

# LUND HUMPHRIES

CELEBRATING 75 YEARS OF  
ART BOOK PUBLISHING 1939-2014

In 2014 we celebrated 75 years of art-book publishing at Lund Humphries. It seemed an appropriate moment to commission a short history of our publishing, a long-held ambition of mine, and I'm very grateful to Valerie Holman for taking on the challenge. Valerie's history was first published on our website [www.lundhumphries.com](http://www.lundhumphries.com) in January 2014. It was complemented during 2014 by monthly 'Lund Humphries Landmark' posts on our Modern British Artists blog [www.modernbritishartists.wordpress.com](http://www.modernbritishartists.wordpress.com) exploring the genesis and importance of key publications in more depth, each written by a different expert. The present booklet combines the narrative history and 11 Landmark blogs in a single volume, as a continuing record of our fascinating publishing history.

Lucy Myers, January 2015

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## A SHORT HISTORY OF LUND HUMPHRIES

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Uniquely among British publishers of art books, Lund Humphries first emerged as the small offshoot of a Yorkshire printing firm known from the early 20th century for the quality of its work and its typographic innovations. As a publisher, the firm has always sought to create books that do justice to the work of a practising artist, and that will appeal equally to specialists and to a more general readership. Together with foreign-language textbook and dictionary publishing in the early part of its history and, more recently, books on architecture and design, modern British art has been one of the firm's principal specialities for 75 years.

### NINETEENTH-CENTURY PRINTING ORIGINS

In 1884 Percy Lund and his bookseller father bought the business of a Bradford printer, Charles Denton, and with it the *Ilkley Free Press*, calling their new venture after their Yorkshire home: 'Percy Lund, Eldermere'. Three years later they sold the paper, while retaining the business of jobbing printing, and moved to Bradford, where the firm became 'Percy Lund and Company, the Country Press'. In 1895 the name changed again, to 'Percy Lund, Humphries and Co.', when a partnership was formed with the new owner, Edward Walter Humphries.<sup>1</sup>

From the outset, Lund Humphries showed an interest in good design and technical innovation, in 1897 acquiring from A.W. Penrose and Co., printers and block-makers' suppliers, *Process Work Year Book: Penrose's Annual*, a new magazine

lavishly illustrated with examples of recent improvements in the reproduction of images. Printed by Lund Humphries from the date of its acquisition, it was published by the firm from 1909 (volume 15) until 1973, when it was bought by Northwood, a part of the Thomson Organisation. *The Penrose Annual* went through many slightly different incarnations, its contents reflecting new social trends and the extent to which graphic design grew less subservient to technical process. At the forefront of printing technology, Lund Humphries installed one of the first monotype machines in 1904, became early specialists in the use of half-tone, and in 1923 established an offset litho department. From 1923 to 1925, the type designer Stanley Morison wrote for *The Penrose Annual* and in 1924 it was there that he first showcased his updated Garamond typeface, designed for the Monotype Corporation on Lund Humphries' recommendation.

#### MODERNISM, THE 'NEW TYPOGRAPHY' AND THE START OF PUBLISHING

After the First World War, two new directors were appointed: Edward Walter's son, Eric Beresford Humphries (1894–1968), and Eric Craven (Peter) Gregory (1888–1959) who, from 1930 to 1939, became joint Managing Directors. Humphries was alert to the 'new typography' and its potential for commercial design, while Gregory became increasingly involved with modern British art. In 1896 a London office for sales and publishing had been acquired at Amen Corner near St Paul's, at the heart of the book trade, but in 1932 business was transferred to 12 Bedford Square in Bloomsbury, an area of the capital increasingly associated with Modernism in art, architecture, literature and publishing.

Edward McKnight Kauffer (1890–1954), now best known for his poster designs, was an early beneficiary of Peter

Gregory's patronage, becoming Lund Humphries' first Design Director and sharing a studio and darkroom in the basement of 12 Bedford Square with the photographer Man Ray.<sup>2</sup> It was the latter's eponymous 'Rayographs', black-and-white photographs with strong contrasts and an eerie luminosity, that inspired Kauffer's designs for the firm's change-of-address cards. On the ground floor, an exhibition gallery opened in December 1933 with a show dedicated to Kauffer and the photographer Francis Bruguière, in surroundings partly designed by Kauffer's partner, Marion Dorn. The following year, Man Ray exhibited here for the first, and only, time in England, and he was followed by the first British exhibitions of several pioneering German typographers: Hans Schleger, also in 1934, Jan Tschichold in 1935 and Rudolf Koch in 1936.<sup>3</sup> Tschichold soon made an impact when he designed the 1938 *Penrose Annual*.

In May 1939, while visiting from America, Frank Lloyd Wright delivered four lectures with films at the Royal Institute of British Architects that proved to be a rallying call for young professionals, many of whom were in his audience. Later that year Lund Humphries published the lectures verbatim as *An Organic Architecture*, the book that marked the real beginning of the firm's publishing activities (see page 25). Reprinted in 1941, it had sold 1,400 copies by 1944 and a further edition was published in 1970.<sup>4</sup>

#### LANGUAGE TEXT BOOKS

In 1939 Peter Gregory resigned to take up full-time employment at the Ministry of Information for the duration of the War, returning to Lund Humphries as Chairman in 1945. He was replaced as publishing manager by Bruno Schindler (1882–1964). As a Jewish academic, Schindler had in 1933 been forced

to leave Germany, where in 1920 he had founded (in English) the leading journal in Oriental studies, *Asia Major*. Schindler's keen interest in printing as an art form was reflected in his personal collection of rare typefaces and in his professional decision to persuade the printers in Bradford to install Arabic and Chinese typefaces for commercial purposes.<sup>5</sup> As late as 1974, the author of an article on Lund Humphries in *Printing World* noted that 'the Chinese room includes over 50,000 matrices carefully stored in a fireproof safe'.<sup>6</sup> Possession of non-Roman fonts allowed the extensive printing in exotic foreign languages that provided Lund Humphries with one of its early specialities, a successful range of dictionaries and language-teaching books for students of Chinese, Arabic and Russian. In 1949 Schindler's friend and fellow-emigrant, the German Sinologist Walter Simon (1893–1981), played a key role in reviving *Asia Major*, whose publication was eventually taken over by Lund Humphries while Simon himself became one of the firm's most prolific authors in the field of Chinese studies. Several of these early language-teaching titles are still in print, notably *New Arabic Grammar* and *Key to the New Arabic Grammar*.<sup>7</sup>

#### SUPPORTING THE WAR EFFORT

Both Managing Directors of Lund Humphries were involved in War work, but each remained where he had been in peacetime – Peter Gregory in London, now at the Ministry of Information, and Eric Humphries in Bradford at the Country Press. Humphries, who had fought in the West Yorkshire Regiment in the First World War and had been awarded the Military Cross in 1917, was asked to help on a secret Government research project to develop nuclear weapons under the code name 'Tube Alloys'. With former colleague Michael Clapham, who had left his position as Works Manager at the Bradford printers for the

Kynoch Press in 1938, he helped develop a metal membrane with a sufficiently fine mesh to separate uranium isotopes, an invention that derived from the screens used in printing technology.<sup>8</sup>

Among the biggest problems facing the wartime government on the home front was a shortage of printing capacity and skilled labour, particularly compositors. Increasingly, official printing was farmed out to older-established, smaller companies less centrally located, amongst them Lund Humphries in Bradford, who published language books needed by the military, and printed over 1,000 pieces of legislation for HMSO alone.

*Grim Glory: Pictures of Britain under fire*, with a preface by the American journalist Ed Murrow and co-published by Lund Humphries with Scribners, New York in 1941, is a typically patriotic wartime paperback, but distinguished by its imagery and layout (see page 27). Designed to look like single frames of a film-strip, many of the striking photographs were taken by Lee Miller, whose surreal vision added poignancy and occasional humour to the documentary record. Between 1940 and 1945 Lund Humphries was also printing, and occasionally publishing, *Apropos*, a series of small booklets devoted to themes in art.<sup>9</sup> No.3, *Portrait Painting* (1945), includes essays by Ernst Gombrich, Robert Melville and Oskar Kokoschka, as well as advertisements for *Gallery Books*, another popular series in the firm's wartime list.

