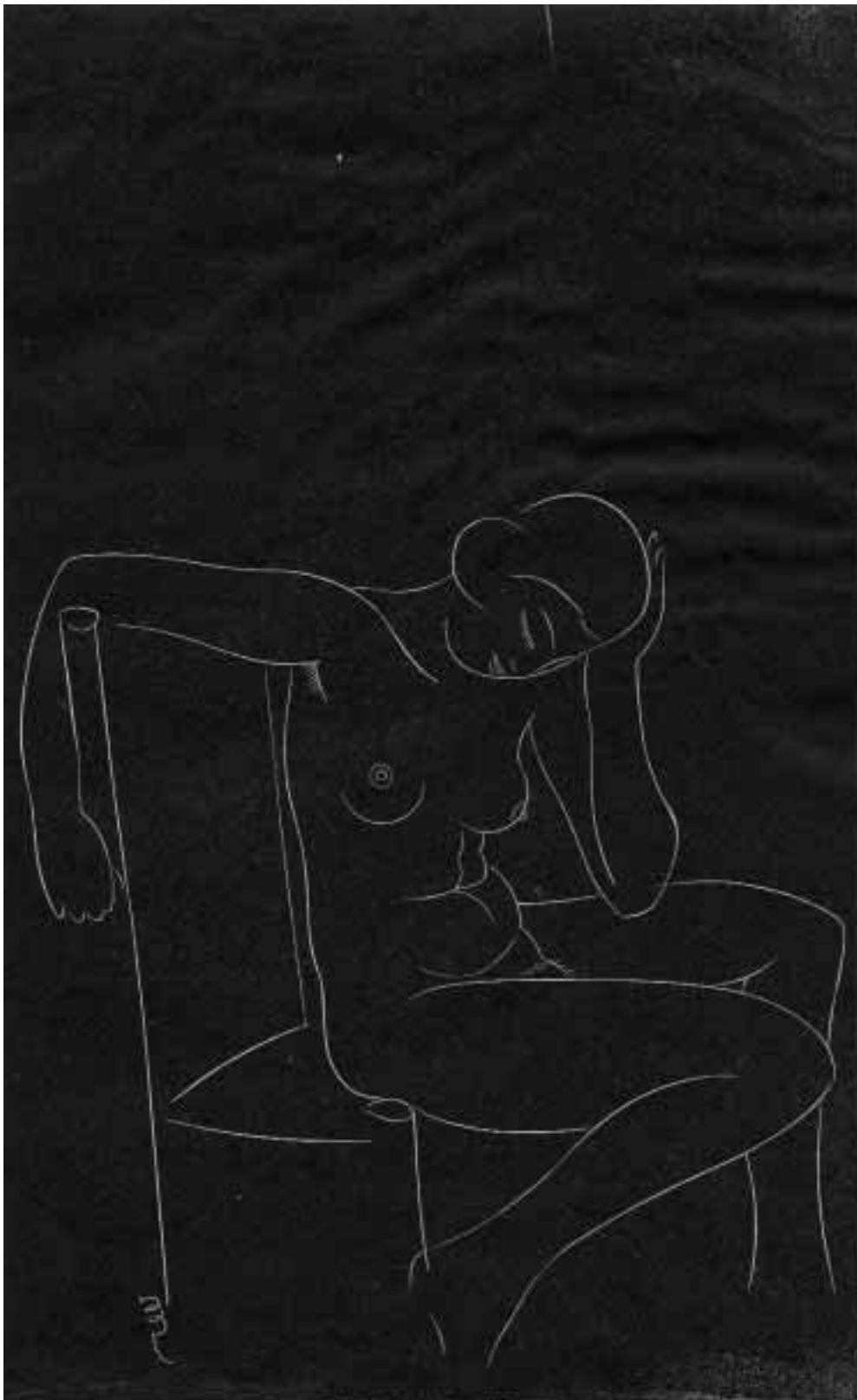


PRINTS 2005



WOLSELEY FINE ARTS

This catalogue has been prepared in conjunction with the exhibition to be held at
Wolseley Fine Arts
12 Needham Road
London W11 2RP
between 6–16 April 2005

and at
The London Original Print Fair, Stand 36
Royal Academy of Arts
Burlington Gardens
London W1
between 19–24 April 2005

Items may be ordered on receipt of the catalogue.

Illustrations

Front cover: Eric Gill, **Female Nude Seated**, no. 28
Back cover: Stanley William Hayter, **Combat**, no. 76
Frontispiece: Lily Ascher, **Flame**, no. 83

PRINTS 2005

Wood engravings by Eric Gill, John Buckland Wright and Albert Garrett

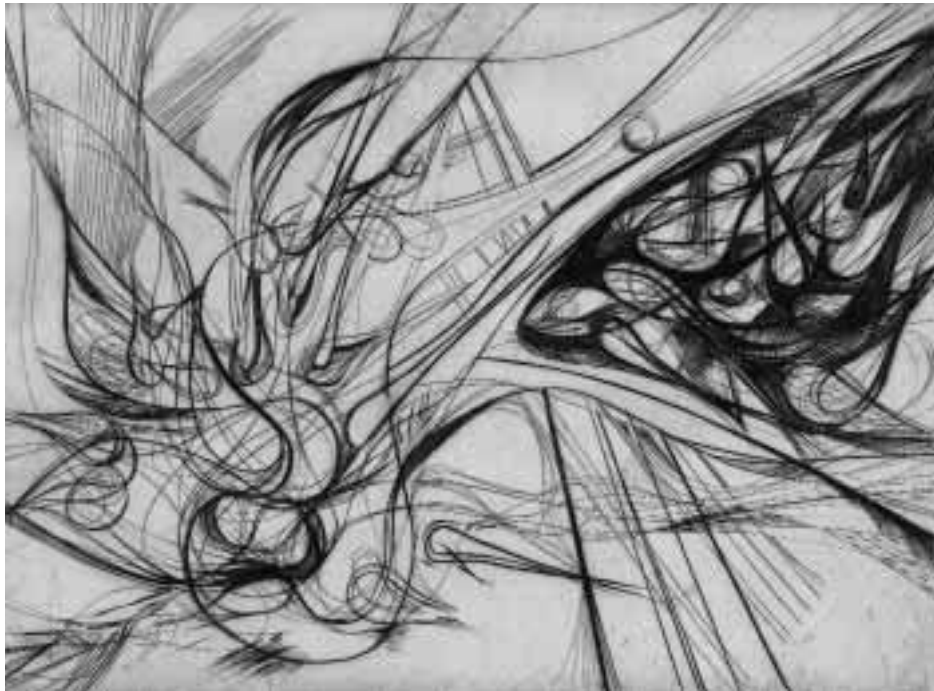
Engravings by William Stanley Hayter, Lily Ascher, John Buckland Wright and David Jones

Engravings for Salvo for Russia

Etchings by Edgar Holloway

Rare items issued by The St. Dominic's Press

Edward Johnston



WOLSELEY FINE ARTS

12 Needham Road, Westbourne Grove, London W11 2RP

Tel +44(0)20 7792 2788 Fax +44(0)20 7792 2988

E mail: info@wolseleyfinearts.com

www.wolseleyfinearts.com

MMV

ST DOMINIC'S PRESS

A very rare group of material originally belonging to the weaver Bernard Brockelhurst (1904–1996).

Bernard Brockelhurst joined Valentine Kilbride in the weaving shop at Ditchling Common in 1927. At this time they revived the weaving of silk mass vestments primarily for the Roman Catholic Church. In 1940 the workshop closed for lack of silk to weave and after war service, Brockelhurst moved to Llanarth, Nr Raglan, in Wales. Here Brockelhurst came into contact with various members of the descendants of Eric Gill's daughter Elizabeth Gill who had married David Pepler. This group of works was given in 1975 to Marion and Paul Pepler, son of David and Elizabeth, and from them it was acquired by Wolseley Fine Arts.



4

All items were printed by Hilary Pepler and Eric Gill for the St Dominic's Press. P numbers refer to *Catalogue of the Engraved Work of Eric Gill*, by John Physick. Taylor and Sewell references are to *Saint Dominic's Press a Bibliography 1916-1937*, by Michael Taylor and Brocard Sewell, the Whittington Press 1995.

