



ACID and GRAVER

an exhibition of prints by

John Buckland Wright
(1897-1954)



July/August 1982
Wellington City Art Gallery



No. 73

A PERSONAL APPRECIATION BY JOHN PIPER

In the thirties, forties and early fifties three people did a lot to launch British engraving into the excited waters of contemporary European art: John Buckland Wright, William Hayter and Anthony Gross. They all had French attachments, and all were young enough to be fairly undemanding about immediate returns in money and quite independent of the influence of earlier and highly successful schools of British engraving that flourished before we went off the Gold Standard. Buckland Wright helped Hayter to found his famous Atelier 17 in Paris, long before it moved to New York. He was an absolutely dedicated artist and teacher and a kind and loyal friend, and his book "Etching and Engraving: Techniques and the Modern Trend" (1953), is still a useful technical guide.

I am delighted by this exhibition. For the first time for twenty five years we can see his engraved work on an extensive scale — extensive enough, anyway, to see him, especially in his later works, subjecting what he called his "exploratory impulse" to the discipline, the slow stop-and-start-again stages of production, that all engravers learn to enjoy. Though he was not easily satisfied with his work he found a combination of emotional impulse and controlled feeling that even he must have been fairly happy about.

John Piper
December 80

ACKNOWLEDGEMENTS

We would like to express our thanks to John Piper for his tribute to John Buckland Wright, and to Dr. Christopher Buckland Wright for the loan of the prints and for his biographical information. We thank also Blond Fine Art Ltd., London for their assistance in mounting this exhibition.



No. 13

CATALOGUE NOTES

1. Dimensions are vertical first. Size in inches is approximate. The exact size is given in millimetres.

2. Abbreviations used are:
L.C. Lino cut
W.E. Wood engraving
C.E. Copper engraving
E. Etching

3. The Studio Stamp which is illustrated on the title page of the catalogue was originally designed as an Ex Libris (Chamber, 1976).

1. LEDA. 1925
Signed, titled and dated 1926 in pencil and numbered 14/30.
L.C. 7-1/8 x 5-1/8 ins. 181 x 130 mm.

2. BATHERS, 1927
Signed, titled and dated in pencil and numbered 3/30.
W.E. 5-1/8 x 7-1/8 ins. 130 x 179 mm.

3. VISION, 1927
Signed, titled and dated in pencil and numbered 12/30.
The initials J.S. at the top right stand for Julia Strachey, a close friend of JBW. The theme is based on an idea of hers and can also be seen in the painting of the same title.
W.E. 4-7/8 x 3-5/8 ins. 123 x 93 mm.

4. SUSANNA, 1929
Signed, titled and dated in pencil and numbered 10/30.
W.E. 6 x 4 ins. 152 x 102 mm.

The following three engravings are from Le Sphinx, Iwan Gilkin 1929. The illustrations designed for this book were never published as part of it but were issued posthumously. Ref. Reid A 75.

5. SC. I. VITA NUOVA
Signed, titled and dated and numbered 18/20.
W.E. 3 3/4 x 3 3/4 ins. 83 x 83 mm.

6. SC. III. NATURE
Signed, titled and dated and numbered 12/30.
W.E. 3 x 5 1/2 ins. 77 x 134 mm.

7. SC. IV. UNTITLED
Signed, dated and numbered 8/8.
W.E. 3 x 5 1/2 ins. 77 x 134 mm.

8. COUPLE, 1929
Signed, titled and dated in pencil and numbered 19/30.
W.E. 5 1/4 x 1 1/4 ins. 132 x 44 mm.

9. TROIS FEMMES. 1929
Signed, titled and dated in pencil and numbered 25/25.
Dry point 6-1/8 x 4 1/2 ins. 174 x 115 mm

10. CAFE DANSANT No. 1: BOIS DE LA CAMBRE. 1929
Signed, titled and dated in pencil and numbered 25/30.
W.E. 7 1/4 x 9-5/8 ins. 183 x 244 mm.

The following two engravings are alternative designs for illustrations for The Collected Sonnets, John Keats 1930. Halcyon Press,

A.A.M. Stols, Maastricht. Ref. Reid A1.
These engravings were not used and are rare and have seldom been seen.