#### REBUILDING BRITAIN

In addition to publications that presented Britain in a favourable light to overseas readers or sustained popular interest in art and culture, by 1943 there was a pressing need for books and pamphlets that underpinned the drive for a more democratic nation in the post-war world. In February 1943 Sir

William Beveridge opened *Rebuilding Britain*, an exhibition at the National Gallery sponsored by the building industry and organised by the Reconstruction Committee of the Royal Institute of British Architects under the chairmanship of Peter Gregory's great friend Jane Drew. Lund Humphries published the prolifically illustrated accompanying catalogue that urged citizens to become well-informed so that they would have a voice in decision-making: Britain would be planned, but in consultation with its people. Favourably reviewed in the architectural press, *Rebuilding Britain* was commended not just for its aesthetic qualities but for its practical approach and the part it was deemed to have played in the 'war on squalor', a key aim of the Beveridge Report published to great fanfare at the end of 1942. It was also a highly successful venture for the publisher, who sold over 20,000 copies.

#### LUND HUMPHRIES' FIRST BOOK ON HENRY MOORE

What launched Lund Humphries as a distinctive publisher of books on modern British art was *Henry Moore: Sculpture and Drawings*, with an introduction by Herbert Read (see page 29). Its publication in 1944 coincided with the beginning of a more positive public response to Moore's sculpture. His Shelter Drawings were becoming better known, and the new series of cheap paperbacks, *Penguin Modern Painters*, had just been launched with a small volume on Moore in an edition of over 40,000. The sculptor himself was coming to be seen not as an incomprehensible Modernist but as a humane and accessible artist, yet it was still considered daring for Lund Humphries to produce a profusely illustrated and large-format 'de luxe' book on a contemporary sculptor. 'The publishers have compiled an accurate and exhaustive record of the work of a living artist of originality and importance', wrote William Gibson in *The*

*Sunday Times*. 'This is by no means a usual thing to do. Books on living artists are usually far less ambitious in quantity and quality. But the value of such an undertaking is obvious, and it is to be hoped that this volume will be followed by others.'<sup>10</sup> It was, and the whole corpus of 5,500 works now fills six volumes, the series being completed more than 40 years later in 1988.

The first (1944) edition of *Henry Moore: Sculpture and Drawings* sold 1,836 copies, and a second edition published in June 1946 sold a further 1,489, making a total of 3,325 by September 1947.<sup>11</sup> The quality of production, good sales and extensive press coverage combined to raise the profile of both publisher and artist: this book also set a standard and established a template for future Lund Humphries monographs on modern British artists.

#### THE ERA OF PETER GREGORY

In 1945 Peter Gregory returned from the Ministry of Information to become Chair of Lund Humphries, a position he held until his death in 1959. From the 1930s onwards, access to education and information, particularly on contemporary art, had been greatly extended by the ubiquity of radio, periodicals such as *The Listener* and cheap Penguin paperbacks but, in the aftermath of war, the quality of published material took time to regain pre-war standards. Paper rationing, for instance, remained in place until 1949 and *Paul Nash: Paintings, Drawings and Illustrations* (1948), originally compiled by the artist himself but published by Lund Humphries as a memorial volume after his death (see page 31), included dutiful thanks to the British Council for a special grant of paper.

Critic Herbert Read (1893–1968) was one of the most regular authors of introductions and full-length texts for Lund Humphries books, consolidating his own reputation as a

spokesman for contemporary art, and also that of the artists he supported. Read's *Ben Nicholson: Paintings, Reliefs, Drawings* was published the same year as the memorial volume on Nash, and Read also wrote introductions for *Barbara Hepworth: Carvings and Drawings* in 1952 (see page 35), the second volume of *Ben Nicholson* in 1956 (see page 37), and *Gabo: Constructions, Sculpture, Paintings, Drawings, Engravings* in 1957. Imaginatively designed to simulate Constructivist sculpture in real space, *Gabo* includes 10 works shown in special three-dimensional full colour 'with a special pair of glasses for the enhanced viewing of these subjects' – plastic spectacles tucked into a small envelope attached to the endpapers.

One of the most substantial books of the period was an English edition of Will Grohmann's *Paul Klee*, published in 1954, initiating a long association with artists from the Bauhaus. By now, Lund Humphries' list was introducing the best of international Modernism to a British readership while positioning the work of modern British artists in the mainstream of international contemporary art.

#### POST-WAR DESIGN AND TYPOGRAPHICA

In 1943 Herbert Read had founded and become Director of the Design Research Unit, whose achievements he chronicled in *The Practice of Design* published by Lund Humphries in 1946. To illustrate the theme, the designer of this book, Hans Schleger ('Zero'), contributed an illuminating section on what had governed his own design decisions: the articles that comprised the text 'had something of the documentary film and of the contemporary exhibition about them. Both these forms of presentation have in fact influenced the shape which the book has taken [. . . yet it had to remain] a book devoid of the fireworks of magazine – or advertising – layout.'

Visual fireworks were, however, permissible and effective in *Typographica* (see page 33), a new journal devised and edited by the young Herbert Spencer (1924–2002). In 1948 Spencer was working freelance at the Anglo-French Arts Centre in St John's Wood where Peter Gregory spotted the prospectus for his typography course and asked to meet him. As a result, Spencer was invited to design the catalogue and graphics for the inaugural exhibition of the ICA, *Forty Years of Modern Art* (1948), and later produced a dummy of the new journal he planned to edit and publish himself, asking if Gregory would be its distributor. Gregory, however, warned Spencer of the financial risk and instead offered the services of Lund Humphries, who became *Typographica*'s publisher throughout its 18-year existence, from 1949 to 1967. Aiming to be international, analytical and forward-looking, the magazine covered jobbing printing in as much depth as the aesthetic experiments of avant-garde artists and, cumulatively, the articles and images in its 32 issues gave new life and direction to twentieth-century typography and graphic design.

#### HERBERT SPENCER AT LUND HUMPHRIES

The association with Herbert Spencer was formalised in 1950 when he was appointed the firm's first Typographical Consultant and, in response, drew up 'House Rules' for the composing room and introduced the idea of a typographic editor based in Bradford. In 1969 he became a director of Lund Humphries and added to the publishing list a number of facsimile editions of the original Bauhaus books together with several titles on typography, lettering and industrial design. As part of his work for the Royal College of Art, where he was Professor of Graphic Arts, Spencer conducted research into legibility that ultimately became *The Visible Word* (1968),

followed in 1969 by *Pioneers of Modern Typography* (still in print), a celebration of the artists whose imaginative use of primary colours and asymmetrical layout liberated the appearance of contemporary publications. Spencer also edited *The Penrose Annual* from 1964 to 1973, and was responsible for designing more than 200 books for Lund Humphries.

#### THE ERA OF ANTHONY BELL AND JOHN TAYLOR

When Peter Gregory died in 1959, Eric Humphries became Chairman and on his resignation in 1964 he was succeeded by another Yorkshireman, Anthony Bell. John Taylor (1932–2010) joined the company in 1959 and in the early 1960s Bell asked Alan Bowness to be the firm's creative and editorial adviser, a role he performed for the next 40 years. Modest like Gregory, Bell sported an 'ex-military moustache [. . .] which he used to disguise a broad knowledge of all the arts in the whole of Europe in the 20th century', according to Nicolas Barker, who knew him well. Barbara Hepworth was equally appreciative, writing approvingly to Bell: 'a good book should be the inspired result of co-operation between publisher, writer and artist'.<sup>12</sup>

In 1969, the publishing department became a separate subsidiary, Lund Humphries Publishers Ltd (with Taylor as Publisher), committed to developing its existing list by concentrating on the fine arts. An advertisement in the 1907 *Penrose Annual* had described Lund Humphries as 'devoted to the production of high-class printing, bookbinding and manufacturing stationery, all of which is done a little better than seems necessary'. Taylor viewed his own task in a similar light and, for more than 40 years, oversaw publication of Moore's complete catalogues of sculpture and drawings, the firm's pioneering monographs on modern British artists and,

with Herbert Spencer, specialist books on typography and design. His fascination with the process of book production, and his reputation for achieving a high-quality end product while working with demanding collaborators, led him in 1974 to offer a book-packaging service to other publishers wanting complex illustrated books on subjects as varied as Welsh myths, dinosaurs and postage stamps.