1 Emblems Engraved on Wood by Eric Gill 1916

One of 15 copies of this exceedingly early and rare St Dominic's Press item (Taylor and Sewell A4) containing seven wood engravings from *The Devil's Devices* 1915 on two sheets of thin Japanese paper (uncut). Bound in blue paper wrappers with Gill's device *The Devil's Tails* (P43) on the reverse of the cover. One sheet of engravings has a tear repaired not affecting any image and the cover has been restored. £1,100

Eric Gill

2 The Money Bag and the Whip 1915

Wood engraving P38 on thin Japanese paper, 10.4 x 8.6 cm
Typeset title and lines from the *Devil's Devices* £200

Eric Gill

3 The Happy Labourer 1915

Wood engraving P42 on thin Japanese paper, 13.6 x 8.6 cm
Typeset title and lines from the *Devil's Devices* £200



5

Eric Gill

4 **Hoc Signum Vincit** 1915

The Symbol of Christ Crucified (final state) P46 on thin Japanese paper, 13 x 8.2 cm

Typeset title above image in capitals and *The Sign or symbol of CHRIST whose service is perfect freedom* below image £200



7



8

Eric Gill

5 **The Trinity** 1914

Wood engraving P21, 6.6 x 4.8 cm £100

Eric Gill

6 **The Trinity with Chalice** 1914

Wood engraving P22, 10.1 x 6.7 cm
Some tears to margin and staining lower £150

Eric Gill

7 **Animals All** 1914

Woodcut P29, 4.5 x 5.2 cm £75

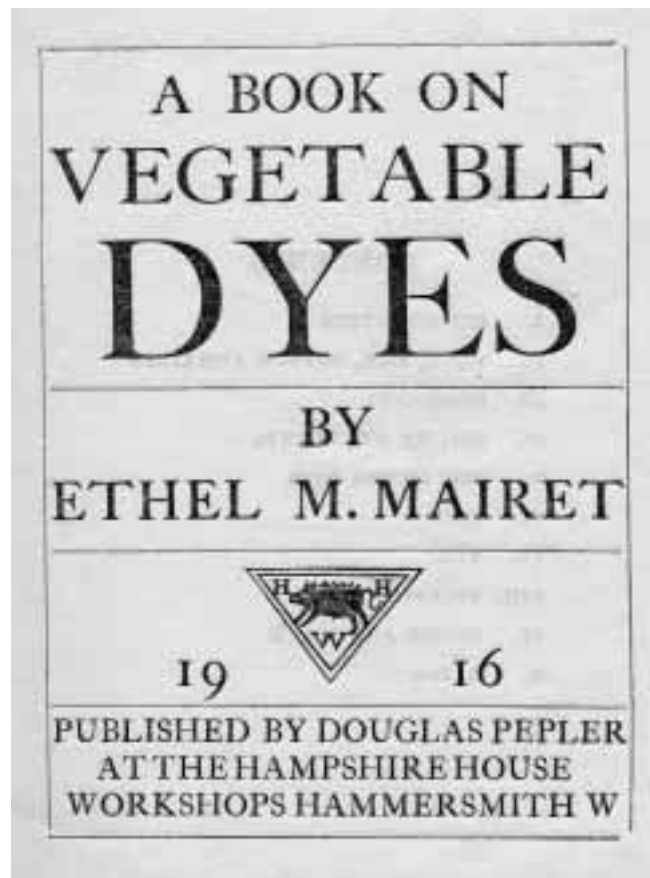
Eric Gill

8 **Madonna and Child: Madonna Kneeling (early state)** 1914

Wood engraving P30 printed in red, 5.8 x 5.4 cm £100

9 **Title page in an early state of *A Book of Vegetable Dyes*** 1916

by Ethel Mairet 1916, (Taylor and Sewell A1), 19.5 x 13 cm with one engraving by Eric Gill *Hog in Triangle* (P58). Taylor and Sewell notes that Pepler thought this the best title page he ever composed £100



9

Eric Gill

10 **The Madonna and Child with an Angel: Madonna Knitting** 1916

Wood engraving P60 on thin Japanese paper, 6.5 cm diameter £150



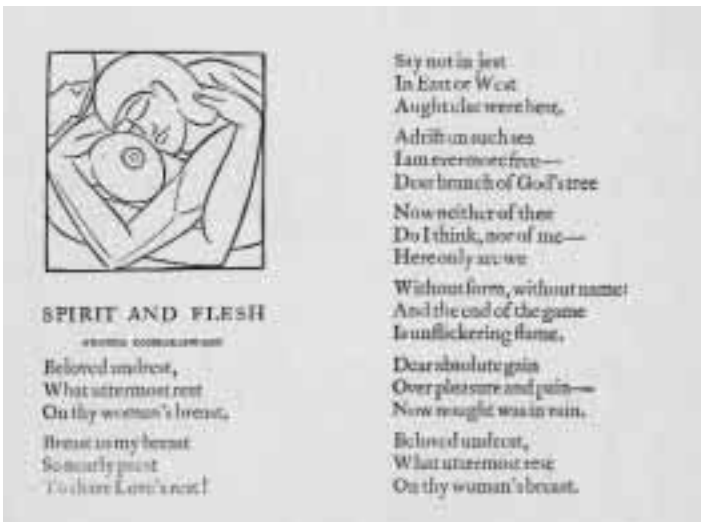
10



12



13



14



15

11 **The Way of the Cross** c.1918
 Broadsheet printed in black and red with 14 *Stations of the Cross* by Eric Gill (P93–106) and *Pascal Lamb* (P92) and *Cross* (P112), (Taylor and Sewell A23f), 44.7 x 56.6 cm. An extremely rare item in good condition £750

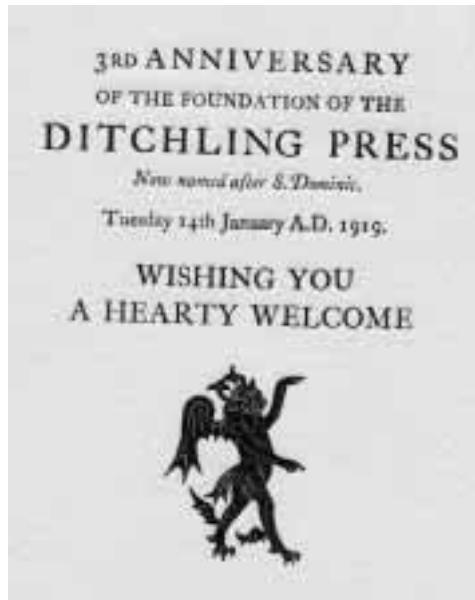
12 **A Penny Pie** c.1927
 Broadsheet No. 6 (Taylor and Sewell B6), 28.2 x 14.8 cm
 With one wood engraving (possible by Philip Hagreen) printed in black, orange, green and yellow £60

13 **Pilate, The Ditchling Passion Play** c.1929
 Poster for play at St John's Institute, Burgess Hill printed in red and black, (Taylor and Sewell D14), 29 x 21 cm, with an engraving by David Jones *Judas with Caiaphas and the Devil* (E84) £100

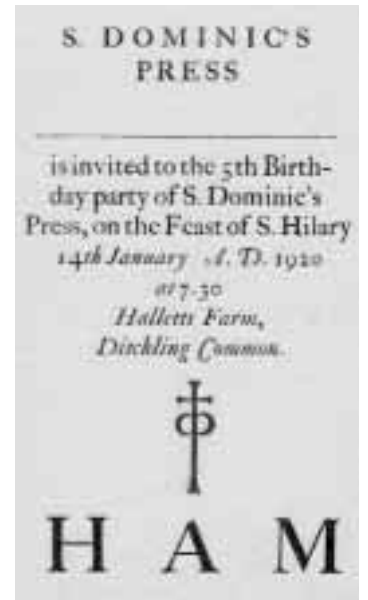
14 **Spirit and Flesh** 1918
 by Ananda Coomaraswamy (Taylor and Sewell A37), single sheet 19 x 25 cm with woodcut by Eric Gill *Spirit and Flesh* (P137). Taylor and Sewell note that the poem was printed for private circulation and has not been seen by them.
 Very rare £350

15 **St Michael's Magazine** 1918
 Published at the Presbytery, Ashford, Middlesex May 1918, printed by St Dominic's Press (Taylor and Sewell A41), 4 pages 25 x 19 cm with two wood engravings by Eric Gill *St Michael* (p147) and *Madonna and Child with Crucifix* (P113).
 A rare item in perfect condition £175

- 16 **Press Supper 1918**
2nd Anniversary of the Press, 4 pages with *Song of the Evening* (Taylor and Sewell A38),
19 x 14 cm £50
- 17 **3rd Anniversary Ditchling Press 1919**
Single sheet (Taylor and Sewell A54), 15 x 12 cm with one wood engraving by unknown hand. Taylor and Sewell note they have not seen this item £40
- 18 **St Dominic's Press Invitation 1920**
Fifth Birthday party (sic, should be 4th), single sheet (Taylor and Sewell A80), 19 x 11.6 cm with wood engraving by Eric Gill printed in red D P and Cross (P64) £50