11. SONNET IV: Ah! who can e'er forget so fair a being?
Titled.
W.E. 4 1/2 x 3-7/8 ins. 114 x 99 mm.

12. SONNET XV: On leaving some friends at an early hour.
Titled.
W.E. 4 1/2 x 3-7/8 ins. 114 x 99 mm.

13. CAFE DANSANT No. II. 1930
Signed, titled and dated in pencil and numbered 23/30.
W.E. 8 1/2 x 11 ins. 216 x 279 mm.

14. COMPOSITION. 1930
Titled, dated, stamped verso with studio stamp, numbered 9/20.
W.E. 9 1/2 x 7-7/8 ins. 240 x 201 mm.

15. SUMMER. 1930
Signed, titled and dated in pencil and numbered 16/30.
C.E. 4 1/4 x 3 1/4 ins. 109 x 82 mm.

16. SUSANNA. 1930
Signed, titled and dated in pencil and numbered 22/30.
C.E. 4 1/4 x 3-1/8 ins. 109 x 78 mm.

17. FIVE BATHERS. 1931
Trial Proof. Signed, titled and dated.
W.E. 6 x 6 ins. 152 x 152 mm.

18. BAIGNEUSES BALINAISES. 1931
Signed, titled and dated in pencil and numbered 21/30.
W.E. 11 x 8 1/2 ins. 280 x 215 mm.

19. BORD DU LAC. 1931
Signed, titled and dated in pencil and numbered 26/30.
W.E. 5 1/4 x 7-1/8 ins. 132 x 180 mm.

20. DEUX BAIGNEUSES. 1932
Signed, titled, dated and numbered 6/40.
W.E. 2 1/4 x 1-5/8 ins. 57 x 40 mm.

The following two engravings are from Deux Poemes, Arthur Rimbaud 1932. Privately printed by A.A.M. Stols for Emile, Baron der Borch van Verwolde. Ref. Reid A8.

21. PARIS SE REPEUPLE, FROM ORGIE PARISIENNE.
Titled. Trial proof from an edition of six wood engravings.
W.E. 1-3/8 x 3-7/8 ins. 36 x 98 mm.

22. BATEAU IVRE II.
Titled. Trial proof from an edition of six wood engravings.
W.E. 1 1/4 x 3-7/8 ins. 45 x 97 mm.

The following two engravings are from The Masque of the Red Death and Other Tales, Edgar Allen Poe 1932. Halcyon Press. Maastricht. Ref. Reid A9.

23. LIGEIA.
Titled and signed. Trial proof.
W.E. 6 1/4 x 4 1/4 ins. 159 x 108 mm.

24. THE PREMATURE BURIAL.
Titled and signed. Trial proof.
W.E. 6 1/4 x 4 1/4 ins. 159 x 108 mm.

The following two are from Tusschen Vuur en Maan (Between Fire and Moon). A. Roland Holst 1933. Halcyon Press. Maastricht. Ref. Reid A10.

25. HET LIED BUITEN DE WEVELD.
Signed and numbered 10/10.
W.E. 6 1/4 x 4 1/4 ins. 159 x 108 mm.

26. ACHTERGELATEN No. 1
Titled, signed and numbered 10/10.
Printed on handmade paper.
W.E. 6 1/4 x 4 1/4 ins. 159 x 108 mm.

The following print is from the Apocalypse of St John the Divine, D.H. Lawrence c. 1932. Only five prints from an intended eleven were completed for this book which was never printed. A few trial proofs were pulled, the blocks have been lost. Ref. Reid B3.

27. APOCALYPSE No. V. 1932
Signed, titled and dated.
Trial proof, extremely rare.
W.E. 10 x 7 ins. 253 x 172 mm.

The following four are taken from Dolores, Algernon Charles Swinburne, 1933. Privately printed by A.A.M. Stols for Baron Emile van der Borch. Two editions were produced. The prints from the second edition differ from the first in that the original block was further worked on and cut away to produce silhouette figures. Ref. Reid A12.

