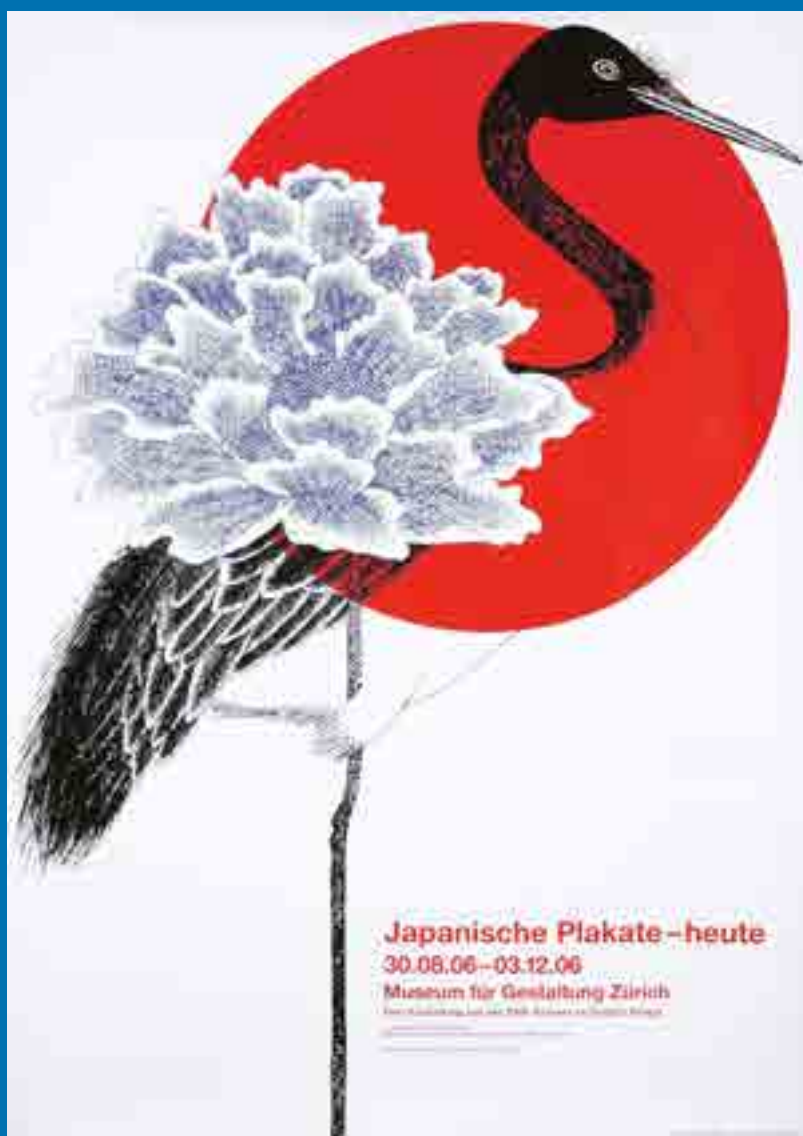


# Books, Maps & Prints 2024



- Art exhibition posters steal the show
- Around the world with Bobins library sales
- Small but perfectly formed: miniature books
- Whistler, the prolific and powerful printmaker



‘Why I collect’



Previews of top fairs

Antiques Trade  
**gazette**  
IN ASSOCIATION WITH  
Forum Auctions

# It's a wonderful world

Rupert Powell of Forum Auctions reflects on a busy year in the 'stage-play' of rare books

So, another year goes by and here we are with *Antiques Trade Gazette's* 2024 rare book supplement, the *Firsts* fair, the summer auction season and yet more memories of great books handled, collections seen and dispersed, friends and colleagues departed.

Forum has had another pleasing year across the board – our fortnightly online sales continue to be widely and well received with regular slots now devoted to modern literature and travel books, maps and atlases. We held 25 of these timed auction events over the past year.

We hosted two further sales of early English books from the Fox Pointe Manor Library with the hammer total for the five parts we have now sold standing at just shy of £2m. Further additional single-owner offerings over the past year included two selections from Norman Bobins' magnificent library of colour plate books (of which more on pages 56-59).