17

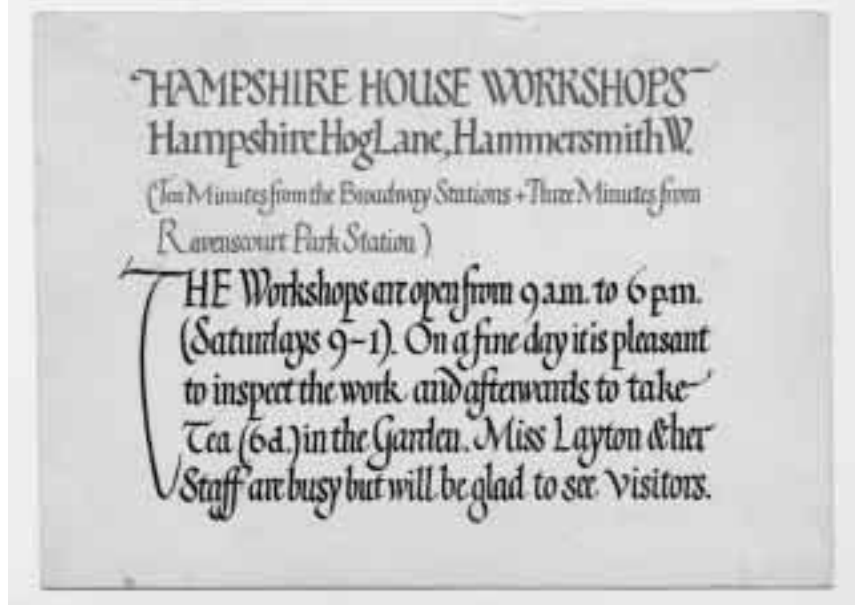
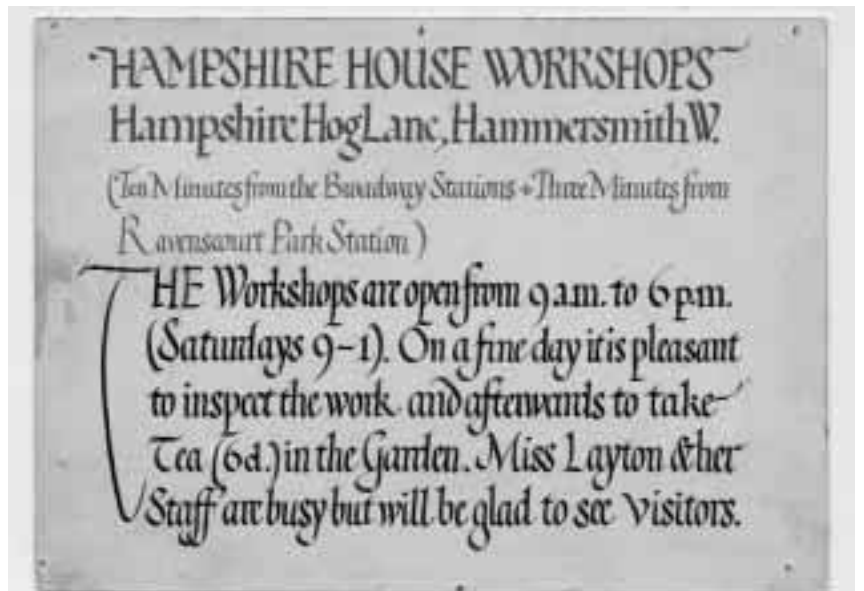


18

EDWARD JOHNSTON

1872-1944

- 19 **Announcement for the Hampshire House Workshops c.1910**
Calligraphy in red and black ink on card, 13.3 x 18.3 cm
Together with a reproduction of the invitation with slightly reduced lettering size
An extremely rare early example of Johnston's, hand calligraphy
Provenance: Philip Hagreen and by descent £750



19

ODBEFH IJKLMN
 PQURSTVWCW
 SJGWW&YXZX
 AHKQURAILWAY

20

21

- 20 Upper-case design for Johnston's Alphabet for London Transport 1916
 Lithograph with some pencil alteration, produced by Gerald Meyell, 25.2 x 31.5 cm
 A reproduction of the first London Underground alphabet inscribed Edward Johnston, Ditchling, Sussex, 1st Drawing 6 February 1916.
 Sheet folded and with crease at top left hand corner and some minor tears to edges.
 These lithographs are extremely rare. The Crafts Study centre has examples of this first design and the second design from March 1916. £1,500



For further information on the history of this item and the development of the London Underground sans serif typeface see *Johnston's Underground Type* by Justin Howes, Capital Transport Publishing 2000.

- 21 Winchester Formal Writing 1916
 Published by Douglas Pepler at Hampshire House, Hammersmith, printed in red with one engraving by Eric Gill *Lettering with a Nib abcxc* (P71), in excellent condition. Made for Edward Johnston as an instruction sheet. £250
- 22 Winchester Script with initials HPAH 1935
 Pencil and watercolour, 33 x 26.7 cm
 Signed with initials and dated 8 February 1935
 This sheet of alphabets was made for Philip Hagreen (1890–1988). Hagreen wrote in his diaries “Eric Gill taught me to cut the alphabet in stone and Johnston showed me all the ways of writing it. I would ask him questions and he would talk into the small hours. One night he wrote me an alphabet in his Winchester script and flourished my initials. This page is one of my treasures”. This is a rare and beautiful example of Johnston calligraphy.
 Provenance: Philip Hagreen and by descent £2,000

ERIC GILL

1882-1940

P numbers refer to *Catalogue of the Engraved Work of Eric Gill* by John Physick

- 23 **Sculpture No 2** 1930
Wood engraving P629, 12.6 x 6 cm
Signed and numbered 6/6, a very rare print
£2,000
- 24 **Lady C** 1931
Wood engraving P728, 1st state, 14.7 x 9.1 cm
Very rare early state of this powerful image intended for a edition of *Lady Chatterley's Lover*
£2,000
- 25 **Divine Lovers** 1936
Wood engraving P915, 10.2 x 7.6 cm
Signed and numbered 11/25 £1,500



23



24



25



26



27

26 Most Precious Ornament 1937
 Wood engraving P934, 10.3 x 7.7 cm
 Physick notes that the block was destroyed and there was no edition. Very rare £1,250

27 The 'Most Precious Ornament' 1937
 Wood engraving P935, 10.3 x 7.7 cm
 Physick notes that the prints were not for sale and a few proofs only are known. Rare £1,250



29



30

These ten engravings conceived for *25 Nudes* are all exceedingly rare. There was no published edition of these prints. Some of these prints contain notes by Gill as to the identity of the models used, and when the original drawings on which the engravings are based were made. The items come from a presentation album made by Gill and given to his wife Mary Gill for Christmas 1937. All the prints appear to have been printed by Gill using a roller to the inked blocks, hence some of the inking is uneven in places.

28 Female Nude Seated 1937
 Wood engraving P939, 22.8 x 14 cm
 signed Eric G, page inscribed Betty [Gill]
 1927 lower right and 3 upper right
Illustrated on front cover £1,600

29 Female Nude Seated 1937
 Wood engraving P946, 23.7 x 14.5 cm
 Signed Eric G, sheet inscribed 5 upper right. £1,250

30 Female Nude Seated 1937
 Wood engraving P948, 23.2 x 14.6 cm
 Signed Eric G, sheet inscribed 7 upper right. £1,600



31



32

31 Female Nude 1937
 Wood engraving P955, 23.2 x 14.5 cm
 Signed Eric G, page inscribed M.R.
 (Mary Reeves) lower right and 8 upper right £1,400

32 Female Nude Standing 1937
 Wood engraving P941, 23.2 x 14.5 cm
 Signed Eric G, page inscribed B.W.
 (Beatrice Ward) lower right and 11 upper right £2,000

33 **Female Nude Standing, from Behind**
1937
Wood engraving P940, 23 x 14 cm
Signed Eric G, page inscribed B.W.
(Beatrice Ward) lower right and 13
upper right £1,800



33

34 **Female Nude Standing** 1937
Wood engraving P961, 23.5 x 14.3 cm
Signed Eric G, page inscribed Olga N.
(not identified) lower right and 14 upper
right £1,250



34

35 **Female Nude Standing** 1937
Wood engraving P945, 23.4 x 14.5 cm
Signed Eric G and inscribed 16 upper
right £1,500



35

36 **Female Nude Seated** 1937
Wood engraving P960, 23.6 x 14.3 cm
Signed Eric G, inscribed lower right
DMH (Daisy Monica Hawkins) and
upper right 17 £1,600



36

37 **Female Nude Standing** 1937
Wood engraving P957, 23.5 x 14.4 cm
Signed Eric G, inscribed 19 upper
right £1,250



37



38

DAVID JONES

1895–1974

David Jones studied at The Camberwell School of Art before the First World War and after serving in the Welsh Fusiliers attended the Westminster School under Bernard Meninsky. After converting to Catholicism, he joined the community of The Guild of St Joseph and St Dominic at Ditchling and was taught engraving by Eric Gill and Desmond Chute. His most successful engravings are those made for Douglas Cleverdon's edition of *The Rime of the Ancient Mariner* issued in 1929.

38 The Crucifixion 1926

Copper engraving E135, 14.9 x 12 cm

Signed and numbered 3/20 £1,100



39

39 Animals at Rest 1927

Drypoint E160, 12.7 x 17.8 cm

Signed and numbered 4/20 £1,000



40



41



43

For the *Rime of the Ancient Mariner*, Douglas Cleverdon 1929

- 40 **The Albatross** 1928
Copper engraving E184, 17.6 x 13.7 cm
Signed, inscribed 2nd illustration and
numbered 2/30 £1,200
- 41 **The Death Fires** 1928
Copper engraving E185, 17.6 x 13.7 cm
Signed, inscribed 3rd illustration and
numbered 2/30 £1,200
- 42 **Life-in-Death** 1928-9
Copper engraving E186, 17.6 x 13.7 cm
Signed, inscribed 4th illustration and
numbered 29/30 £1,200
- 43 **The Curse** 1928
Copper engraving E187, 17.6 x 13.7 cm
Signed, inscribed 5th illustration and
numbered 2/30 £1,200
- 44 **The Mariners** 1928
Copper engraving E188, 17.6 x 13.7 cm
Signed, inscribed 6th illustration and
numbered 2/30 £1,200



44



45



46



47

- 45 **The Town** 1928
Copper engraving E189, 17.6 x 13.7 cm
Signed, inscribed 7th illustration and
numbered 2/30 £1,200
- 46 **Vespers I** 1928, printed 1964
Copper engraving, 17.6 x 13.7 cm
Plate not used in the book but used in
the special edition of the 1964 re-print of
the *Rime of the Ancient Mariner*, Clover
Hill Editions £250
- 47 **Vespers II** 1928
Copper engraving E191, 17.6 x 13.7 cm
Signed, inscribed 8th illustration and
numbered 2/30 £1,200