28. PLATE 9 FIRST EDITION.
Titled.
W.E. 3 3/4 x 2 ins. 99 x 49mm.

29. PLATE 9 SECOND EDITION.
Titled.
W.E. 3 3/4 x 2 ins. 99 x 49 mm.

30. PLATE 3 FIRST EDITION.
Titled.
W.E. 3 3/4 x 2 ins. 99 x 49 mm.

31. PLATE 3 SECOND EDITION.
Titled.
W.E. 3 3/4 x 2 ins. 99 x 49 mm.

32. MONTPARNASSE. 1934
Titled and dated.
W.E. 3 x 2 1/2 ins. 75 x 64 mm.

33. COMPOSITION No. 4. 1934
Signed, titled and dated.
Stamped verso with studio stamp.
W.E. 4 x 2-7/8 ins. 102 x 72 mm.

The following two are taken from Yew-leaf and Lotus-petal: Sonnets, John Evelyn Barlas, 1935. Oriole Press, New Jersey. Ref. Reid A18.

34. THE SABBATH.
Signed, titled and dated.
Trial proof.
W.E. 3 x 3 ins. 75 x 75 mm.

35. THE MOON LADY.
Titled and dated.
Trial proof.
W.E. 3 x 3 ins. 75 x 75 mm.

36. COMPOSITION No. 5. 1935
Signed, titled and dated and numbered 6/30.
W.E. 7 x 5 ins. 177 x 130 mm.

37. COMPOSITION No. 6. 1935
Titled and dated. Stamped verso with studio stamp. Trial proof.
W.E. 5-1/8 x 7 ins. 130 x 178 mm.

38. BAIGNEUSE ET SATYRE No. 1. 1934
Signed, titled and dated in pencil and numbered 22/30.
C.E. with soft ground etching.
9-1/8 x 6-7/8 ins. 234 x 176 mm.

39. BAIGNEUSE ET SATYRE No. II. 1935
Signed, titled, dated and numbered 12/30.
C.E. with soft and deep ground etching.
8-5/8 x 5-1/8 ins. 218 x 128 mm.

The following four are taken from Cupid's Pastime, Anonymous. 1935. JBW edition. They have been printed by C.H. Welch on Whatman 1952 paper. Ref. Reid A19.

40. FRONTISPIECE: SHEPHERD ESPYING NYMPH.
Signed and dated.
C.E. 4-5/8 x 2-5/8 ins. 118 x 66 mm.

41. HEADPIECE: CUPID
Signed.
C.E. 2 x 2-5/8 ins. 53 x 67 mm.

42. NYMPH WITH ARROW
Signed and dated.
C.E. 4-5/8 x 2-5/8 ins. 118 x 66 mm.

43. SHEPHERD EMBRACING NYMPH
Signed and dated.
C.E. 4-5/8 x 2-5/8 ins. 117 x 66 mm.

The following three are from the Marriage of Cupid and Psyche 1936. JBW editions. They have been printed by C.H. Welch on Whatman 1952 paper. Ref. Reid A20.

44. FRONTISPIECE
Signed, dated and numbered 3/6.
C.E. 5-1/8 x 3 1/2 ins. 130 x 89 mm.

45. PSYCHE AND HER SISTERS
Signed, dated and numbered 3/12.
C.E. 5-1/8 x 3 1/2 ins. 130 x 89 mm.

46. CUPID AND PSYCHE
Signed, dated and numbered 3/6.
C.E. 5-1/8 x 3 1/2 ins. 130 x 89 mm.

The following three are taken from Love Night, Powys Mathers, 1936 Golden Cockerel Press. Ref. Reid A23.

47. BATHER: LAOS
Trial proof.
W.E. 6 1/4 x 4 1/4 ins. 160 x 106 mm.

48. SPECIAL No. 5
Titled.
Trial proof for edition of 12.
W.E. 6 1/4 x 4 1/4 ins. 162 x 106 mm.

49. SPECIAL No. 6
Titled and dated. Trial proof.
W.E. 6 1/4 x 4 1/4 ins. 161 x 106 mm.

The following three are taken from Mademoiselle de Maupin, Theophile Gautier, 1938, Golden Cockerel Press. Ref. Reid A26.

50. FRONTISPIECE: THE THREE GRACES
Signed, titled and dated.
C.E. 6 1/4 x 4-7/8 ins. 171 x 125 mm.

51. PLATE No. 6
Signed and titled. Trial proof.
C.E. 6 1/4 x 4-7/8 ins. 171 x 125 mm.

52. PLATE No. 7
Titled. Trial proof.
C.E. 6 1/4 x 4-7/8 ins. 171 x 126 mm.

The following three are taken from Rubaiyat of Omar Khayyam, 1938, Golden Cockerel Press. Ref. Reid A28.