#### THE DEVELOPMENT OF THE ILLUSTRATED ART BOOK, 1960S AND 1970S

A fine example of expert printing used to illuminate the work of an artist was the 1960 edition of Duchamp's notes for *The Bride Stripped Bare by her Bachelors, Even*, known as *The Green Box*, on which Lund Humphries worked with the Pop artist Richard Hamilton. Ninety-four loose sheets of notes in a flat case had to be painstakingly typeset and turned into a book, the translation three times revised by Duchamp himself.<sup>13</sup>

Werner Haftmann's *Painting in the Twentieth Century* (1960), originally published in German by Fischer of Frankfurt, was also now translated into English and was the book that initiated John Taylor into the world of art history. With his wife, he re-organised the index and proofread what was at the time seen as a definitive work with more than 1,000 illustrations. It became a set book for the Open University and the title remained central to Lund Humphries' list for more than 25 years.

Lund Humphries was now using an increasing number of full-colour illustrations. Alan Bowness wrote the first monograph on William Scott in 1964 (see page 39), the same year as a luxurious volume on Ghika appeared with essays by Christian Zervos, Stephen Spender and Patrick Leigh Fermor.

In 1967 Bowness edited a volume on Alan Davie, and in 1968 the sumptuous catalogue raisonné of Asger Jorn was launched with a volume on his early development. In 1971 Bowness brought up to date the firm's publishing on Barbara Hepworth with *Complete Sculpture, 1960-1969*, a book that reproduced every one of 227 sculptures created in a single decade, as many as in all the years up to 1960. Edwin Mullins wrote the first monograph on the sculptor Elisabeth Frink in 1972 and in 1973 Alan Bowness edited a comprehensive and luxuriously illustrated volume on the work of Ivon Hitchens (see page 41).

#### ART IN SOCIETY

In 1968 the Welsh Arts Council commissioned Ken Baynes, son-in-law of the furniture designer and Lund Humphries author Gordon Russell, to research four exhibitions, each devoted to one aspect of art and society: war, work, worship and sex. The catalogues that were originally published as individual volumes later formed the basis for Ken and Kate Baynes's *Art in Society* (1975), an imaginatively designed compilation of many years' research into how man-made objects reflected the time and circumstances of their making. Drawing not just on fine art, but on items of everyday use from across the world, the authors asked not whether an artefact was good or bad art, but 'what does it do: how does it do it: what does it mean?'. In many ways a prescient text, the first image was of 'computerised man', produced by Boeing's computer-graphics department. Co-published with Peter Mayer of Overlook Press, New York, and with Dutch, French and Spanish editions, the book had a total print-run of 12,000 copies, and was Lund Humphries' most successful international co-edition to date.<sup>14</sup>

THE BREAK FROM THE PRINTING COMPANY AND  
CHANGES OF OWNERSHIP

In 1974 publishing accounted for a mere £100,000 of the firm's total turnover of £1.75 million, but it was the printing company that eventually went into liquidation in 1994 while the publishers continued in business.<sup>15</sup> From the mid-1970s there were several changes of ownership and location, in part a necessary response to the economic and technological developments that were affecting all areas of publishing. In 1976, when the printing arm of Lund Humphries needed to raise money for new machinery, its publishing subsidiary was sold to Desmond Zwemmer, who had been closely associated with the firm since replacing Alec Tiranti as worldwide distributor in 1973. On 1 March 1976 Lund Humphries therefore moved out of 12 Bedford Square and into the former Zwemmer Gallery at 26 Litchfield Street, Zwemmer continuing as Chair of Lund Humphries and John Taylor as Publishing Director.<sup>16</sup>

By 1985, when Zwemmer sold his share of the company to Philip Wilson, Lund Humphries was operating at a loss. It was now acquired by Book Publishing Development, in effect two publishers, Lionel Leventhal (who had known John Taylor since the 1950s) and Clive Bingley: former owners of the London Book Fair that had grown from a modest 'specialist publishers' exhibition for librarians' in 1971, when Lund Humphries had taken a stand, to the annual event that now fills Olympia. Initially based in Wigmore Street, in 1987 the company address changed to Bingley's office at 16 Pembridge Road in Notting Hill while the sales office moved to Golders Green. Taylor became a part-time consultant and also set up his own company, John Taylor Book Ventures, acting as Project Manager for the production of complex art books.

## PARTNERSHIPS WITH MUSEUMS AND GALLERIES

In March 1985 the Saatchi collection first opened to the public – on two days a week – in a renovated paint warehouse that provided 30,000 square feet of exhibition space behind high, forbidding gates just off Abbey Road in North London. The collection was originally devoted primarily to American Minimalists such as Donald Judd, Carl Andre and Sol Lewitt, and presented visitors with work by artists rarely seen in the UK. In 1984, in readiness for this new venture, Lund Humphries had published *Art of Our Time: the Saatchi Collection* in four volumes, the first of which contained a text by Peter Schjeldahl who, in retrospect, saw Minimalism as ‘the dominant aesthetic of the last two decades’. The opening show attracted 12,000 visitors.

On the occasion of the Picasso retrospective in 1960, visitor numbers to the Tate had exceeded one million for the first time and, from 1972 to 1978, the travelling exhibition *Tutankhamun* was seen at seven venues by eight million people, of whom two million bought the catalogue.<sup>17</sup> The advent of the blockbuster exhibition offered new sales opportunities for associated publications in the 1980s when few museums or galleries had their own publication departments or in-house expertise. Lund Humphries was one of the first publishers to collaborate on the production of exhibition catalogues, a low-risk strategy vindicated, for example, by the success of *The Last Romantics*, published in association with the Barbican Art Gallery and continuously in print from 1989 until 2004 (see page 42). 1989 was the year of *Glasnost*, an unexpected opening up of Russia to the West that made it possible to exhibit in the UK *100 Years of Russian Art from Private Collections in the USSR*, the catalogue being published by Lund Humphries in association with the Barbican Art Gallery and the Museum of Modern Art in Oxford.

#### ALAN BARTRAM AT LUND HUMPHRIES

Also prominent at the end of the 20th century were new titles on graphic design and typography. In 1986 Herbert Spencer's former pupil and assistant, Alan Bartram (1932–2013), replaced him as the firm's unofficial design consultant, having first published with Lund Humphries in 1968 when he co-authored with James Sutton an impressive *Atlas of Typeforms*, measuring 16 x 10 inches (406 x 254 mm). Between 1975 and 1986 Bartram wrote a series of illustrated essays on vernacular lettering, the alphabets used for street names and inscriptions on building façades and tombstones. These slim volumes relied for their effect on the use of offset litho, which meant that words and images could be printed together to create a double narrative for which Bartram often used his own photographs.<sup>18</sup> His longest-lasting project as designer for the firm was the complete *Henry Moore Drawings* series in seven volumes.

#### DIVERSIFICATION IN THE 1990S

The nature of co-publishing was changing: in 1980, the firm had had some 25 active partners internationally, notably the German firm of Prestel and a number of American university presses, but by the 1990s Lund Humphries was collaborating in the UK mainly with national and regional museums and overseas with the National Gallery of Art in Washington. Catalogues were still produced to accompany exhibitions, but published as stand-alone books; Lund Humphries increasingly worked with commercial galleries, especially where there was a common interest in modern British art; and partnerships were formed with galleries such as the Powerhouse Museum in Sydney, which had no distributor for its catalogues outside Australia and New Zealand.

‘Design’ now encompassed new titles on fashion (jewellery and shoes), theatre design and photography. The list was, however, increasingly dominated by biographical and critical studies of British painters from the Victorian era to the present day. Coverage of sculpture also increased and a new series was launched in 1991 to extend appreciation of this art form beyond familiarity with the work of well-known artists such as Moore and Hepworth. Published by Lund Humphries in conjunction with The Henry Moore Foundation, the *British Sculptors and Sculpture Series* (see page 44) sought to provide a detailed critical history and comprehensive catalogue of work by a range of twentieth-century sculptors who had in their own day achieved recognition and acclaim, but whose work had since been relatively neglected. The series that began with *Pre-Raphaelite Sculpture* continued in the 1990s with monographs on, for example, Frank Dobson, Kenneth Armitage and Hubert Dalwood, and now comprises nearly 20 volumes, the last of which, on Charles Wheeler, was published as recently as 2012.