JOHN BUCKLAND WRIGHT

1897-1954

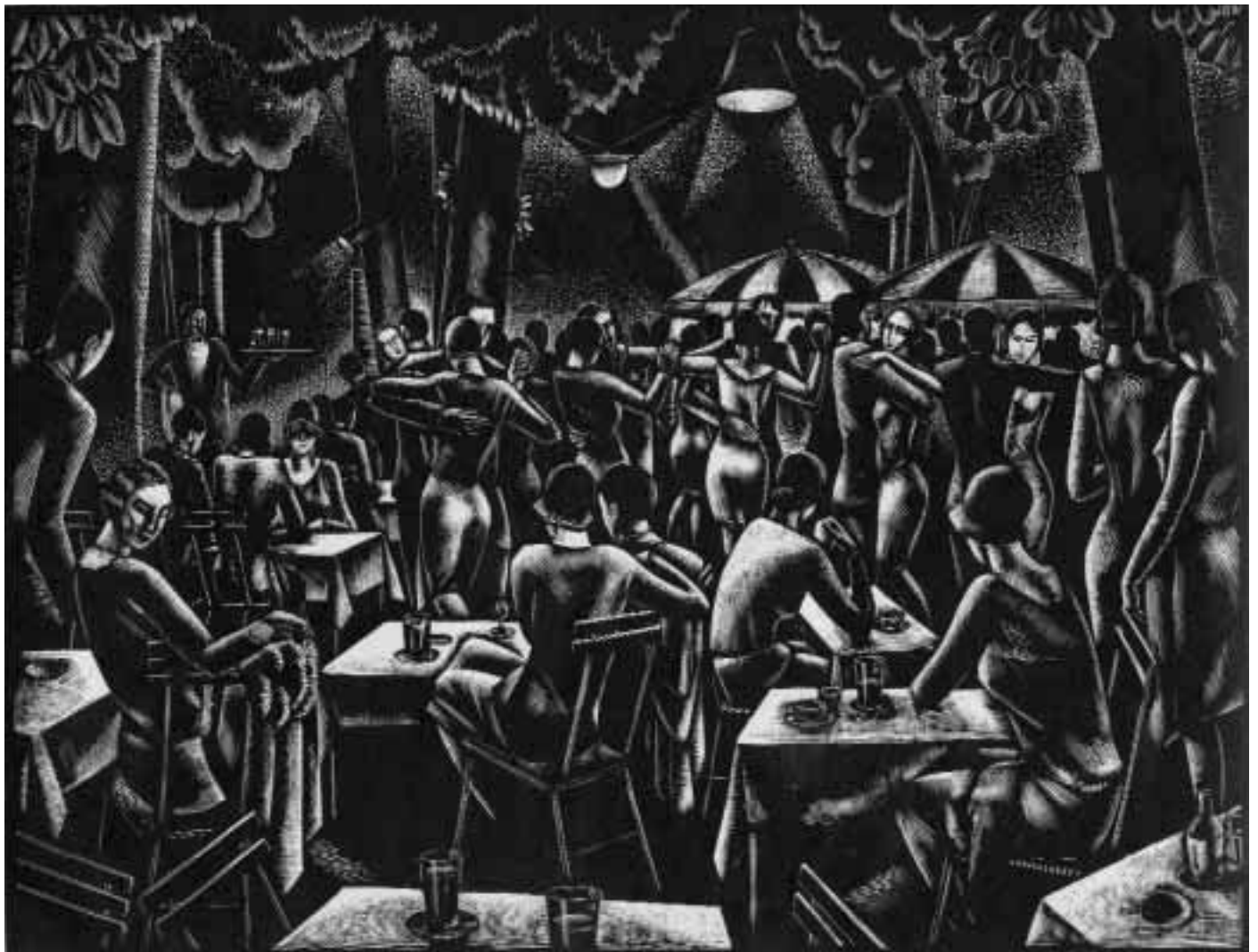
Buckland Wright was born in New Zealand but was educated in Britain. In 1925 he moved to the Continent, first to Brussels and then in 1929 to Paris where he remained until the outbreak of war. He used the Atelier 17 workshop and whilst at the atelier produced some of his most powerful and innovative surrealist work. He introduced new techniques to the atelier including raised line and soft ground etching with collage.

Buckland Wright is best known for the depiction of the female nude and Wolseley will be holding an exhibition in the autumn on the theme of *The Sensuous Nude*.

L and M references refer to *The Engravings of John Buckland Wright*, edited and with an introduction by Christopher Buckland Wright, Scolar Press 1990.



48



49



50

48 **Jeune fille accroupie** 1929
 Drypoint M14, 13.8 x 11.6 cm
 Signed and numbered 24/25 £375

49 **Cafe dansant II, Bois de la Cambre** 1930
 Wood engraving L54, 21.6 x 28 cm
 Signed and numbered from the edition of 30
 Provenance: Louk and Solange Boucher, The Hague £2,250

50 **Bord du lac** 1931
 Wood engraving L74, 13.2 x 18 cm
 signed and numbered 15/30 £1,000



51

51 **Composition No. 3** 1934
 Wood engraving L100, 8.9 x 13.9 cm
 Signed and numbered 7/40 but only 18 prints pulled £800

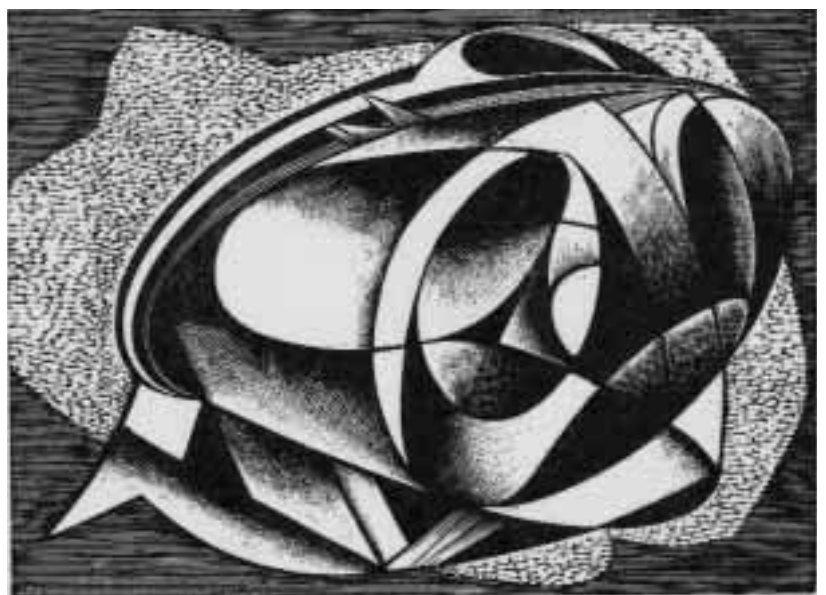
52 **Composition No. 4** 1934
 Wood engraving L101, 10.2 x 7.2 cm
 Signed and numbered 20/30 £650

53 **Composition No. 6** 1935
 Wood engraving L107, 13 x 17.7 cm
 Signed and numbered 5/30, only 10 prints pulled £1,500



52

53



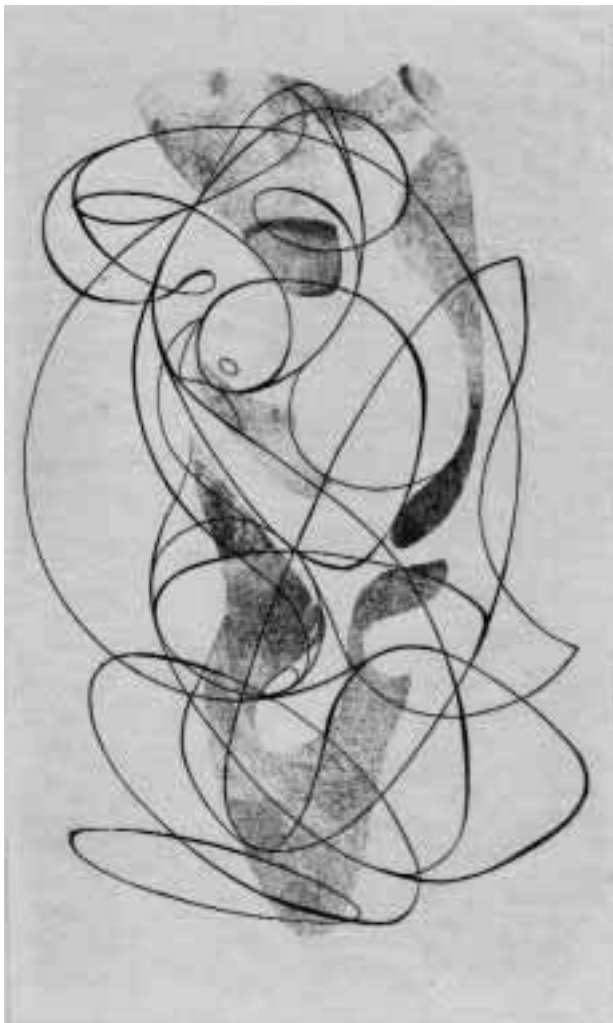
54 **Baigneuse et Satyre No. 1** 1934
Copper engraving M46, 23.8 x 17.6 cm
Signed and numbered 6/30 £1,750