53. PLATE No. 4
Titled. Trial proof.
C.E. 8-1/8 x 4-1/8 ins. 207 x 106 mm.

54. PLATE No. 5
Titled. Trial proof.
C.E. 8-1/8 x 4-1/8 ins. 207 x 106 mm.

55. SPECIAL
Signed, titled and dated. Trial proof.
C.E. 8-1/8 x 4-1/8 ins. 207 x 106 mm.

56. COMPOSITION No. 9. 1938
Signed, titled and dated and numbered 6/30.
W.E. 7 1/4 x 4-3/8 ins. 186 x 110 mm.

57. COCKFIGHT. 1939
Signed, titled and dated and numbered 24/30.
C.E. 8 1/2 x 5 1/2 ins. 217 x 147 mm.

58. SHELTER I. 1940
Signed, titled and dated and numbered 6/50.
W.E. 3 x 5 ins. 76 x 127 mm.

The following two are taken from Negen Houtsneden (nine woodcuts), JBW c. 1940 Houtindustrie Picus, Eindhoven. Also published as Christmas cards. Ref. Reid A36.

59. No. 2 Transport to the River. 1934
Christmas card for 1935.
W.E. 3 x 2 1/4 ins. 76 x 57 mm.

60. No. 3 Loading at the Coast. 1935
Christmas card for 1936.
W.E. 3 x 2 1/4 ins. 76 x 57 mm.

The following three are taken from Hymn to Proserpine, Algernon Charles Swinburne, 1944, Golden Cockerel Press. Ref. Reid A41.

61. SPECIAL: VENUS
Signed, titled and dated.
W.E. 5 1/4 x 4 1/2 ins. 147 x 115 mm.

62. FRONTISPIECE
Signed, titled and dated and numbered 7/7.
W.E. 5 1/4 x 4 1/2 ins. 147 x 115 mm.

63. TAILPIECE
Signed, titled and dated and numbered 3/7. Stamped verso with studio stamp.
W.E. 2 x 4 1/2 ins. 51 x 108 mm.

64. THE BATHROOM. 1944
Signed, titled and dated in pencil and numbered 4/30.
W.E. 6 x 2 ins. 151 x 52 mm.
Tonal printing as illustrated here is rarely seen and requires great dexterity on the part of the printer.

65. NUDE SILHOUETTE. 1944.
Titled and dated in pencil and numbered 10/30. Stamped verso with studio stamp.
W.E. 4 1/4 x 2 ins. 108 x 51 mm.

66. WINDY SHORE. 1947
Signed, titled and dated. Artist's proof.
W.E. 6 x 7 1/4 ins. 148 x 197 mm.

The following print is taken from Matthew Flinder's Narrative of His Voyage in the Schooner Francis, 1798, G. Rawson 1946. Golden Cockerel Press. Ref. Reid A45.

67. WRECK OF THE PORPOISE AND CATO.
Inscribed trial proof.
W.E. 3 1/2 x 5 ins. 89 x 128 mm.

The following six are taken from Endymion, John Keats, 1947, Golden Cockerel Press. Ref. Reid A47.

68. HYMN TO PAN 1. 1943
Signed, titled and dated.
W.E. 3 1/4 x 4 1/4 ins. 84 x 107 mm.

69. DIANA BATHING. 1944
Titled and dated.
W.E. 4 1/4 x 4 1/4 ins. 107 x 108 mm.

70. THE MOONBEAM
Endymion page 81. Trial proof. Rare impression.
W.E. 7 1/4 x 4 1/4 ins. 200 x 106 mm.

71. AIR
Headpiece Book VI page 115. Trial proof.
W.E. 2-5/8 x 4 1/4 ins. 67 x 108 mm.

72. ENDYMION PAGE 122
Trial proof.
W.E. 3-3/8 x 4 1/4 ins. 85 x 108 mm.

73. ENDYMION PAGE 129
Trial proof, rare impression.
W.E. 7 1/4 x 4 1/4 ins. 200 x 107 mm.

The following is from Laus Veneris (In Praise of Venus), Algernon Charles Swinburne, 1948, Golden Cockerel Press. Ref. Reid A48.