Another new venture was the first *Calendar of Exhibitions* in 1993, designed to bring about a further rapprochement with museums and galleries. That year, Lund Humphries published a comprehensive book on the manifold activities of Herbert Read: *A British Vision of World Art*. Following the impact of the Paris exhibition *Magiciens de la Terre* in 1989, interest in ‘world art’ had intensified and as a reflection of this, in the 1990s Lund Humphries also published books on African art and textiles, and in 2006 on the Aboriginal paintings of Papunya.

#### LUND HUMPHRIES JOINS THE ASHGATE PUBLISHING GROUP

Where emphasis in the mid-1980s had been on expanding sales and developing partnerships with museums and galleries, by

1990 there was a perceived need for stronger editorial input and in 1991 Lucy Myers joined the firm from Athlone Press, becoming Editorial Director of Lund Humphries in 1996 and Managing Director in 2004. In November 1999, Lund Humphries was acquired by Nigel Farrow, Chairman of the Ashgate Publishing Group, and moved to Mecklenburgh Square, then in 2006 to Lincoln's Inn Fields. While continuing to build on its reputation for illustrated books on modern and contemporary British art and artists, graphic design, sculpture, architecture and the decorative arts, Lund Humphries began to produce more art reference books, including encyclopedias, catalogues raisonnés and guides to public and private collections of paintings, prints, drawings and artefacts. Some trade editions of monographs on living artists have also been published in specially packaged limited editions containing original prints.

#### 21ST CENTURY: LUND HUMPHRIES RETURNS TO ITS ROOTS

In 1998, the centenary of Moore's birth had been marked by David Mitchinson's monumental *Celebrating Moore*, the 'biggest and most comprehensive single volume to be produced on the artist's oeuvre' with 250 reproductions in colour. This proved so popular that in 2006 it was published in paperback. Sculpture continues to feature strongly: between November 2009 and March 2010, Lund Humphries published five individual volumes by different authors on the work of Moore's one-time assistant, Anthony Caro, and in 2011, nearly 60 years after Read's first monograph on Barbara Hepworth for Lund Humphries, the firm published *Barbara Hepworth: The Plasters: The Gift to Wakefield*, edited by Sophie Bowness.

Several substantial volumes on painters were also published at this time, among them *W. Barns-Graham. A Studio Life* in

2001, the first major monograph on an artist once known as ‘Britain’s foremost woman abstract painter’, and, in 2005, Marco Livingstone’s *Patrick Caulfield: Paintings*, a book that, as a designed object, neatly underscores the essence of Caulfield’s painting, particularly in the reproduction of details for endpapers and dust-jacket. Partnerships remain an important feature of the firm’s publishing activity and several institutions have recently been added, among them Sotheby’s Institute of Art, Pallant House Gallery in Chichester (a collaboration that resulted in the first monograph on Edward Burra), Ben Uri (the London Jewish Museum of Art) and, overseas, the Museum of Fine Arts Boston and the Israel Museum, Jerusalem.

In 2011 Lund Humphries moved to St John Street in Clerkenwell, a traditional centre of the London printing trade and now home to many practising architects and designers. The following year the firm launched a new series, *Handbooks in International Art Business*, in a uniform and distinctive format. There is a continuing commitment to analyse and illustrate the best of modern and contemporary British art, and this aspect of the list has been expanded with publications on artists such as Prunella Clough, Joan Eardley, Keith Vaughan, John Craxton, Peter Blake, Barbara Rae and Bill Woodrow. While reflecting many of the current trends in British cultural life, Lund Humphries continues to emulate the aims of Peter Gregory, as summarised by Douglas Cooper in his 1961 monograph on *Graham Sutherland*: to produce the best possible book, one which would do most honour to the artist and help to make his work better and more widely appreciated.<sup>19</sup>

#### REFERENCES

- 1 Information about the history of Lund Humphries is drawn mainly from remaining files in the archive of Lund Humphries (printers) held by West Yorkshire Archives, notably a brief resumé of the firm’s

- history by the then Managing Director, R. Bottomley in 1963 (56 D94/11/7) and an anonymous undated note in 56 D94/11/8.
- 2 See Mark Haworth-Booth, *E. McKnight Kauffer: a designer and his public*, London: Gordon Fraser, 1979.
  - 3 See R.S. Atterbury, *The Contributors, being the paper of a talk delivered to the Wynkyn de Worde Society at Stationers' Hall on 16th May 1974*, Westerham Press, 1974, and Anthony Bell, *Eye Witness of an Era, some memories of Lund Humphries in the '30s*, from a talk given to the Double Crown Club, 5 February 1981.
  - 4 West Yorkshire Archives, 5D94/5/15. I am most grateful to Anthony Hughes, the Archivist, for checking these sales figures.
  - 5 John Taylor in *The Designer*, December 1978.
  - 6 Catherine Arthur in *Printing World*, 13 June 1974.
  - 7 Combined life sales of the *New Arabic Grammar* and the *Key* in 2013 (since 1990) are over 16,000 copies.
  - 8 The National Archives, 'Tube Alloy Project', AB 1/407. Michael Clapham became a well-known industrialist and President of the Confederation of British Industry in 1972.
  - 9 Each carries the name of a different publisher but at least two are known to be cover names for the Ministry of Information.
  - 10 William Gibson in *The Sunday Times*, 8 October 1944.
  - 11 Figures for *Rebuilding Britain* (1943) and *Henry Moore: Sculpture and Drawings* (1944) from West Yorkshire Archives, 56D94/3/15, Day Book 1936–47.
  - 12 Tate Archives, Barbara Hepworth papers, TGA 965. Barbara Hepworth to Anthony Bell, 10 February 1964.
  - 13 The result was reviewed later that year in *Typographica* 2 (new series).
  - 14 John Taylor, *Anecdotes of an Art-Book Publisher: 40 years at Lund Humphries 1959–1999*, London: privately published by Lund Humphries, 1999, p.31.
  - 15 Catherine Arthur, in *Printing World*, 13 June 1974.
  - 16 For links with Zwemmer, see Nigel Halliday, *More than a Bookshop. Zwemmer's and art in the 20th century*, London: Philip Wilson Publishers, 1991.
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  - 18 Catherine Dixon, 'Quiet Man of Letters', *Eye* 86, 2013, and Lucy

- Myers, 'In Memory of Alan Bartram, 1932–2013: writer, book designer, artist', LH Modern British Artists blog, accessed 4 November 2013.
- 19 See Douglas Cooper, Author's foreword, *The Work of Graham Sutherland*, London: Lund Humphries, 1961. This was one of the first collaborations between John Taylor and Herbert Spencer, who worked together for 26 years.

#### ACKNOWLEDGEMENTS

Very little remains of the Lund Humphries archive apart from files on its early printing history and day books from the War period. This means that I have had to rely heavily on archivists and librarians, many of whom went well beyond the call of duty in trying to answer queries. A number of individuals who had personal experience of working with, or for, Lund Humphries have been very generous in sharing their memories or suggesting further leads. I am extremely grateful to them all, and particularly the following:

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## THE LANDMARK BOOKS

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### 1

#### AN ORGANIC ARCHITECTURE

*by Frank Lloyd Wright*

1939

In May 1939, the celebrated American architect Frank Lloyd Wright visited London and gave four lectures at the RIBA. The meetings were hailed at the time as ‘perhaps the most remarkable events of recent architectural affairs in England. No architectural speaker in London has ever in living memory gathered such audiences.’

With great speed, the lectures appeared later that same year in book form, published verbatim under the title *An Organic Architecture: The Architecture of Democracy* by ‘Lund Humphries, London’, a firm whose name had up until then been associated with high-quality printing work and *The Penrose Annual*, a review of the graphic arts. So it was that in 1939, as democracy hung in the balance, the Lund Humphries publishing programme was launched with a book which set out to consider ‘the Place Architecture must have in Society if Democracy is to be realized’. Anthony Bell, who was to become Chairman of Lund Humphries, recalled being interrupted in his reading of the galley proofs in September 1939 by air-raid sirens calling him to ‘[march] out to the phoney war’.