Our bi-monthly Fine Books and Manuscripts sales always offer an eclectic mix of subjects and this year have included wonderful prints and drawings of India from the collection of the late WG and Mildred Archer; books from the library of Sir William Stirling-Maxwell; books and manuscripts from the Eyre-Matcham-Nelson collection; and a host of individual and larger collections from consignors all around the globe.

Additionally, our Prints department has developed strongly with each sale offering a host of images from Rembrandt and Dürer to Lichtenstein and Hockney and it has maintained the firm's 20% market share in authenticated Banksy editions.

Averaging an auction a week and with a pipeline of business stronger than ever, I am in awe of the work my colleagues, the young and the experienced, get through in order to ensure that vendors who have entrusted their property to us are provided with the best possible service; that potential bidders are made fully aware of the contents of every lot; that buyers receive their invoices, shipping quotes and purchases in a timely and professional manner; that every lot has at least one quality photograph; that lots are thoroughly researched, evaluated and carefully described; and that all customers are greeted with a smile and receptive ear.

All of us at Forum look forward to continuing to play our part in 'the rare book world' – a stage-play, more comedy than tragedy, with much audience participation and a wonderful cast.

Rupert Powell, Managing Director of Forum Auctions, sponsor of ATG's Books, Maps & Prints 2024



1



2



3

Three highlights from Forum Auctions' May 30 sale of Fine Books, Manuscripts and Works on Paper.

1. An excellent example of early 19th century Chinese ethnography, this album of 72 watercolours of the Miao People c.1830-40 has a guide of **£10,000-15,000**.
2. This deluxe, first edition copy of DA Levy's *The North American Book of the Dead* (1965) is one of just seven copies bound together with three original paintings. A key poetry title of the 1960s counterculture movement, it is guided at **£5000-7000**.
3. The second edition of Lactantius' *Opera* printed by Conradus Sweynheym and Arnoldus Pannartz in Rome in 1468 includes extracts from Ovid's *Metamorphoses* and Dante's *Commedia*. It is the first appearance of Dante in print. This copy has an estimate of **£40,000-60,000**.

# HERITAGE A U C T I O N S

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Important English and American Literature

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May 15th - 20th



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or have any questions, contact us at  
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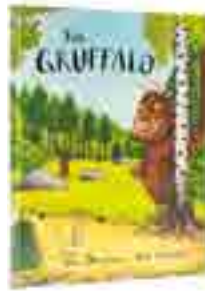
**HERITAGE**  
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THE WORLD'S LARGEST  
COLLECTIBLES AUCTIONEER



**FLEMING (IAN)**  
*GOLDFINGER*,  
first edition, signed presentation  
inscription from the author, 1959.  
**SOLD FOR £14,000 (+ FEES)**



**CHURCHILL (SIR WINSTON SPENCER)**  
Draft typescript speech with revisions in Churchill's hand,  
1940; and a carbon copy of Churchill's speech delivered at  
the Congress of Europe in The Hague, 7 May, 1948.  
**SOLD FOR £22,000 (+ FEES)**



**DONALDSON (JULIA)**  
*THE GRUFFALO*,  
first edition, 1999.  
**SOLD FOR £6,000 (+ FEES)**



**HAMILTON (PATRICK)**  
*MONDAY MORNING*,  
first edition, 1925.  
**SOLD FOR £8,000 (+ FEES)**



**GREENE (GRAHAM)**  
*THE POWER AND THE GLORY*,  
first edition, scarce dust-jacket, 1940.  
**SOLD FOR £8,000 (+ FEES)**



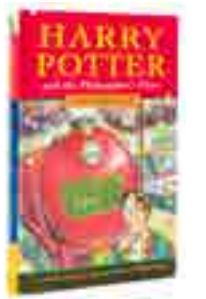
**LEWIS (C.S.)**  
2 Autograph Letters signed to Cyril H. Hartman, 1919;  
plus a signed menu for The Martlets and 2 other  
related letters from Rodney Pasley.  
**SOLD FOR £9,000 (+ FEES)**