74. ILLUSTRATION PAGE 27
Trial proof on tissue.
Stamped verso with studio stamp.
W.E. 2 3/4 x 4 ins. 68 x 101 mm.

The following two are taken from The Odyssey, Homer., 1948, The Folio Society. They were printed by C.H. Welch on Whatman paper. Ref. Reid A50.

75. Plate No. 4
THE WRATH OF NEPTUNE
Signed, titled and dated. Trial proof.
C.E. 6-3/8 x 3 3/4 ins. 161 x 96 mm.

76. Plate No. 5 NAUSICAE
Signed, titled and dated. Trial proof.
C.E. 6-3/8 x 3 3/4 ins. 161 x 96 mm.

77. THE KEEPSAKE. 1949
Titled and dated.
Trial proof, no edition run.
Colour W.E. 4 x 2 1/4 ins. 103 x 69 mm.

The following three are taken from Hero and Leander, Musaeus, 1949, Golden Cockerel Press. Ref. Reid A54.

78. SPECIAL ILLUSTRATION
Trial proof.
C.E. 5-3/8 x 3-5/8 ins. 137 x 93 mm.

79. ILLUSTRATION. Page 39
Trial proof.
C.E. 5 x 3 ins. 137 x 93 mm.

80. HERO DROWNING. Page 43.
Trial proof.
C.E. 5 x 3 ins. 137 x 92 mm.

81. JUDGEMENT OF PARIS. 1950
Titled, dated and numbered 12/15.
Unfinished state.
C.E. 8 x 11 ins. 200 x 278 mm.

The following two are from Parsiphae, Algernon Charles Swinburne, 1950, Golden Cockerel Press. They were printed by C.H. Welch on Whatman paper from the original plates. Ref. Reid A57.

82. FRONTISPIECE
Titled and dated. Trial proof.
C.E. 5-3/8 x 3-5/8 ins. 138 x 92 mm.

83. HEADPIECE
Titled and dated. Trial proof.
C.E. 2 1/4 x 3-5/8 ins. 58 x 92 mm.

84. BATHER. 1950
Titled and dated. Trial proof.
Engraved for an article on JBW in Image no. 4 Spring 1950.
Colour W.E. 8 x 4-7/8 ins.
201 x 123 mm.

The following two are from The Iliad, Homer, 1950. The Folio Society. They were printed by C.H. Welch on Whatman paper from the original plates. Ref. Reid A58.

85. PARIS AND HELEN
Titled and dated. Trial proof.
C.E. 6 1/4 x 4 ins. 171 x 99 mm.

86. HECTOR AND ACHILLES
Titled and dated. Trial proof.
C.E. 6 1/4 x 4 ins. 171 x 100 mm.

The following print is from Flyda of the Seas, Marie Bonaparte, 1950. Image Co. Ltd. Ref. Reid A59.

87. FRONTISPIECE TO ROLF
Titled and dated. Trial proof.
Colour lithograph 6 1/4 x 4-1/8 ins.
158 x 104 mm.

The following print is from The Grecian Enchanted, Phyllis Hartnoll, 1952, Golden Cockerel Press. It was printed by C.H. Welch on Whatman paper from the original plate. Ref. Reid A65.

88. PLATE No. 4
Signed and dated. Trial proof.
C.E. with aquatint
8 1/4 x 4-7/8 ins. 208 x 125 mm.

89. CAMBER SANDS. 1953.
Signed, titled and dated in pencil and numbered 17/30. Based on drawings of Camberwell students at Camber Sands. Reproduced on cover of Studio, November 1953.
W.E. 7 x 10 ins. 176 x 253 mm.

90. TWO BATHERS. 1953.
Signed, titled and dated and numbered 6/30.
C.E. with aquatint.
11 x 5-7/8 ins. 277 x 151 mm.

The following two are from The Decameron, Boccaccio, 1954-5, The Folio Society. They were printed by C.H. Welch on Whatman paper from the original plates.

91. BOOK I: Day 5 Story 4
Titled and dated.
C.E. with aquatint.
7 x 4-1/8 ins. 178 x 104 mm.

92. BOOK II: Day 8 Story 7
Titled and dated.
C.E. with aquatint.
7 x 4-1/8 ins. 180 x 105 mm.

93. GIRL PUTTING ON SHOE No. II. 1954
Titled, dated and stamped verso with studio stamp and numbered 4/30.
E. 6-7/8 x 5 ins. 175 x 126 mm.