55 **Baigneuses et Satyre No. 2** 1934
Copper engraving with soft ground
etching and raised white line, M47,
21.8 x 12.9 cm
Signed and numbered 4/30, only 19
pulled £1,300

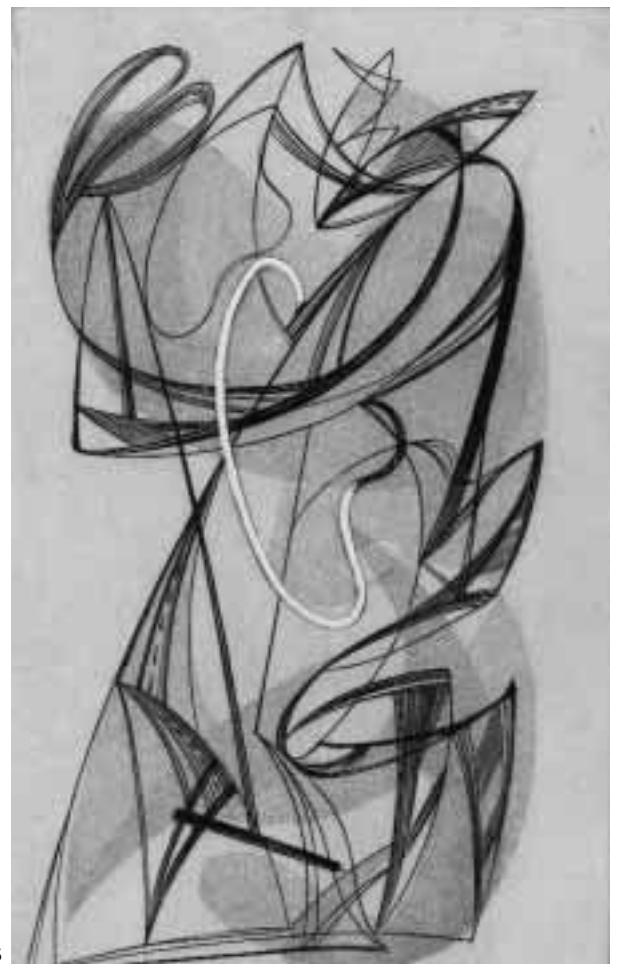
56 **Woman or Baigneuse** 1934
Copper engraving with collage etched by
soft ground etching M49, 22 x 13 cm
Signed and numbered 5/30 but few
prints pulled from the edition,
rare £1,300



54



56



55



57

57 Solidarité 1936

Copper engraving, 10.9 x 6.7 cm

Signed, inscribed and dated £700

An illustration for *Solidarité: Poème* by Paul Eluard published by Editions G.L.M. Paris 1938 in an edition of 165 copies. Other illustrations were provided by Picasso, Miró, Tanguy, Masson, Husband and Hayter.

58 Metamorphosis II: Girl into Tree 1938

Wood engraving L122, 19.8 x 9.7 cm

Signed and numbered 18/30 £1,000

59 Metamorphosis III: Girl into Fountain 1938

Wood engraving L123, 19.8 x 8.6 cm

Signed and inscribed, edition of 30 £1,000



58



59



60

60 **Metamorphosis IV: Girl into Fish** 1938
Wood engraving L124, 19.8 x 8.6 cm
Signed and numbered 12/30 £1,250

61 **Study for Metamorphosis IV: Girl Into Fish**
1938
Pencil, 20 x 8.8 cm
together with
Metamorphosis IV: Girl into Fish 1938
First state wood engraving,
19.8 x 8.6 cm
Inscribed and dated 1939 (sic) £1,250

62 **L'Après Midi d'une Faune** 1939
Copper engraving, 12.7 x 7.4 cm
Signed and numbered 12/30 £600



62



61



61



63

- 63 Shelter No 1 1940/1**
 Wood engraving L132, pre-final state,
 7.8 x 12.8
 Inscribed state, a proof apart from the
 edition of 12 prints pulled £550



64

- 64 Shelter No II 1941**
 Wood engraving L134, 7.7 x 12.8 cm
 A proof apart from the edition of 11
 prints pulled £550

- 65 Blitz Dawn 1941**
 Wood engraving L 133, 17.7 x 24.8 cm
 Signed, dated and inscribed artist's
 proof.
 One of 5 a/ps and 5 trial prints £1,750

- 66 Trio 1941**
 Wood engraving 2nd state L136,
 13.1 x 10 cm
 Signed with initials and inscribed
 2nd state. Published edition of 30 £700



65

67 Fisher Girl 1946
Copper engraving M77, 9.2 x 9.2 cm
Signed and numbered 15/30 £600

68 Windy Shore 1946
Wood engraving L153, 14.9 x 19.8 cm
Signed and numbered 5/30 £1,100



67



66



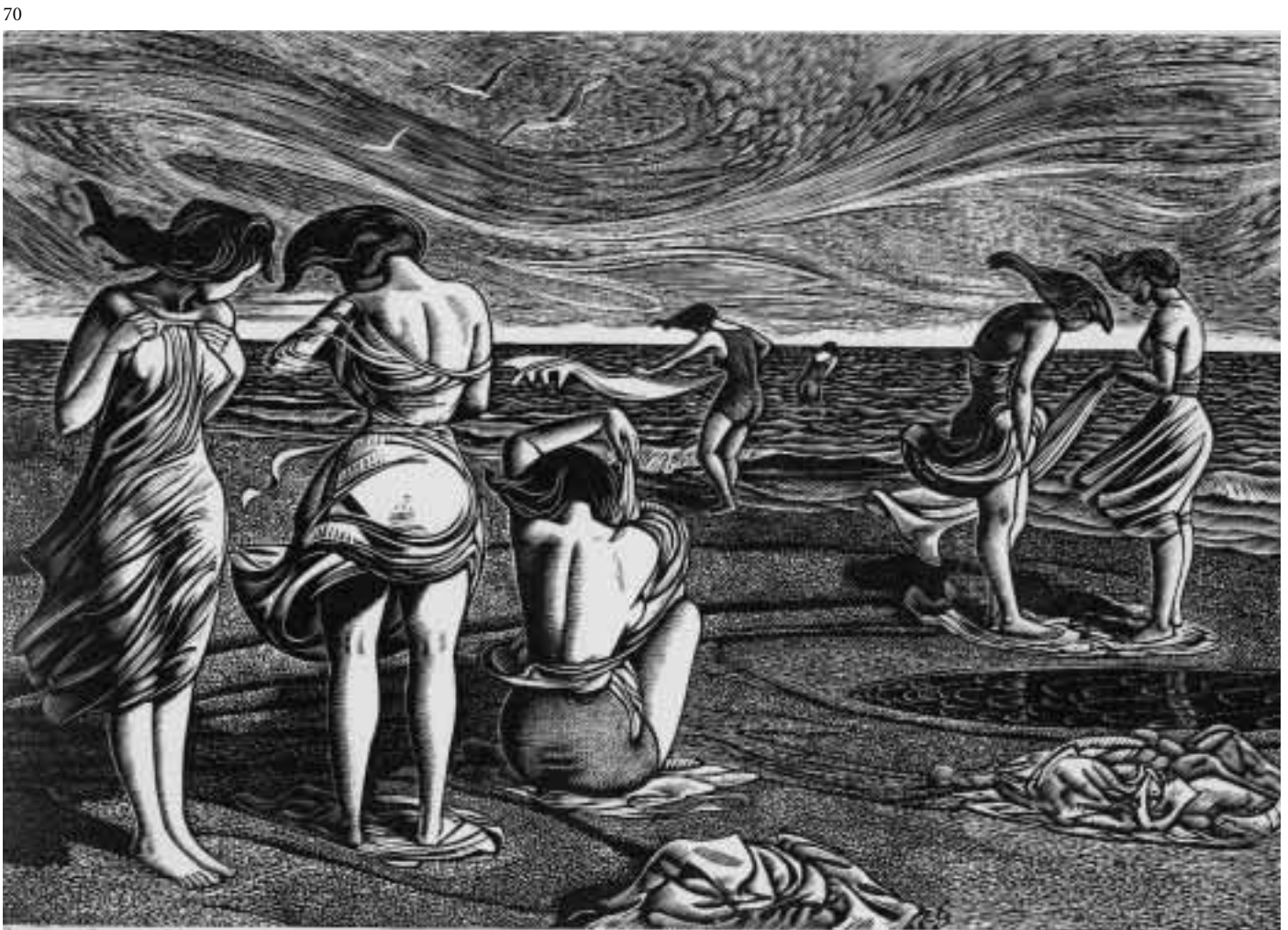
68



69

69 **Three Bathers** 1951
Wood engraving L165, 16.4 x 11 cm
Signed and numbered 5/30 £1,000

70 **Camber Sands** 1953
Wood engraving L169, 17.1 x 25.2 cm
Signed and numbered 6/30 but only 24
prints pulled £1,500



70

STANLEY WILLIAM HAYTER

1901–1988

Stanley William Hayter founded Atelier 17 in Paris in 1927 as an experimental printmaking studio. Throughout the 1930s the studio was used by many artists, notably Brignoni, Buckland Wright, Ernst, Giacometti, Hecht, Miro, Tanguy and Trevelyan. Artists came to use its fine facilities and to learn and adapt new printmaking techniques. Hayter was amongst the most innovative printmakers of his day and following the outbreak of war and the founding of the new Atelier 17 in New York, his printmaking ideas and techniques were adopted by many American Abstract Impressionists including Rothko, Pollock, de Kooning and Motherwell.

