluon) No. 2. (WE)	V151	1981	21.2 x 21.1	25	BM
Diamond City. (Evoluon) No. 3. (WE)	V152	1982	21.2 x 21.1	25	BM
Unique Wood Engraved Collages					
Evening Reflections. No. 4	V153	c1972	46.8 x 63.5		
Evening Reflections. No. 5	V154	c1972	46.8 x 63.5		
Acrobat No. 4	V155	1972	49 x 63		
Acrobat No. 6	V156	1972	49.5 x 63		
Acrobat No. 7	V157	1972	61.5 x 49.7		
Acrobat No. 8	V158	1972	49.3 x 63		
Acrobat No. 9	V159	1972	62.2 x 49		
Acrobat No. 10	V160	1972	63 x 49.3		
Acrobat No. 11	V161	1972	49 x 62.5		
Acrobat No. 12	V162	1972	49 x 62.5		
Acrobat No. 13	V163	1972	46 x 62		
Acrobat No. 14	V164	1972	62.8 x 49		
Acrobat No. 15	V165	1972	62.3 x 49		
Acrobat No. 16	V166	1972	49.0 x 62.2		
Acrobat No. 17	V167	1972	49.0 x 62.2		
Acrobat No. 19	V168	1972	49.2 x 62		
Acrobat No. 20	V169	1972	62.5 x 48.7		
Acrobat No. 21	V170	1972	58.5 x 48.8		
Acrobat No. 22	V171	1972	58.1 x 49.0		
Time line development. No. 17. Rapids	V172	1973	59.5 x 71.0		
Time line development. No. 19. Subway floor. Winter.					
	V173	1974	59.8 x 71.0		
Century Gap. No. 4. Loom.	V174	1974	76.0 x 45.0		
Century Gap. No. 5. Plough.	V175	1975	76.0 x 45.0		
Fish. Bottom Feeder.	V176	1975	50.0 x 83.5		
Caps. No. 5 i	V177	1975	63.3 x 94.0		
Caps. No. 5 ii	V178	1976	63.3 x 94.0		
Medallion. Self Portrait. (based on Self Portrait No. 1, 1976)					
	V179	1976	22.8 x 38.4		
Medal design. Self Portrait.	V180	1976	37.0 x 37.0		
The Gresley, Stanier steam fish feeding on railway plankton.					
	V181	1977	57.0 x 82.0		
Sketch for Acrobat series	V182	1979	42.5 x 25.0		
Rocky Hillside cultivation. Diamond series. No. 3					
	V183	1981	54 x 74.5		