**WODEHOUSE (P.G.)**  
*WILLIAM TELL TOLD AGAIN*,  
first edition, signed presentation inscription  
from the author to Biddy O'Sullivan, 1904.  
**SOLD FOR £4,500 (+ FEES)**



**WAUGH (EVELYN)**  
*BRIDESHEAD REVISITED*,  
first edition, signed by the  
author, 1945.  
**SOLD FOR £8,000 (+ FEES)**



**ROWLING (J.K.)**  
*HARRY POTTER AND THE  
PHILOSOPHER'S STONE*,  
first hardback edition, 1998.  
**SOLD FOR £60,000 (+ FEES)**



**LARKIN (PHILIP)**  
6 Autograph Letters, 2 Typed Letters and 1 Autograph Card  
all signed "Philip", 8th November 1942-5th January, 1965.  
**SOLD FOR £11,000 (+ FEES)**



**FITZGERALD (F. SCOTT)**  
*TENDER IS THE NIGHT*,  
first edition, first printing, signed by the  
author, New York, 1934.  
**SOLD FOR £13,000 (+ FEES)**



**ORWELL (GEORGE)**  
*COMING UP FOR AIR*,  
first edition, 1939.  
**SOLD FOR £10,000 (+ FEES)**



**HEMINGWAY (ERNEST)**  
*FIESTA*,  
first English edition, first impression  
dust-jacket, 1927.  
**SOLD FOR £24,000 (+ FEES)**



**TOLKIEN (J.R.R.)**  
*THE LORD OF THE RINGS*,  
3 vol., first editions, first impressions,  
a near-fine set, 1954-55.  
**SOLD FOR £35,000 (+ FEES)**



**STEINBECK (JOHN)**  
*THE CUP OF GOLD, BEING THE LIFE OF A PIRATE,  
WITH OCCASIONAL HISTORIC ACCURACIES*,  
original annotated typescript, with inscriptions  
signed and initialed by the author, [1928].  
**SOLD FOR £24,000 (+ FEES)**



**DAHL (ROALD)**  
*THE BFG*,  
first edition, signed presentation  
inscription from the author and  
signed original illustration of the  
BFG by the illustrator, 1982.  
**SOLD FOR £9,000 (+ FEES)**

# MODERN LITERATURE

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**SOUTH AMERICA.- BERTONIO (LUDOVICO)**  
**VOCABULARIO DE LA LENGUA AYMARA**,  
 2 parts in 1, Juli, Peru, 1612.  
**EST. £25,000-35,000 (+ FEES)**



**WILDE (OSCAR).-**  
 Contract letter signed by Wilde, selling the rights of publication of *The Ideal Husband* and *The Importance of Being Earnest* to Leonard Smithers for £30, 27th April, 1899; and 4 others (5).  
**EST. £6,000-8,000 (+ FEES)**



**EGYPTIAN PAPYRUS.- OXYRHYNCHUS (MODERN EL-BAHNESA).-**  
 Letter of Commendation to Hermione, in Greek, manuscript on papyrus, Egypt, [third century AD].  
**EST. £6,000-8,000 (+ FEES)**



**DURER (ALBRECHT).- ROSWITHA VON GARDERSHEIM**  
**OPERA HROSIVITE ILLUSTRIS...**,  
 first edition, Nuremberg, 1501.  
**EST. £18,000-22,000 (+ FEES)**



**CORNERSTONE OF FRENCH ENLIGHTENEMT PHILOSOPHY.- HELVETIUS (CLAUDE ADRIEN)**  
**DE L'ESPRIT**,  
 true first issue "A" of the suppressed first edition, Paris, 1758.  
**EST. £20,000-30,000 (+ FEES)**



**JAPAN.- ANONYMOUS.**  
**THE TALE OF THE HUT IN THE ROCKS (IWAYA MONOGATARI)**,  
 three handscrolls with calligraphy and illustrations, Edo period, 17th century.  
**EST. £6,000-8,000 (+ FEES)**