94. SIX FISHERGIRLS. 1954
Titled, dated and stamped verso with studio stamp and numbered 4/30.
Portuguese girls undressing by the sea, based on a photograph in Verve.
E. 4-3/8 x 7 1/2 ins. 110 x 189 mm.

95. CAMBERWELL BEAUTIES. 1954
Titled, dated and numbered 6/30.
E. 4-3/8 x 7 1/2 ins. 110 x 189 mm.

The following print is from L'Après-midi d'un Faune, Stephane Mallarme, 1956, JBW Editions. Ref. Reid A73.

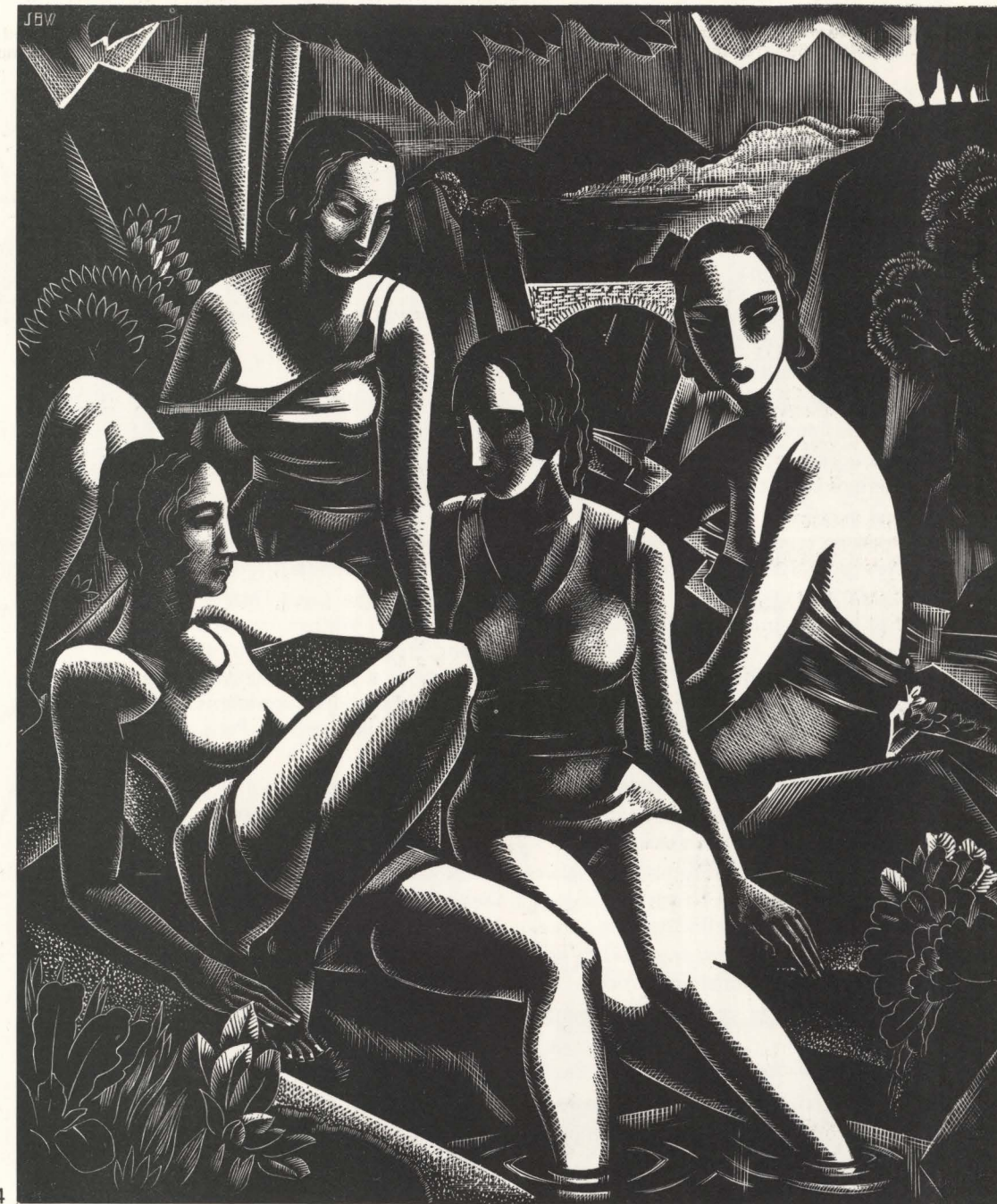
96. SPECIAL
The last experimental plate on this theme by JBW.
C.E. with soft ground etching
7-3/8 x 4 1/2 ins. 187 x 110 mm.