Frank Lloyd Wright had been commissioned to give the lectures not by the RIBA itself but by the Sulgrave Manor Board, who funded the ‘Sir George Watson Chair of American History, Literature, Institutions’, established to promote and celebrate transatlantic cultural connections. From their inau-

guration in 1921 until 1939, courses of generally six Watson Chair lectures were given annually, alternately by eminent Americans and Britons. In his Foreword to the book, Frank Lloyd Wright makes clear that, because of the nature of the commission, 'Strictly speaking these spontaneous talks were not intended to be "lectures" on Architecture'. His Afterword reiterates that 'the Sulgrave Manor Board lectures should be concerned more with the place and character of architecture in modern life than in any way to practise it'. They provide a useful, if rather verbose, exposition of his core philosophy of organic architecture, with its aims of uniting form and function in a 'new modern ideal'. Down with fashionable aesthetics! Form was to be determined 'by way of the nature of materials, the nature of purpose'.

How did Lund Humphries come to publish the book in 1939? A key figure in the story was Eric ('Peter') Gregory, at that time joint Managing Director (with Eric Humphries) of Lund Humphries, who as well as being an early patron of English Modernist artists was also a friend and admirer of the architects of the time, including Jane Drew, Maxwell Fry and Wells Coates. Between 1938 and 1939, Lund Humphries published the journal *Focus*, founded as a mouthpiece for discontented architecture students at the Architectural Association, whose cause Gregory supported. Anthony Cox, co-editor of *Focus* and an ardent Modernist, had been involved in organising Frank Lloyd Wright's visit and it is likely that he introduced the book project to Lund Humphries. Publication was a condition of the Watson Chair lectures, so the publishing costs of *An Organic Architecture* are likely to have been funded by the Sulgrave Manor Board.

Lund Humphries author Alan Powers, an expert on British Modernism, has been extremely helpful in clarifying the genesis and reception of *An Organic Architecture*. He says that the impact of *An Organic Architecture* on British architecture is

hard to judge, but that the lectures caused a lot of comment, to which Wright responded in the *RIBA Journal* in 1939, claiming he had been misunderstood. ‘His influence acted more like a “sleeper”’, Powers writes, ‘to resurface in the 1960s when the more rigid and normative formal language of Modernism began to break down, and there was a conscious reaction against man-made materials.’ The book itself was useful in disseminating the lecture texts, and included helpful black-and-white reproductions of Wright’s work, not readily available at that time. It clearly found a good audience, reprinting in 1941 and then again in 1970, and after the War would have been the most easily available book on Wright for British readers.

Lucy Myers

## 2

### GRIM GLORY: PICTURES OF BRITAIN UNDER FIRE

*edited by Ernestine Carter*

1941

By the time the full ferocity of the Blitz began on 7 September 1940 Lee Miller, formerly a fashion model turned Surrealist photographer in Paris and collaborator of Man Ray, had been working freelance for *Vogue* for nearly a year. Her accreditation as a War Correspondent for the US Army was still two years away and she was desperate to find a more meaningful way of contributing to the war effort than photographing fashion. As a civilian, access to the military was denied, but she carried her Rolleiflex camera everywhere and found plenty to satisfy her Surrealist eye in the often bizarre wreckage of the bombing. Her photographs were processed in the *Vogue* darkroom and perhaps this is how they came to the attention of *Vogue*’s editors.

Paper was rationed and to ensure a regular quota *Vogue* had to adapt to the needs of the Ministry of Information (MoI). Features reflected the magazine's role in raising morale by encouraging women to look their most beautiful, but *Vogue* Editor Audrey Withers wanted greater relevance to the War.

The origin of *Grim Glory* is hard to trace but it is certain the MoI wanted to find ways to show the American public the terrible battering Britain was enduring in the hope of influencing the USA to enter the War. It was *Vogue*'s Ernestine Carter who became the book's editor, leading with 22 of Miller's images. The MoI contributed a further 87 from official photographers and agencies. The cover photograph was Herbert Mason's famous dome of St Paul's Cathedral wreathed in smoke. The CBS London commentator Ed Murrow contributed the preface. As fellow Americans, Murrow and Miller's communication of Britain's suffering held a personal passion which no doubt resonated with US readers.

Lund Humphries became the publishers and *Grim Glory* was released in May 1941 in London and in New York by Scribners. There were several editions, and we don't know how big the print run was, but one measure of its impact is that The Museum of Modern Art in New York mounted an exhibition titled *Britain at War – Paintings, Cartoons, Posters, Photography and Camouflage*. The catalogue contained text by T.S. Eliot, Herbert Read, E. J. Carter and Carlos Dyer. Among the photographs eight of Miller's images were featured.

In 1937 Miller met Roland Penrose, the British Surrealist artist, and she moved to London to be with him in 1939. Penrose was a friend of Alfred Barr, the Director of the Museum of Modern Art, and it is possible this connection helped establish the show. Certainly friendships counted for a lot. Barr remained a close friend of Miller and Penrose in post-war years and was a frequent visitor to Farley Farm, their home in Sussex, so also Ernestine Carter and Audrey Withers. Another friend and

visitor was Peter Gregory, the Chairman of Lund Humphries. After the War he became, with Penrose, Read and others, one of the co-founders of the ICA. In 1954 Miller photographed his benign portly figure kneeling by her herbaceous border trowelling out powder from a can labelled SLUG DEATH – ONE TASTE AND THEY ARE DEAD. Perhaps Miller had spotted a metaphor for their wishful thinking about the enemy during the Blitz.

Antony Penrose

### 3

## HENRY MOORE: SCULPTURE AND DRAWINGS

*with an Introduction by Herbert Read*

1944

The triumvirate of sculptor Henry Moore, art historian Herbert Read and printer/publisher Peter Gregory was one based on friendship, Yorkshire, and mutual respect. Read had been the earliest writer of a monograph on Moore. Printed by the Bradford-based firm of Lund Humphries, of which Gregory was both joint Managing Director and chief shareholder, this was brought out in 1934 by Anton Zwemmer, the London-based publisher. Read continued writing about Moore's sculpture over the next thirty years while Gregory became Moore's closest friend, accompanying him to his most important immediate post-war exhibitions – at The Museum of Modern Art, New York in 1946 and the Venice Biennale two years later. On his death in 1959, Gregory bequeathed two of Moore's early carvings to the Tate and a Modigliani drawing '*Les Maries (Famille)*' to Moore himself.

Given the strong personal relationship between the three men it is not surprising that they should have cooperated in 1944 to produce *Henry Moore: Sculpture and Drawings*, the

most comprehensive book on Moore's work to date and one that would lead over the following decades to a six-volume catalogue raisonné of his sculpture and later to seven volumes of his drawings.

It was not until the fourth revised edition appeared in 1957 that the monograph evolved to become a sculpture catalogue raisonné. In 1944, however, no one thought in terms of producing a catalogue. What was then required were good-quality illustrations. Admittedly, compiling a book at the end of the Second World War meant most of these were in black-and-white, many taken from prints made from pre-war glass negatives. Moore, who liked to take his own photographs, could often seem a little vague when asked about the identity of other photographers, preferring to suggest that he had taken most, if not all of them, himself. But as no evidence exists to show he owned a large plate camera, and some of the original prints have the identifying stamps of commercial London studios on the reverse, it seems likely that at this early date many of the images were left to a professional photographer, though one who probably worked under the sculptor's supervision.

Read's text, which took up twenty pages, placed Moore's work in the context of world sculpture and examined his working methods. It included fifteen sculpture illustrations, ranging from Cycladic, Aztec and Scythian pieces through to works by Brancusi and Gabo, plus nine of Moore's works on paper. After a biographical note came three essays by Moore, all reprints from elsewhere on 'The Sculptor's Aims', 'Notes on Sculpture', and 'Primitive Art'. There followed the sculpture illustrations divided into sections headed 'Stone', which had 95 plates; 'Terracotta and Concrete', 21 plates; 'Wood', 28 plates; 'Stringed Figures' (here a sudden change from material to subject), 15 plates; and 'Metal', 18 plates. Following these came 13 illustrations of work in progress for the stone carving

*Madonna and Child* 1943-44, destined for St Matthew's Church, Northampton. Lastly, under the heading 'Sketches and Drawings', were illustrations of 167 works on paper and two of plaster and white clay maquettes. Even from this numerical breakdown of illustrations it is easy to deduce that at this stage of his career Moore was undoubtedly a carver, not a modeller.