**EMBLEMATA.- ALCIATI (ANDREA)**  
**LOS EMBLEMAS...TRADUCIDOS EN RHIMAS ESPANOLAS**,  
 first edition in Spanish, Lyon, Guillaume Rouillé, 1549.  
**Est. £6,000-8,000 (+ FEES)**



**BRUNSCHWIG (HIERONYMUS)**  
**LIBER DE ARTE DISTILLANDI DE COMPOSITIS**,  
 first edition of the so-called 'Grosses Destillierbuch', Strassburg, 1512.  
**EST. £22,000-28,000 (+ FEES)**



**MATHEMATICS.- EUCLID.**  
**[OPERA]**,  
 first collected edition, Venice, 1505.  
**EST. £10,000-15,000 (+ FEES)**



**CROMWELL (OLIVER)**  
**COMMISSION APPOINTING SAMUEL ROSE CAPTAIN LIEUTENANT IN SIR WILLIAM CONSTABLE'S REGIMENT OF FOOT, D.S. "O. CROMWELL"**,  
 manuscript on vellum, 1652.  
**EST. £3,000-5,000 (+ FEES)**



**LLOYD (TREVOR, BINDER).- CHAMBERS (SIR WILLIAM)**  
**A TREATISE ON CIVIL ARCHITECTURE**,  
 first edition, Printed for the Author, 1759.  
**Est. £10,000-15,000 (+ fees)**



**ZYK (ARTHUR)**  
**THE HAGGADAH**,  
 one of 125 copies, this out-of-series, Beaconsfield Press, 1940.  
**EST. £15,000-20,000 (+ FEES)**



**COMPUTING.-**  
 Operating and maintenance manual for the BINAC binary automatic computer built for Northrop Aircraft Corporation 1949, Philadelphia, 1949.  
**EST. £8,000-12,000 (+ FEES)**



**ELIOT (T.S.), TED HUGHES, PHILIP LARKIN, ROBERT LOWELL, SEAMUS HEANEY & OTHERS..**  
**A PERSONAL ANTHOLOGY FOR ERIC WALTER WHITE**,  
 60 autograph poems, 1962.  
**EST. £20,000-30,000 (+ FEES)**



**SANGORSKI (ALBERTO).- SHELLEY (PERCY BYSSHE)**  
**THE WOODMAN AND THE NIGHTINGALE AND TO NIGHT**,  
 calligraphic manuscript on vellum, in Relievo binding by Riviere, 1916.  
**EST. £25,000-35,000 (+ FEES)**



**SANGORSKI & SUTCLIFFE, BINDERS.- KHAYYÁM (OMAR)**  
**RUBAIYAT**,  
 one of 10 copies bound in a jewelled peacock binding, [c.1910].  
**EST. £40,000-60,000 (+ FEES)**

# FINE BOOKS, MANUSCRIPTS & WORKS ON PAPER

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# Events to look forward to

A wide range of dealers are set to offer a variety of items at upcoming fairs, writes *Frances Allitt*

## FIRSTS

The Antiquarian Booksellers' Association's flagship fair *Firsts London* brings together more than 100 dealers in west London's Saatchi Gallery and is one of the main events of the rare books season.

Running from May 16-19 it offers a huge selection of books, manuscripts, prints and maps from an international group of top dealers.

This year's theme is *The Art of the Book*, which puts the emphasis on the physical appearance of the dealers' stock. From illumination and illustration to bindings and endpapers, the theme is pitched to encompass offerings from each exhibitor as well as to attract a wide range of buyers and other visitors.

### Relocation result

Pom Harrington, chairman of the fair, says: "Relocating *Firsts* to the Saatchi Gallery several years ago has facilitated the rare book fair's ability to attract an audience appreciative of the allure of books as objets d'art.

"Moreover, while there has also always been a sense of pride and privilege in stewarding a rare book, we are seeing a growing inclination to exhibit these treasures, whether through commissioning bespoke display cases or building entire rare book libraries, both privately and publicly held.

"At *Firsts* this year, visitors can expect to see some of the most beautiful examples of book production through the ages."

Among the exhibitors attending are Maggs Bros, Bernard Quaritch, Blackwell's Rare Books, Adrian Harrington Rare Books, Thomas Heneage Art Books and Lucius Books, all from the UK.