No. 32

REFERENCES USED IN THE CATALOGUE

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- Buckland Wright, J. (1953) *Etching and Engraving. Techniques and the Modern Trend.* Studio Publications (reissued by Dover Press) pp 240
- Chambers, D. (1976) *The Bookplate Designs of John Buckland Wright The Private Library* 9 (3), 83-112
- Gainsborough, R. (1950) *The Wood Engravings of John Buckland Wright Image* Spring No. 4, 49-62
- Reid, A. (1968) *A Check-list of the Book Illustrations of John Buckland Wright.* Pinner Private Libraries Association pp 94
- Sandford, C. (1947) John Buckland Wright. *The Studio*, 134, No. 654, 74-77.



No. 14

CHRONOLOGY

- 1897 Born December 3rd in Dunedin, New Zealand, the second of three children.
- 1905 Family left New Zealand, finally settling in England. Educated at Rugby.
- 1916 Joined Scottish ambulance unit attached to French Army. Served at Verdun, awarded Croix de Guerre.
- 1918 Entered Oxford gaining a degree in History.
- 1921-22 Turned to architecture and graduated from the Bartlett School of Architecture, London University. Served as an architect in London.
- 1924 Renounced architecture. Visited Paris and Italy and settled in Brussels where he taught himself engraving.
- 1927 First exhibition with the Xylographs Belges and Gravure Originale Belge of which he was a founder member. A.A.M. Stols, director of the Halcyon Press gave JBW his first commission, to illustrate Keat's "Sonnets."
- 1929-30 Moved to Paris. Married Mary Anderson and lived in the Latin Quarter until the outbreak of the Second World War. Joined William Hayter's studio, Atelier 17. For ten years he worked and taught at the studio, of which he also became director. Became known as a painter-engraver. Elected member of the London Group, the Salon des Surindependants and the Societe des Artistes Anglo-Américains, the last two in Paris. Continued to illustrate books for the Halcyon Press.
- 1933-39 Was commissioned to illustrate books for American publishers.
- 1936 First commission for the Golden Cockerel Press; continued to illustrate books for them until his death.
- 1939-45 At outbreak of war returned to England with his wife. Worked for most of the war as Censor in Charge with Reuters. Continued to paint and produce engravings and book illustrations.
- 1940 Chosen as one of three engravers to represent Britain at the Venice Biennale International Exhibition.
- 1948 Taught students at the Anglo-French Art Centre and the Camberwell School of Art.
- 1948-54 Illustrated a number of books for the Folio Society.
- 1950-54 Head of etching and engraving classes at the Slade School of Fine Art.
- 1953 Visited Holland. His book "Etching and Engraving, Techniques and the Modern Trend" was published.
- 1954 Following a short illness John Buckland Wright died September 27th aged 56 years.



LIST OF EXHIBITIONS

Between 1927 and 1937

Brussels: 7 exhibitions	Chicago
Paris: 5 exhibitions	Warsaw
Amsterdam	Bucharest
The Hague	Prague
Rotterdam	Bordeaux
Maastricht, Holland	Alexandria
Cleveland, Ohio	London

Between 1938 and 1954

Brussels	Singapore
Lyon	Venice
Paris	Parma, Majorca
Amsterdam	London: several exhibitions
1956	Exhibition of drawings, Folio Society
1957	Posthumous exhibition, Crafts Centre
1973-74	Survey exhibition of wood and copper engraving toured New Zealand art galleries.
1981	Paintings, Drawings and Prints. Blond Fine Art, London.

Work in Public Collections

Complete collection of illustrated books in the British Library, London.
 Complete collection of engravings in the British Museum, London.
 Tate Gallery, London.
 Victoria and Albert Museum, London.
 A number of British provincial museums.
 Bibliotheque Nationale, Paris.
 Rijksmuseum, Amsterdam.
 Bibliotheque Royale, Brussels.
 State Collections, Warsaw.





No. 66



No. 9