Black references refer to *The Prints of Stanley William Hayter* by Peter Black and Désirée Moorhead, Phaidon Press 1992

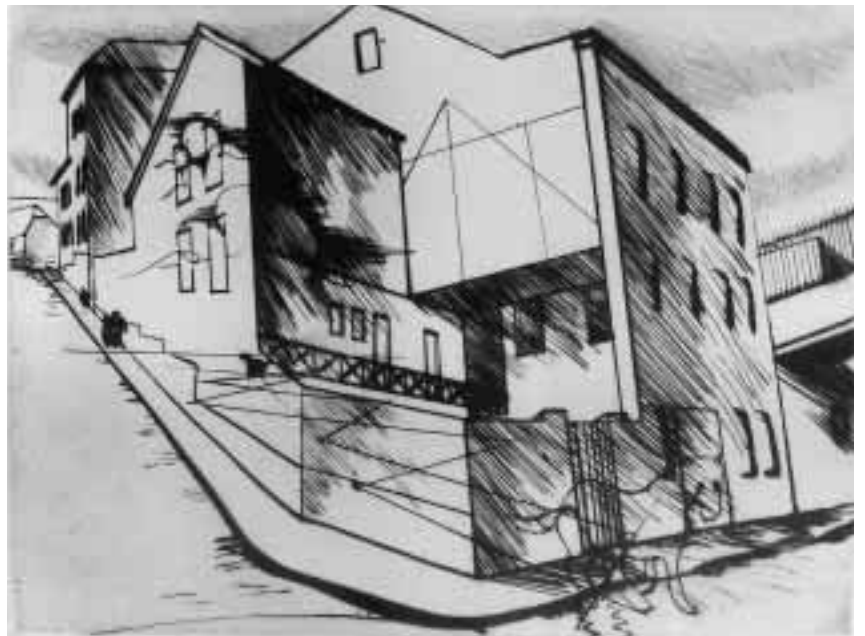
- 71 **Place Falguière** 1930
Engraving and drypoint (Black 33)
20.7 x 26.7 cm
Signed and numbered 11/50 £1,600
- 72 **La Villette** 1930
Drypoint (Black 34), 18.1 x 24.3 cm
Signed and numbered 11/50 £1,400
- 73 **Rue de Repos** 1930
Drypoint Black 36, 20.6 x 26.9 cm
Signed and numbered 11/50 £1,500
- 74 **Rue d'Assas** 1930
Engraving and drypoint (Black 38)
20.6 x 26.9 cm
Signed and numbered 11/50 £1,500

For *Paysage Urbains* 1930, published by Editions des Quatre Chemins, Paris 1930:

- 75 **Le Couple** 1952
Engraving with etching printed in colours (Black 206), 44.4 x 29.2 cm
Signed and numbered 48/200 £1,700
The edition of 200 is unlikely to have been completed
Illustrated on page 22



71



72



74



- 76 **Combat** 1953
 Colour engraving with soft ground
 etching and scorper (Black 210), 30 x
 20.1 cm
 Signed and numbered 161/200
 Published by La Guilde Internationale de
 la Gravure, Geneva £2,300
Illustrated on back cover



78

- 77 **Les enfants de Niobe** 1954
 Colour lithograph (Black 215),
 50 x 39 cm
 Signed, inscribed, dated and numbered
 1/1 etat, one of 10 artist's proofs £1,200

SALVO FOR RUSSIA

A portfolio of ten engravings was issued in 1942 in an edition of 100. The portfolios contained poems by Cecily Mackworth, James Forysth, J F Hendry and Nancy Cunard. Issued at two guineas in aid of the Comforts Fund for Women and Children of Soviet Russia.

John Bunting (1902–1972)

- 78 **Spirit of Appeasement** 1942
 Etching, 10 x 7.5 cm
 Inscribed For John Tunnard from John B
 A proof aside from the edition of 100
 £750



80

John Buckland Wright 1897–1954

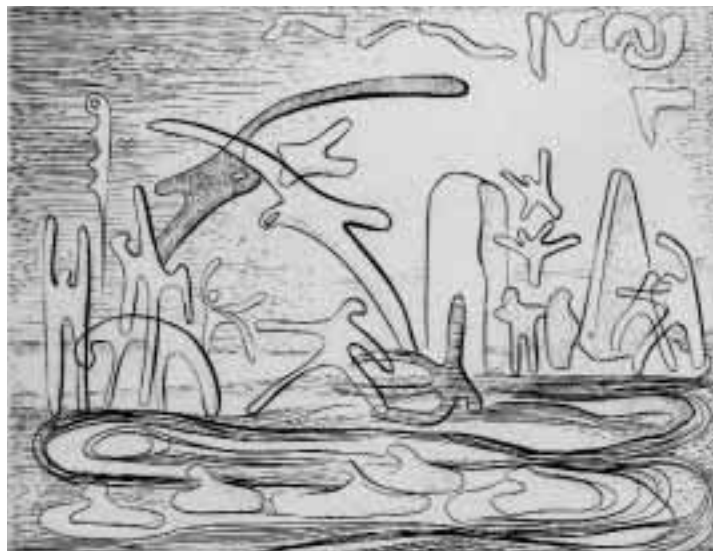
- 79 **Combat** c.1938
 Copper engraving, 10 x 7.5 cm
 Signed, proof apart from the issued
 edition £700

C Salisbury (fl. 1940s)

- 80 **Iceland** 1942
 Etching 10 x 7.5 cm
 Signed and numbered 78/100 £400

Mary Wykeham (fl. 1940s)

- 81 **Attack** 1942
 Etching, 7.5 x 10 cm
 Signed, inscribed and
 numbered 78/100 £400



81



82

LILY ASCHER

Lily Ascher worked at Atelier 17 in the 1940s in New York. Hayter's influence is clearly to be seen. All these works were given to fellow artist Leo Katz. Little is now known about her life and all the prints are exceedingly rare. This important group of works are all superb impressions.

- 82 **Spiral** 1946
Engraving, 12.5 x 17.5 cm
Signed and dated lower right £550
- 83 **Flame** 1947
Engraving, 11.5 x 15 cm
Signed, titled and dated £550
Illustrated on title page
- 84 **Untitled I** 1946/47
Engraving, collage and raised white line,
17.7 x 22.2 cm
Signed and dated lower right £500



84

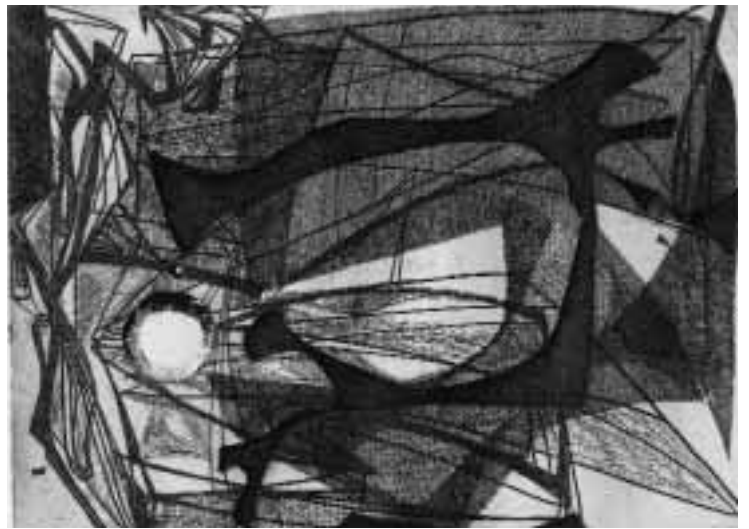
85 **Untitled II** c.1947
 Engraving, collage and raised white line,
 15.5 x 22.5 cm
 Signed lower right £500



85

86 **Untitled III** c.1947
 Engraving, collage and raised white line,
 11 x 14.9 cm
 Signed lower right £350
 Note there is a printing crease in the
 paper not affecting the image

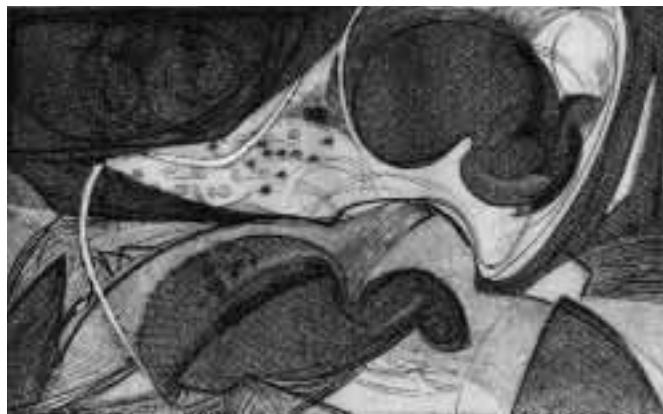
87 **Untitled IV** 1948
 Engraving, collage and raised white line,
 6.8 x 11 cm
 Signed, inscribed unfinished proof and
 dated lower right £350



86

88 **Untitled V** 1948
 Engraving with white line, 8 x 11 cm
 Signed, inscribed unfinished proof
 and dated £250