From farther afield come Antiquariat Inlibris Gilhofer (Austria), Alessandro Borgato (Italy), Douglas Stewart Fine Books (Australia) and Antiquariaat Schierenberg (Netherlands).

A series of talks is also taking place, most on the top floor of the venue, including an introduction to book collecting with Andrea Mazzocchi of Bernard Quaritch, an



**Visitors can expect to see some of the most beautiful examples of book production through the ages**

examination of books with interesting provenances with David Pearson, and from photographer Peter Dazeley, a talk on his book *Monochrome*.

On Saturday, May 18, the ABA is hosting a network brunch for early career and emerging booksellers in the Saatchi's café followed by a tour of the book fair by Euphemia Franklin.

The fair's partner this year is the Bodleian Libraries.

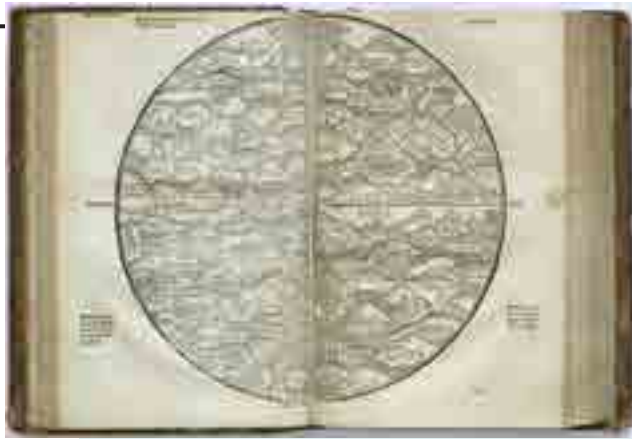
► [firstslondon.com](https://firstslondon.com)



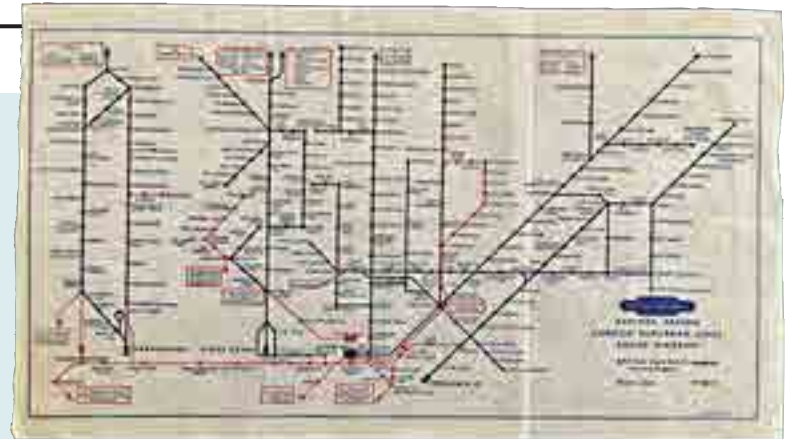
**1. Peter Harrington Rare Books** offers a set of folios of *The Birds of Australia* by John Gould bound by Zaehnsdorf. Gould's bird illustrations are considered among the finest produced. Published across six decades of the 19th century, the major folios are rarely presented in a complete set, especially in uniform binding. It is offered for **£2m**.

**2.** Offered by **Fahrenheit 451** is a commemorative album created to be presented to the London-based Arts Club on Dover Street, Mayfair. It was created by 30 Belgian First World War refugee artists and presented to the club as a thank-you for hosting them during the war. It contains 32 original artworks produced from 1915-25 and is offered for **£20,000**.

**3.** This first edition of W Somerset Maugham's *The Casuarina Tree* published by Heinemann, 1926 is available from **Jonkers Rare Books** for **£4500**. It is offered in original blue cloth lettered in gilt with a dustwrapper by Ralph Keene.



**Left:** medieval mappamundi, in the *Mer des Hystoires*, Lyon 1491/Paris, 1555, available for **\$32,000** from **Thomas Suárez Rare Maps** ([cosmography.com](http://cosmography.com)).