The book's dimensions, at approximately 292 x 240mm, remained constant for all future volumes and editions. Curiously, the book was not paginated, but had in total 278 pages which included fourteen sheets of thicker paper tipped-in, on to which one colour plate of a sculpture and thirteen of drawings were attached. The first edition of *Sculpture and Drawings* was to have huge impact on the knowledge and understanding of Moore's work, particularly through its large-size illustrations and as the start of a thirteen-volume series.

David Mitchinson

4

**PAUL NASH: PAINTINGS, DRAWINGS  
AND ILLUSTRATIONS**

*edited by Margot Eates, with essays by Herbert Read,  
John Rothenstein, E.H. Ramsden and Philip James*

1948

Paul Nash had been preparing for at least two years before his death in 1946 material for the book which Lund Humphries would publish in due course. He collected black-and-white prints from owners, some of them images he had not seen since before the First World War. And though he did not finish the project, he invested considerable time and energy in it, creating the skeleton of a book of which he may be considered part-author, and in which he could take much pride.

The publication of *Paul Nash* coincided with a one-man retrospective at the Tate, an exceptional honour then for an artist of his age group. The book signalled an advance on the conventional art book at that point: apart from the various authors' texts, it contained supplementary information, including chronologies of Nash exhibitions and a list of Nash's paintings and drawings in public collections in Britain and around the world. It was produced under difficult post-war conditions, marked especially by the shortage of paper of appropriate quality.

The intellectual tenor of the book was set by Herbert Read, an intimate of the artist, who shared Nash's pleasure in the early English watercolourists of c.1800 and what Read described as the 'English vision'. In both artist and critic this response was combined with a ready acceptance of Continental Modernism, however much the historical and the modern seemed contradictory or irreconcilable.

After Read, the writer whose contribution is felt most strongly was John Rothenstein – like Read, an old friend of Nash back to the 1920s and author of an essay here focused on the First World War drawings. Nash had always been justifiably proud of his 1917–18 images from the Western Front, and Rothenstein's evocative descriptions of the Flanders battlefields are the first texts to make use of the poignant letters Nash wrote to his wife Margaret in the course of his war service. The letters were to be central to Nash's autobiography, *Outline*, published in 1949 and now regarded as one of the finest pieces of writing, in fact or fiction, on the war.

The correspondence during the Second World War years surrounding Nash's assembly of plates for what was to become the Lund Humphries book, shows how highly he valued his early drawings made around the family's home at Iver Heath and how much his emotions were stirred by reliving his early life through his drawings. The paradox is that a book so per-

sonal to the artist and so full of references to his own life should not have been seen by Nash in its finished form.

Andrew Causey

## 5

### TYPOGRAPHICA

*edited by Herbert Spencer*

1949–67

*Typographica*, published by Lund Humphries in two series from 1949 to 1967, is one of the most outstanding visual arts magazines of the post-war years. The brainchild of a 25-year-old typographer, Herbert Spencer (1924–2002), it was unusual not only for the originality of its editorial vision and its exceptional production values, but also for its longevity, especially since it was never expected to make a profit. For Lund Humphries, then also a printer, it provided a magnificent vehicle to show what the Bradford printing works could achieve. Eric C. Gregory, the firm's chairman, offered Spencer his services as publisher and remained a committed supporter. Spencer edited *Typographica*, designed it and wrote articles, while pursuing a career as a graphic designer, design consultant, author, editor and teacher, all of which would establish him as a leading figure in post-war British communication design.

For many years after *Typographica* was brought to a close by mutual agreement, the 32 issues tended to be seen primarily as a channel for Continental Modernist approaches to typographic design. While the magazine played a crucial role in these developments in Britain, it also presented an eclectic synthesis of Modernist history, new typography and graphic design, traditional printing history, avant-garde experimentation, and photography of the city and street that helped to

expand designers' sense of what the emerging discipline of graphic design could be.

A nostalgic Victoriana permeated the British typography scene in the post-war years and *Typographica* both assimilated and transcended these tendencies. Spencer had a collagist's flair for assembly and his layouts for articles about printer's fists, printer's stock blocks, newspaper seals, and clip art were intricately balanced constructions that delighted the eye. In the 1960s, he was a keen photographer, with a darkroom at home, and published many of his own pictures in the magazine. By the second series, he was using his camera as an alternative kind of 'pen' to conceive and give shape to the articles. Influenced by the great American photographer Walker Evans, Spencer was committed to the idea of running photographs in series and *Typographica*'s long articles allowed extended picture sequences. These concerns led him into discussion with renowned art critic John Berger, who in 1965 contributed to the magazine an early statement of his ideas about the need for new relations between words and images.

In its later issues, *Typographica* offered a suggestive juxtaposition of professional graphic design and concurrent movements in concrete poetry and typographic art – the work of Dieter Roth, Ian Hamilton Finlay and Stefan Themerson featured, for example. These parallel strands, which were equally fascinating to Spencer, imply a potential fusion of design in business printing (Spencer's term) and aesthetic experimentation that the magazine could never fully spell out or resolve in its writing and commentary. As a publication, *Typographica* became an ambitious, intuitive, visually complex 'work' in its own right, while also looking forward to the expressive typography that would flourish in the digital design of the 1990s.

Rick Poynor

BARBARA HEPWORTH:  
CARVINGS AND DRAWINGS

*with an Introduction by Herbert Read*

1952

This was the first major monograph to be published on Barbara Hepworth, at the start of a decade which saw her career develop on the international stage and her sculpture become even better known through public commissions. In 1950 Hepworth represented Britain at the 25th Venice Biennale and a year later her first public sculptures, *Contrapuntal Forms* and *Turning Forms*, were displayed on London's South Bank as part of the Festival of Britain. In 1951, she designed the sets and costumes for *Electra* at the Old Vic and a retrospective of her work was held in her place of birth in Wakefield. It was also the year that her marriage to Ben Nicholson finally came to an end – perhaps even more reason to take the opportunity to clearly state her purpose and lay claim to her position as one of Britain's most innovative artists.

Herbert Read wrote the Foreword to Hepworth's exhibition with Nicholson in 1932 and, as a long-time supporter of her work, it was appropriate that he should also write the introduction to *Carvings and Drawings*. In 1944, he had done the same for Henry Moore in the Lund Humphries book *Henry Moore: Sculpture and Drawings* (see page 29). It is significant to note the difference in the titles: for Hepworth, 'direct carving' was by far the most important of her artistic principles. Read drew parallels between the two artists in his introduction to Hepworth's book, perhaps giving credence to the notion that her work had to be understood in reference to that of Moore. But he also attempted to highlight the differences in their practice, albeit with reference to their gender, identifying Hepworth's search

for beauty and mystery in opposition to Moore's concern with vitality and power. Interestingly, given the context, Read also chose to question whether Hepworth's quest for a 'new reality' would be successful and criticised her for what he saw as an 'unhappy compromise' in her work by incising naturalistic motifs on otherwise abstract forms. In this, he found her commitment to abstraction fell short in comparison to that of Naum Gabo, another of her contemporaries.

Read also stated how Hepworth had 'traced her own development as an artist with an incomparable subtlety and self-understanding, and thereby relieved me of a necessary but difficult task'. Indeed, Hepworth had written statements about her practice since the early 1930s, published in the journals of *Unit One*, *Circle* and *Studio* magazine. The six texts she wrote for *Carvings and Drawings* develop this dialogue, reflecting on key moments and influences that contributed to the development of her practice and artistic sensibilities but also alluding to a more fundamental consideration of the role of the artist in society. They are illustrated with photographs that include some of her early sculptures, such as the iconic first *Pierced Form* (probably carved in 1932), which were destroyed during the Blitz or which have otherwise been lost.

In these texts she divided her career into six chronological sections, tracing her earliest encounters with art in the classrooms at Wakefield Girls High School and memories of the Yorkshire landscape, to her meetings with Brancusi, Braque, Mondrian, Picasso and other members of the European avant-garde in the 1930s, and her most recent experiences observing people gathering in the Piazza San Marco in Venice and the sense of community that came with the Festival of Britain. The texts also outline Hepworth's most vital concerns: the idea of the 'figure in the landscape', the 'fundamental and ideal unity of man with nature which I consider to be one of the basic impulses of sculpture'; and her commitment to abstraction, 'a

new approach which would allow me to build my own sculptural anatomy dictated only by my poetic demands from the material'. She also underlined the importance of drawing at different stages in her career, helping her to develop ideas for her sculptural practice.