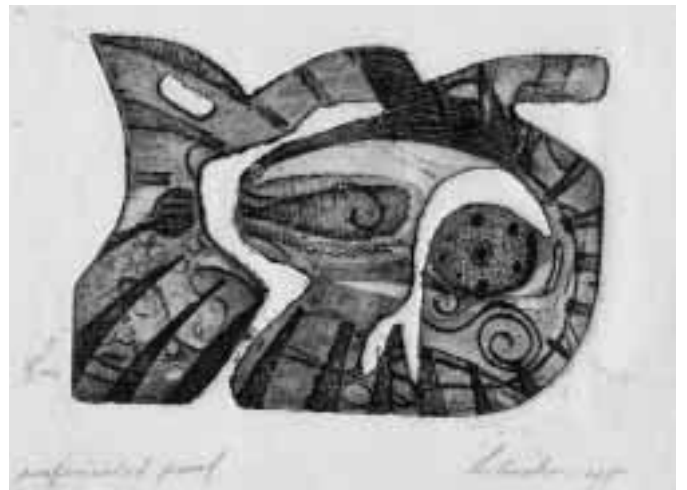
89 **Untitled VI** c.1948
 Engraving, 4.8 x 5.6 cm
 Inscribed proof and signed Lily £125



88



89



87



90

ALBERT GARRETT

(1915–1883)

Albert Garrett re-trained as an artist after the war at the Camberwell School of Art under Coldstream and Pasmore. He learnt engraving and etching from Gertude Hermes and

Buckland Wright. Later he attended the Anglo–French Art Centre in St. John’s Wood which gave him the European perspective of the *peint-gravure*, and at the Slade where Buckland Wright also taught. It is clear that his work is influenced by the ideas of both Hayter and Buckland Wright. His early prints are etchings but he later turned to wood engraving where he introduced many innovative techniques to explore his ideas on *space and time*.

He was a president of the Society of Wood Engravers for 14 years and wrote the first major history of British wood engraving, *A History of British Wood Engraving* (Midas Books, 1978) followed up by *British Wood Engraving of the 20th Century – a Personal View* (Scolar press 1980).

The V references refer to Vivien Garret’s checklist contained within the exhibition catalogue *Albert Garrett ROI, FRSA On Space and Time*, Wolseley Fine Arts 2004

90 Self Portrait 1950

Etching V41, 20 x 15 cm

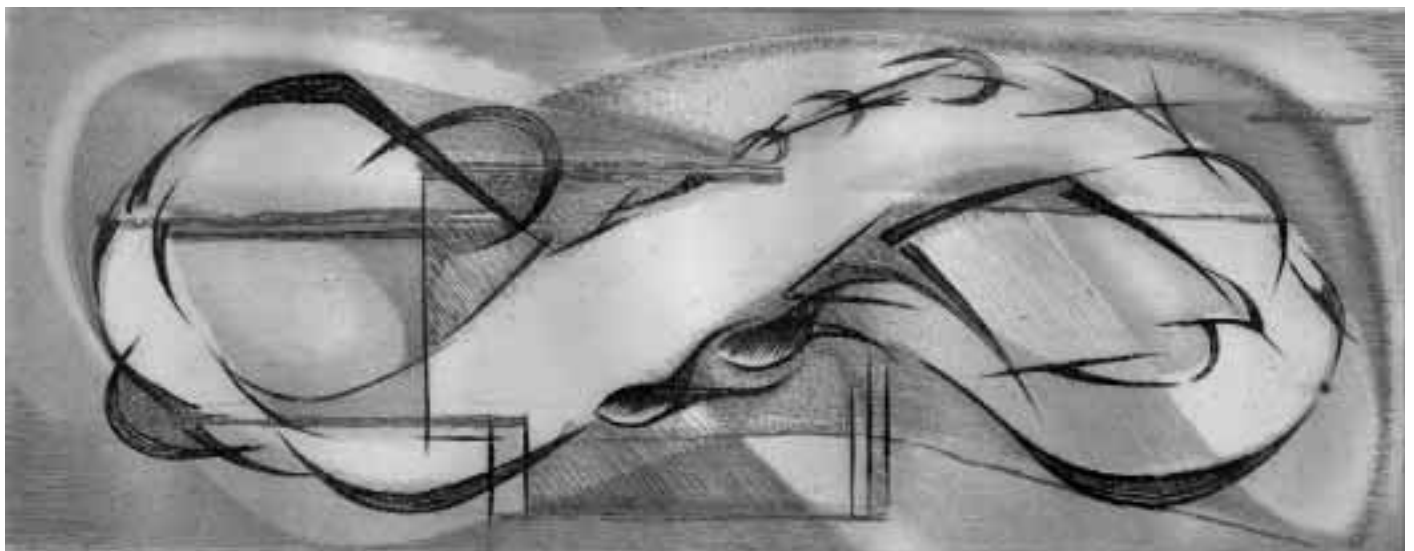
Signed and numbered 10/25 £400

91 Mobile Forms, Variation I 1950

Coloured etching V42, 7.6 x 19.4 cm

Signed and numbered 11/25

£650



91



92



93

92 **Mobile Forms, Variation II** 1950
Coloured etching V43, 7.6 x 19.6 cm
Signed and numbered 11/25 £600

93 **Mobile Forms, Variation III** 1950
Coloured etching V44, 7.6 x 19.4 cm
Signed and numbered 11/25 £450

94 **The Window** 1951
Coloured etching V46, 35.5 x 26 cm
Signed and numbered 25/25 £750

95 **4.D Globular No. 1** 1958
Wood engraving V57, 27.8 x 17.2 cm
Signed and numbered from the edition
of 20 £650

96 **4.D Globular No. 2** 1958
Wood engraving V58, 27.8 x 17.2 cm
Signed and numbered from the edition
of 20 £650

97 **4.D Globular No. 3** 1958
Wood engraving V59, 27.8 x 17.2 cm
Signed and numbered from the edition
of 20 £650

98 **4.D Globular No. 4** 1958
Wood engraving V60, 27.8 x 17.2 cm
Signed and numbered from the edition
of 20 £650



94



99 **4.D Globular No. 5** 1958
 Wood engraving V61, 27.8 x 17.2 cm
 Signed and numbered from the edition
 of 20 £650

100 **4.D Globular No. 6** 1958
 Wood engraving V62, 27.8 x 17.2 cm
 Signed and numbered from the edition
 of 20 £650

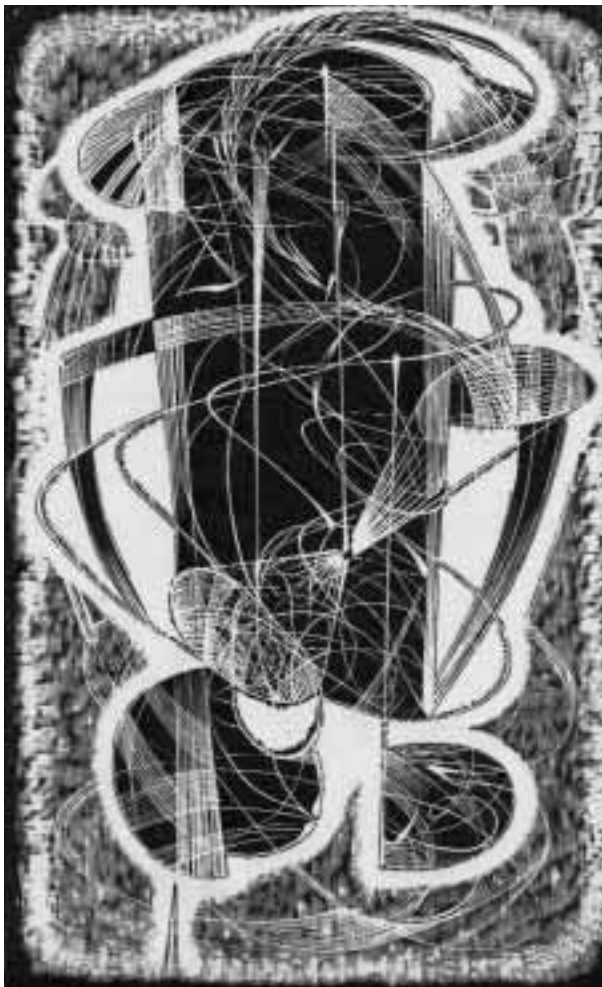
101 **Weather Report No. 1 Showers and
 Bright Periods** 1958
 Wood engraving V63, 18.3 x 13.2 cm
 Signed and numbered 7/15 £500

102 **Weather report No. 3 Heatwave** 1958
 Wood engraving V65, 19.7 x 12.5 cm
 Signed and numbered 7/15 £500

103 **Flight** 1961
 Wood engraving V77, 17.2 x 28 cm
 Signed and numbered 17/20 £550

104 **Spot Welding** 1962
 Wood engraving V81, 45.5 x 20.2 cm
 Signed and numbered from the edition
 of 50 £700