**Right:** London Suburban Lines Route Diagram by Harry Beck, priced **£1250** from **Twentieth Century Posters**.

## LONDON MAP FAIR

The annual *London Map Fair*, which bills itself as the world's oldest and largest specialist antiques fair, runs June 15-16 at the Royal Geographical Society in Kensington Gore.

Established in 1980, it has a global reach hosting exhibitors from the US, Australia and Europe as well as the UK.

Among the exhibitors this year are **Clive A Burden, Garwood & Voigt, Geographicus Rare Antique Maps** and **Robert Frew**.

One of the lots on offer is a London Suburban Lines Route Diagram by Henry ('Harry') Charles Beck (190274) British Railways, Eastern Twentieth Century Posters will be selling a large collection of original British railway and travel maps, including this rare map by the pioneer of diagrammatic wayfinding, Harry Beck.

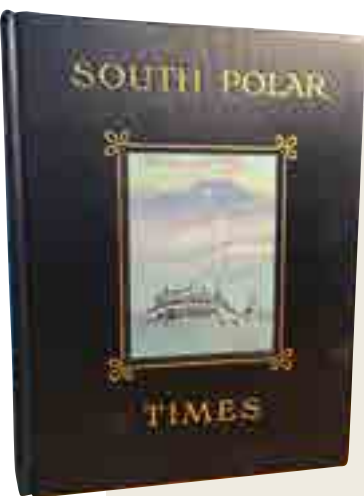
Internationally famous for the influential London Underground diagrammatic map (1931), Beck designed very few maps for other transport organisations, and

this map of the London Suburban Lines appears to be the only one published during his lifetime.

It depicts the suburban lines out of Marylebone, King's Cross, Liverpool Street and Fenchurch Street railway stations, similar in scope to earlier maps produced by George Dow for the London & North Eastern Railway.

The map, priced at **£1250**, was included in the accompanying passenger timetables brochure for 1949, and appears to have been republished in the timetables for 1950 and 1951 but without the 1949 date.

👉 [londonmapfairs.com](http://londonmapfairs.com)



1



2



## PBFA LONDON

The Provincial Booksellers Fairs Association stages its annual London summer event at the same time as *Firsts* as usual, but this year there are some temporary changes to the format.

Due to ongoing works at its regular venue in Earls Court, it will instead take place for one rather than two days on May 19 at the Holiday Inn, Bloomsbury.

Around 60 dealers will attend, offering the familiar assortment of books, maps, prints and ephemera at a range of price points, though generally lower than those at *Firsts*.

Among those exhibiting are **The Antiquarian Book Company, Sky Duthie Rare Books** and **De Bry Rare Books**.

This year marks the PBFA's 50th anniversary.

Organiser Andrew Saidi of **White Eagle Rare Books** (also exhibiting) says: "I will be looking forward to this fair achieving record sales and ensuring that all our visitors go away with something they can be happy with until they come again to visit one of our fairs in the future."

👉 [pbfa.org](http://pbfa.org)

**1. Kingsbridge Books** offers this 1914 first edition of the third volume of *The South Polar Times*. It is comprised of single issue broadsheets produced at Cape Evans to amuse the men on the Terra Nova Expedition. It includes poetry, humorous articles, illustrations and caricatures. The volume, offered for **£1850**, is included in the dealership's latest Polar books catalogue available on the PBFA website.

**2.** The stand of **The Antiquarian Book Company** features a range of works by book illustrators of the 1960s-70s. Included is a collection of works by Helen Riviere Haywood (1907-95), an English artist and writer known for her illustrations of children's books and her fore-edge and binding paintings. Pictured here are two illustrations recently acquired by the firm from the archives of Haywood's publisher Tyndall. One is the original paintings used as front and back illustrated end papers for *Looking After: Cats* (1973), offered for **£195**. The other, shown here, is the original artwork for the front cover of *Looking After: Dogs* (1973), which is offered for **£325** along with the file copy of the book.

## EPHEMERA FAIR

The Ephemera Society's summer fair is scheduled to return to Holiday Inn London Bloomsbury this June with more exhibitors and events than ever before in the society's 49 year history.