Hepworth also cited the influence of her day-to-day life and interests: her home, her children, music and dancing. In doing so, she echoes Read's statement that 'she has remained a completely human person, not sacrificing either her social or her domestic instincts, her feminine graces or sympathies, to some hard notion of a career'. However, crucially, Hepworth identifies this feminine experience as complementary to, rather than competing with, its masculine counterpart, and her sense of form as a physical response born of her experience as a woman: 'it is a form of being rather than observing, which in sculpture should provide its own emotional and logical development of form'.

*Carvings and Drawings* represented a significant development in the appreciation of Hepworth's work at a critical moment in her career, and undoubtedly contributed to the growing recognition of her status in the history of modern British art.

Frances Guy

## 7

### BEN NICHOLSON VOLUMES 1 & 2

*with introductions by Herbert Read*

1948 & 1956

The Lund Humphries monographs started with Henry Moore in 1944. This set a format of listing works, plentiful illustrations, an artist's own writings or comments plus a critical introduction by Herbert Read. This pioneer volume

was followed by others on Paul Nash, Ben Nicholson, Barbara Hepworth and Naum Gabo. These had all been leading members of what Read had christened ‘A Nest of Gentle Artists’, living close to each other in Hampstead in the 1930s. The effect of these volumes was dramatic. As Patrick Heron commented to me once, ‘reputations are created outside, in the great outside world, and that book by Lund Humphries, by your father, on first Henry and then Ben went into the museum libraries of the world just as the world ended. . .’. In other words, the volumes were sent as missionary, propaganda statements; as the volumes came clunking through the international institutional letter boxes, they set out a claim that British artists were as worthy of the full monographic treatment as anything on Picasso, Matisse or other equivalent national artists. Due tribute must always be paid to Peter Gregory, the Managing Director of Lund Humphries, who gave the scheme his backing.

The Ben volumes correspond in a basic way to the others in the series. But – as is carefully indicated in both – their design was specifically his. Those who know Ben’s work, in painting or drawing or indeed in his unmistakable handwriting, will recognise that mixture of the spare clarity that also amounts to a collective richness. There are introductions by Herbert Read – they had been literally next-door neighbours in The Mall Studios in Hampstead from 1933 to 1938, and their daily contact there continued with the artistic diaspora that set in as World War Two loomed. The Nicholson/Read discourse continued in letter form and the Tate Archive and the University of Victoria, British Columbia Archive bear witness to a meeting of minds that continued until Read’s death in 1968.

Benedict Read

**WILLIAM SCOTT: PAINTINGS**

*edited and introduced by Alan Bowness, with  
contributions from Michel Ragon and  
Werner Schmalenbach*

1964

This monograph followed the format laid down by the first Lund Humphries monograph in 1944, but its style belongs very definitely to the 1960s. The typeface chosen is throughout sans-serif, and the general layout is cool and spacious. There are 23 colour illustrations and 126 black-and-white, and, surprisingly, it is the latter that make this book a sumptuous treat and, today, a collector's item. Norbert Lynton once claimed that William Scott was a master of tonal painting, adding 'perhaps the best here since Whistler'. These superb black-and-white reproductions perfectly uphold this claim. They are especially effective in communicating the boldness and command of Scott's abstracts painted between 1952 and 1954.

What terminated this first abstract period, as is nowadays well known, was the reaction Scott experienced in the wake of a three-month visit to the States in 1953. He taught at a summer school at Banff, Alberta, then visited New York and Long Island, meeting Pollock, Kline, Rothko and de Kooning. Alan Bowness's summary explanation in this monograph reads as follows: 'The size and impact of American painting overwhelmed him: it had a directness and immediacy that he sought in his own painting. But its "public", "open" quality did not appeal to him, and though he could admire their work, he felt no desire to imitate the Americans. Indeed the New York visit confirmed Scott's sense of being a European artist.'

What puzzles me here is that ‘directness and immediacy’ – the qualities which Scott appreciated in painting – are closely related to the ‘public, open quality’ which he abjured. So what exactly was it that he disliked? And what needed to remain private, closed, concealed? As Bowness’s conclusion suggests, Scott clearly experienced a crisis of identity after his first-hand experience of American Abstract Expressionism, and his response, as a painter, was to turn back to the nude and the still-life. But out of this ‘wobble’ – if I can be permitted this perhaps overly reductive word – came what is for me the high point of his career, those richly painted still-lives or abstracts of the late 1950s in which vessel-like shapes, as yet unformulaic, jostle and crowd together, sometimes like a mosaic, across a flat ground.

Although Scott represented Britain at the Venice Biennale in 1958, this monograph, coming six years later, must have further established his reputation. And it continued to grow. In 1972 he was accorded a full retrospective at the Tate Gallery; and in 1986, just three years before his death, Scott was not only given a retrospective at the Ulster Museum, Belfast, but also won First Prize (shared with John Hoyland) at the Royal Academy Summer Exhibition. More recently, his reputation has been crowned with a four-volume catalogue raisonné, edited by Sarah Whitfield, who also published in 2013 a comprehensive account of his life and work. This steady crescendo in fame owes much to this initial monograph, which, with its modern design, laid out the art of William Scott in a most enticing manner.

Frances Spalding

## IVON HITCHENS

*edited by Alan Bowness with an essay*

*by T. G. Rosenthal*

1973

It seems astonishing that until 1973 the only monograph on Ivon Hitchens (1893–1979) was the one by Patrick Heron, published in the Penguin Modern Painters series in 1955. His essay, illustrated by 32 plates (only half of them in colour), was typically lively and full of enthusiasm but covered only one decade – 1943–1952 – of the artist’s work.

Hitchens, and his many admirers, had to wait till he was eighty before a book appeared that did justice to a career that by then spanned over 50 years. It was well worth the wait. Published by Lund Humphries, then as now the leading publisher on modern British art, the sumptuous volume was produced to a very high standard. Each of the 121 colour plates was ‘tipped in’ by hand on a separate page, with nothing on the facing page other than the title, date and dimensions of the painting. These were followed by a further 69 plates in black-and-white. To reproduce faithfully Hitchens’ complex and subtle colour harmonies was in itself a major achievement: the quality of these colour plates has rarely been equalled, and never surpassed, in subsequent publications on Hitchens. The most important point, though, is the choice of paintings to be reproduced. Possibly at the artist’s insistence, paintings of the 1960s and early 1970s preponderate over those of earlier decades. The wrap-round dust jacket too shows an uncompromisingly abstract landscape, pared down to a few bold but carefully judged brushstrokes – unmistakably a ‘late Hitchens’. It announces Hitchens as a challenging abstract painter – a romantic Modernist maybe, but very definitely a Modernist – and a painter of extraordinary

originality. Forty years on, Hitchens' true stature has still not been fully recognized. And so the message of this monograph remains relevant.

As to the text, a personal appreciation by T.G. Rosenthal was followed by a concise critical-analytical account of Hitchens' development by Alan Bowness. This, however, only goes as far as 1944, which is especially disappointing since, as Bowness himself admits, 'the last 30 years [1944-1973] are certainly the most important part of [Hitchens'] career' (p.32). Photos of the artist at work, a skeleton biography, a list of exhibitions in which Hitchens' work was shown and of museums and galleries at home and abroad where his paintings can sometimes be seen, as well as a bibliography, follow the two essays. Since 1973 it has been possible to fill out the story and correct or refine some details, but the 1973 volume remains the benchmark for all subsequent writings on Hitchens and continues as a source of reference for identifying at least 150 paintings that have been reproduced nowhere else. It has, needless to say, become a collector's item.

Peter Khoroché

## 10

### THE LAST ROMANTICS: THE ROMANTIC TRADITION IN BRITISH ART: BURNE-JONES TO STANLEY SPENCER

*edited by John Christian*

1989

In 1989, Lund Humphries published *The Last Romantics: The Romantic tradition in British art: Burne-Jones to Stanley Spencer*, a catalogue to accompany an exhibition at Barbican Art Gallery. It was a huge and groundbreaking study including 150 British-based artists who can best be described as part of the 'Romantic tradition in British art'. The subject area covers five decades of work and is one that,

with the advent of Modernism, scholars had largely ignored or discredited.