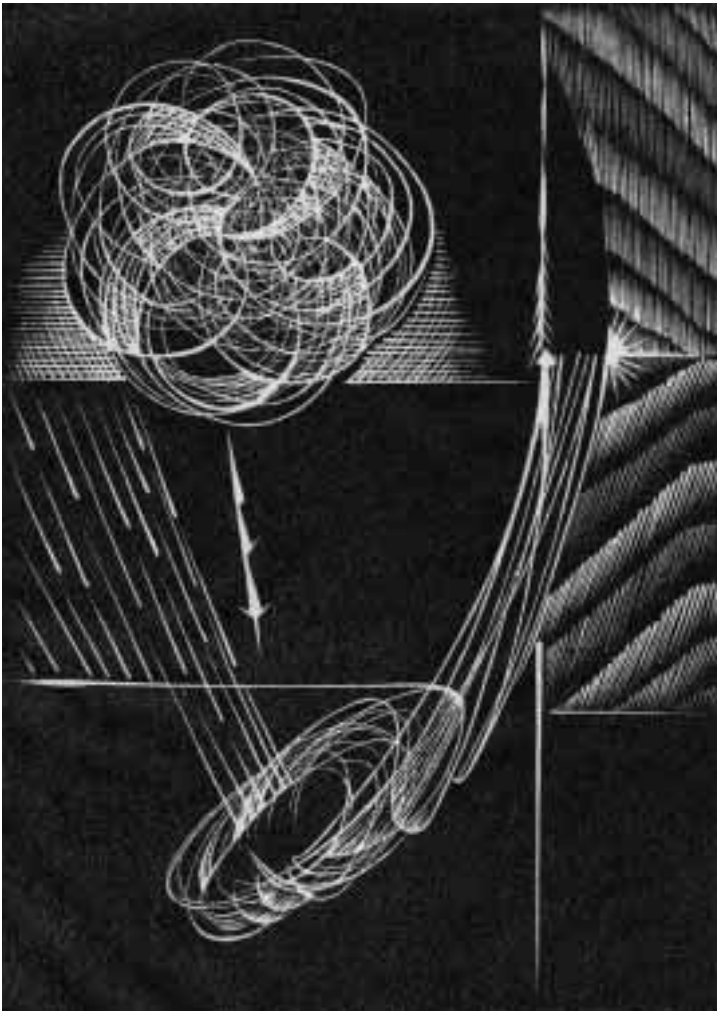
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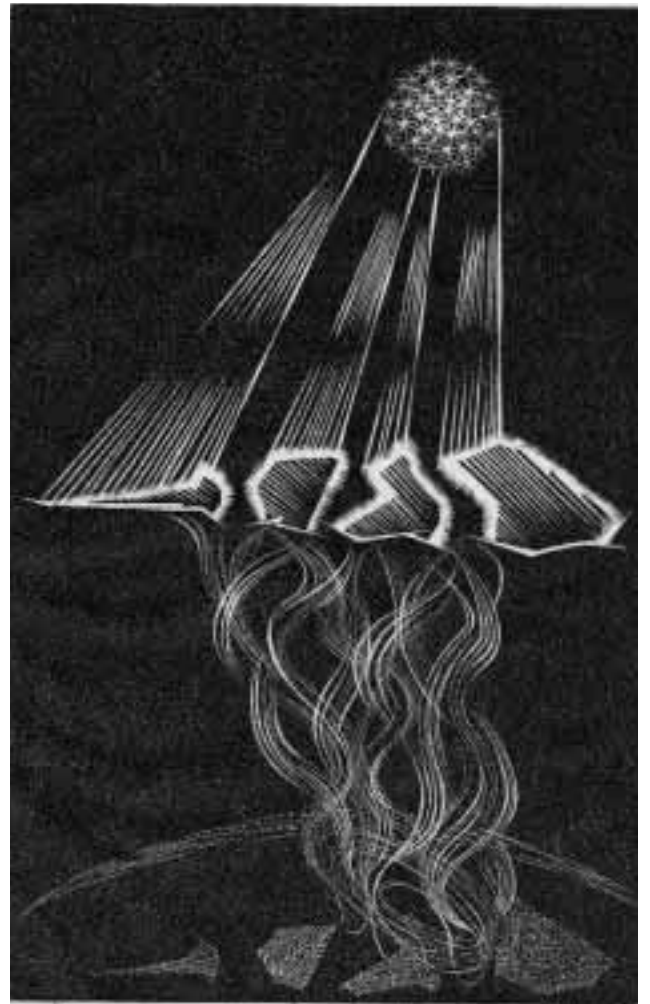
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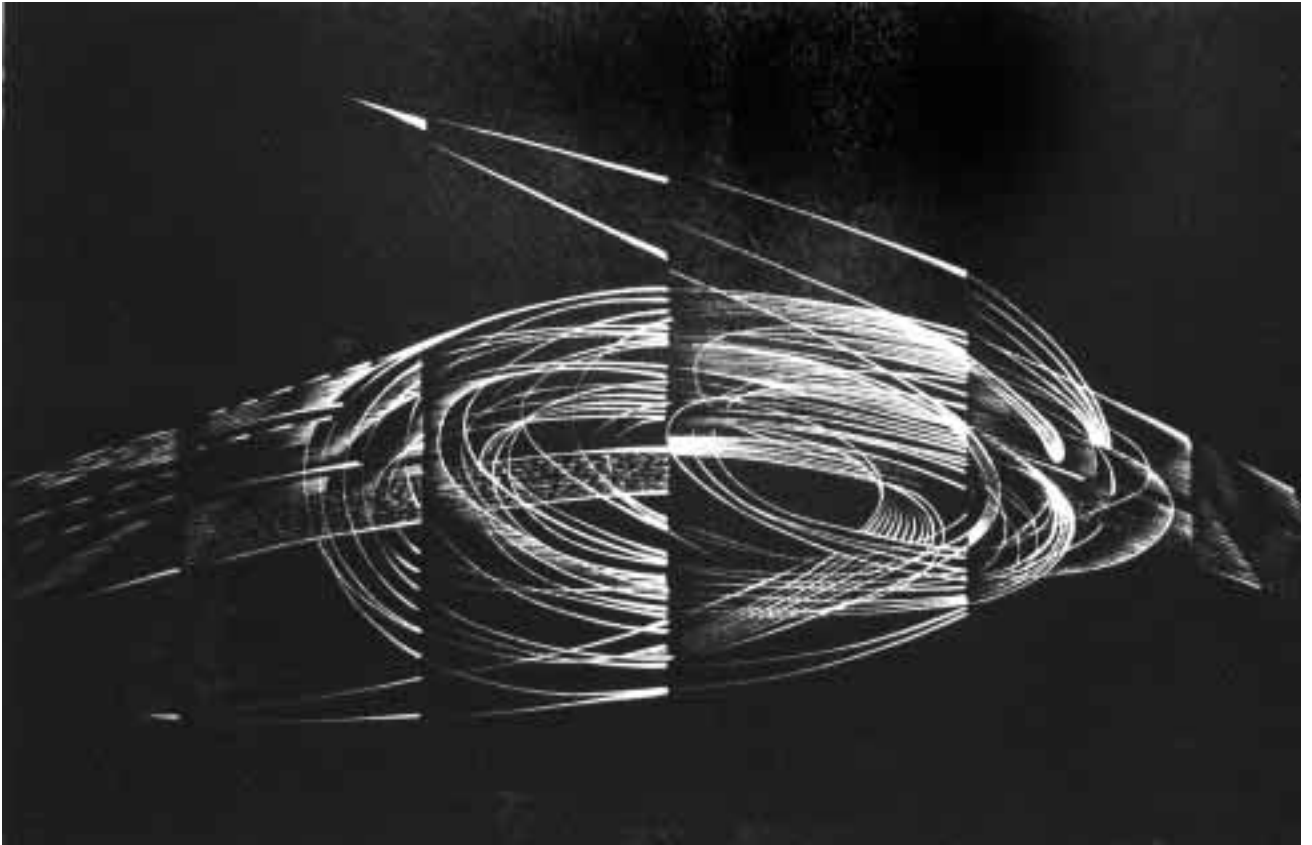
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102



103



105

EDGAR HOLLOWAY

(born 1914)

Edgar Holloway celebrated his 90th birthday in May 2004. In January/February 2005 Wolseley held a 90th birthday exhibition at which all his etched self-portraits were assembled. Some of the rarest self-portraits from the artist's own collection have been made available for sale. In many cases these are either the last available impressions or indeed the only impressions made.

- 105 Self Portrait No. 11 (Top Hat) 1937**
 Etching M110, 29.6 x 20.1 cm
 One state and an edition of 50 in the final (second state) but only about 8 prints pulled.
 Signed £2,500
- 106 Self-Portrait No. 12a (Half-Length, Profile) 1937**
 Etching M112, 26 x 23 cm
 One impression only from an intended edition of 20
 Signed and numbered 1/20 £1,500
- 107 Self-Portrait No. 14 (Christopher) 1942**
 Etching M138, 22.7 x 13.9 cm
 Edition of 12
 Signed £2,000
- 108 Self-Portrait No. 15a (Looking over Left Shoulder) 1947**
 Etching M151, 20.2 x 15.3 cm
 No edition, one impression only
 Signed £2,000
- 109 Self-Portrait No. 28 1998**
 Etching M291, 28 x 20.2 cm
 Signed and numbered from edition of 50 £500



106



107



108

110 **Sunshine and Shadow** 1931
Colour linocut, 21.2 x 27.8 cm
Signed, titled and dated £500

111 **Chrysanthemums** 1933
Colour linocut, 37.8 x 27.8 cm
Signed, titled and dated £850



111



109



112

112 **The Airman** 1933
Etching M68, 25.1 x 17.7 cm
Edition of 20
Signed and dated

£1,100

Catalogue written by Rupert Otten
Design by Helen Swansbourne
Printed by Disc to Print, London in a edition of 1,500 copies
Catalogue number 60

ISBN 1900883 47 3