Fairs secretary John Robertson says there will be 30 exhibitors with 60 tables at the June 23 event, a 20% increase on previous events, including newcomers Scott Mclean of **Explore History**, selling stamps and ephemera, and **Lin Johnson** bringing old postcards.

Another addition is a promotional stand from advertising and ephemera collector Robert Opie (as featured in ATG No 2631) who will be promoting The Museum of Brands London and his new book.

The one-day fair offers a huge range of rare, unusual and historic printed paper items from as little as £2 to more than £1000. Members of the society are offered an early entry preview between 10-11am.

👉 [ephemera-society.org](http://ephemera-society.org)



**Left:** poster of *Olympia Grand Ballet Brighton* by Pal Les Maitres de l'Affiche 1896 with an asking price of **£110** at **Kiki Werth's** stand at the Ephemera Society's summer fair.

# Firsts London - highlights not to be missed this May

Firsts London, the rare book fair, will take place at the Saatchi Gallery in Chelsea, just off the Kings Road, from Thursday, 16th to Sunday, 19th May 2024. The 100+ international dealers will be bringing a wide range of books, manuscripts, prints and maps, and this year's theme promises to be an exceptional demonstration of the book as art and the art of the book.

This year, the fair has partnered with the Bodleian Libraries of Oxford and there will be an opportunity to see a printing press in action and take away some keepsakes.

The fair offers a variety of free talks and tours for anyone who is interested in books and booking is now open, for more information visit:

[www.firstslondon.com/events](http://www.firstslondon.com/events)

Booking for tickets is now open as well - Thursday's preview ticket costs £60, on the other three days the fair opens at 11am and costs £10 on the Friday (closes at 8pm), £5 on Saturday (closes at 6pm) and is free all day on Sunday when the fair is open until 5pm:

[www.firstslondon.com/about/tickets](http://www.firstslondon.com/about/tickets) (further info available)



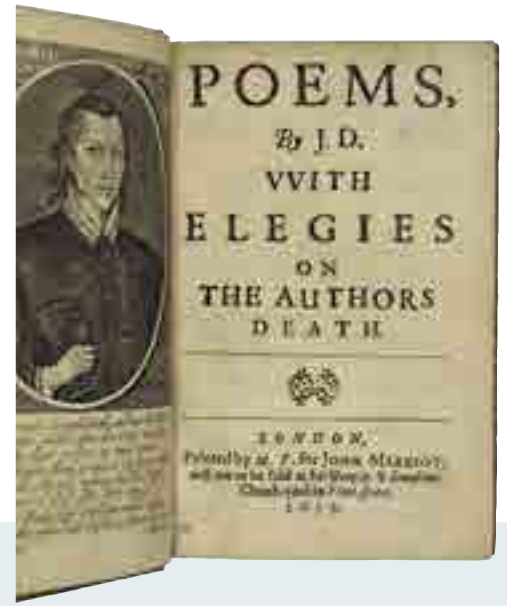
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BOUND BY RIVIERE  
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Girls gambling, Southam St, 1956, printed 1987  
by Roger Mayne  
gelatin silver print, 25.7 x 33.4 cm  
signed, dated and titled

Roger Mayne: *Youth* will be exhibited at the Courtauld Gallery from 14 June to 1 September 2024  
Book tickets: [courtauld.ac.uk/gallery](http://courtauld.ac.uk/gallery)



# FIRSTS

LONDON'S RARE BOOK FAIR

Saatchi Gallery  
16 - 19 May 2024

THURSDAY 16 MAY	5-9pm (Invitation only)	
FRIDAY 17 MAY	11am-8pm	£10
SATURDAY 18 MAY	11am-6pm	£5
SUNDAY 19 MAY	11am-5pm	FREE

[firstslondon.com](http://firstslondon.com)