Looking back at John Christian's introduction to the book, where he cogently explains the selection of the exhibition with such a self-effacing exposure of his encyclopaedic knowledge of the subject, I am reminded of what a colossal job he did to bring this study to fruition. With support from accompanying essayists Mary Anne Stephens, Paul Delaney, Lindsay Errington, Benedict Read, Alan Powers and David Fraser Jenkins, John Christian was able to bring a true scholar's perspective to a hidden field of British art history.

Thirty years ago, I visited the hugely popular Pre-Raphaelites exhibition at the Tate Gallery and found my favourite Edward Burne-Jones, *Laus Veneris*, surrounded by other major works by him. I remember moving into the next room expecting to encounter works by his associates, only to find that I had exited the exhibition. My disappointment at this abrupt finale was tempered by the realisation that there was another exhibition to be made from the Tate curators' strict demarcation of Pre-Raphaelitism. I imagined that one could grapple with the shibboleth of Alfred Waterhouse and also find a way to connect Burne-Jones to the next generation of British romantic or 'symbolist' artists, figures as diverse as Aubrey Beardsley, Augustus John and Stanley Spencer. By doing this, one could reveal a study of British art history as yet unwritten and, in my naïve and selfish curatorial mind, create an exhibition that I wanted to visit in the hope that others might also find it interesting. As we say now, 'The rest is history'.

At Barbican Art Gallery, I had set out to commission a series of exhibitions that surveyed late nineteenth- and early twentieth-century British art, an area that was then little studied, in the hope that some favourable appreciation of our exhibition programme might mitigate the abject critical reaction to the Barbican Centre's architecture when it opened in 1982.

In 1987, our exhibition *A Paradise Lost: The Neo-Romantic Imagination in Britain*, a pioneering study of the Neo-Romantic period by David A. Mellor, with a catalogue also published by Lund Humphries, was a precursor to John Christian's show, and, working with John Taylor, marked the start of a fruitful collaboration between publisher and art gallery.

An article by Richard Cork in *The Times* in March 1992, about Barbican Art Gallery, titled 'Victory snatched from defeat', surveyed the first decade of our exhibition programme and illustrated the display of *The Last Romantics*, decorated with deep crimson walls and showing works by John William Waterhouse, Herbert James Draper and Alfred Gilbert. It was captioned: 'An example of a well-researched, stimulating and timely exhibition'. At the time of publication those comments felt like a balm for the brow of a beleaguered curator; now, they sum up what was so prescient about John Christian's approach.

John Hoole

11  
**BRITISH SCULPTORS  
AND SCULPTURE SERIES**  
1991-

The Henry Moore Foundation had an historic association with Lund Humphries, given that it was Moore's publisher of choice. When I arrived at the Henry Moore Institute, the British Sculptors and Sculpture series had turned, in general, to focus on more contemporary figures, but I wondered whether this was the best use of resources given that the most neglected sculptors were very often those who could no longer speak for themselves. With the arrival of Tim Llewellyn as Director it became possible to recast the series more whole-heartedly. My framework here,

as in Leeds, with the development of the collections of sculptors' papers and maquettes, was to use Moore as a centre-point off which to bounce other practices, whether by artists he liked or disliked, but who helped to amplify our understanding of the British sculptural context of that time. We also tried hard to open up the opportunity these books offered to a wider range of authors. We advertised and interviewed for the titles, trying to expand what can otherwise become a self-repeating circle of rather few authors. A final aim was to tie archival acquisitions to potential new titles, so that archives were activated from the outset, rather than languishing in the store room.

The Foundation paid a modest fee to the author, helped with the cost of pictures, and covered the cost of publication. It was a resource-intensive process, and it is perhaps not surprising that the series has come to an end. At times, too, it invited criticism because of its overtly old-fashioned monographic approach. Though one might well see such a project go forward online, rather than in print, I feel that the outcome to date has been worthwhile, if only because it has brought together dedicated authors and invaluable empirical research. In terms of expanding the roll-call of British sculpture, it has added key (and very often unique) titles to the otherwise limited bibliography. Moreover its partner series, *Subject/Object: New Studies in Sculpture*, published under the Ashgate imprint, was intentionally devised to foster a more analytical and thematic approach to sculpture rather than sculptors.

While books on Moore multiply exponentially every year, there is little, if anything, on the sculptors who worked around him: Leon Underwood, Maurice Lambert, Charles Sargeant Jagger, Gertrude Hermes, Charles Wheeler et al. It seems fair enough to me that Moore's legacy should help to ameliorate the deficit which his own fame engendered. Though it is easy enough to criticise the books as chiefly benefiting the art market, it has very often been the art market, in the person

of a few enthusiastic dealers, which has kept these sculptors' names in the public eye at all. I am inclined to endorse that interest, while believing too that these books offer a real and practical opportunity for us as curators and writers to include more examples, of a wider range of works, in any story of British sculpture.

Penelope Curtis

## CONTRIBUTORS

Andrew Causey (1940–2014), former Emeritus Professor of the History of Modern Art at Manchester University, wrote extensively on twentieth-century art and was the author of books on Henry Moore, Paul Nash (his most recent published in 2013 by Lund Humphries), Edward Burra, Stanley Spencer and Peter Lanyon.

Dr Penelope Curtis is the Director of Tate Britain. She was previously Curator at the Henry Moore Institute, Leeds. Her publications include *Patio and Pavilion: The Place of Sculpture in Modern Architecture* (Ridinghouse, 2006) and *Modern British Sculpture* (with Keith Wilson, Royal Academy, 2011).

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Valerie Holman is an independent art historian who writes on twentieth-century art and publishing. Recent books include *Print for Victory: Book Publishing in England 1939–1945* (British Library, 2008) and, with Denise Ferran, *The Sculpture of F.E. McWilliam* (Lund Humphries, 2012).

John Hoole has worked as a curator and writer at Southampton Art Gallery, the Museum of Modern Art, Oxford, and Barbican Art Gallery, London, where he was both curator and Art Galleries Director between 1982–98. He is co-author (with Margaret Simons) of *James Dickson Innes: 1887–1914* (Lund Humphries, 2013).

Peter Khoroché wrote the catalogue for an exhibition of Ivon Hitchens's paintings at the Serpentine Gallery in 1989–90. He is also the author of *Ivon Hitchens* (Lund Humphries, new edition 2007 and paperback 2014) and *Ben Nicholson: Drawings and Painted Reliefs* (Lund Humphries, hardback 2002 and paperback 2008).

David Mitchinson retired from his position as Head of Collections and Exhibitions at The Henry Moore Foundation in 2010 after more than 30 years at the HMF. He is author and editor of numerous books on Moore including *Celebrating Moore* (Lund Humphries, 1998), *Hoglands: The Home of Henry and Irina Moore* (Lund Humphries, 2006) and *Prints and Portfolios* (Cramer, 2010).

Lucy Myers is Managing Director of Lund Humphries. She joined the company as Editor in 1991, becoming Editorial Director in 1996 and Managing Director in 2004.

Antony Penrose is the son of Lee Miller and Roland Penrose. He is the Director of The Lee Miller Archives and The Penrose Collection and the author of numerous books on his parents, including *The Lives of Lee Miller* (Thames and Hudson, 1988) and *Roland Penrose the Friendly Surrealist* (Prestel, 2001).

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Benedict Read is the son of eminent art critic Sir Herbert Read. He is currently Senior Visiting Research Fellow, School of Fine Art, University of Leeds. His books include *Victorian Sculpture* (Yale University Press, 1982) and, with Joana Barnes, *Pre-Raphaelite Sculpture* (Lund Humphries, 1991).

Frances Spalding is a critic, biographer and Professor of Art History at Newcastle University. Her many publications include *British Art since 1900* (Thames and Hudson, 1987), *The Tate: A History* (Tate, 1998), *John Minton: Dance til the Stars Come Down* (Lund Humphries, 2005) and *Prunella Clough: Regions Unmapped* (Lund Humphries, 2012).