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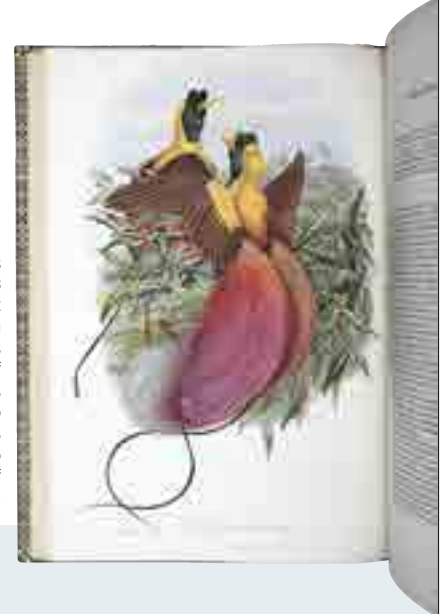
**Hartmann Schedel's  
Nuremberg Chronicle (1493)**

A first edition of the first illustrated encyclopaedia published at the dawn of the discovery period, decorated with a magnificent illuminated border attributed to the Pico Master, and also containing the first-hand observations and a drawing of a comet of 1507 by Bartolomeo Zamberti  
£250,000



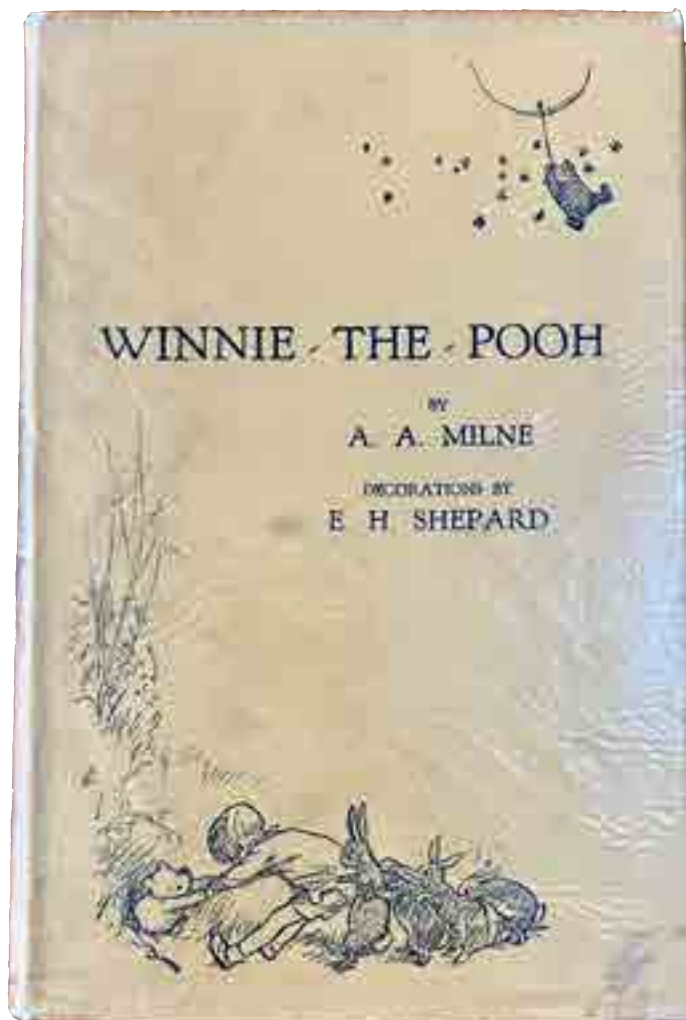
**John Gould's Celebrated Folios  
[1830] – 1888**

John Gould's resplendent illustrations of birds are among the finest ever produced. This magnificent set of 11 works of the celebrated Gould folios is one of the best to come to market in years, all 43 volumes uniformly bound in full morocco by Zaehnsdorf  
£2 million



**Paul Foster Books**  
STAND K109

London  
M: +44 (0)20 8123 5373  
W: paulfosterbooks.com



Winnie the Pooh by A. A. Milne, first edition in original dust wrapper, published in 1926

**Lucius Books**  
STAND B14

144 Micklegate  
York YO1 6JX  
T: +44 (0)1904 640111  
W: luciusbooks.com



THE STORY OF ROSALYNDE. An exquisite hand-painted 'vellucent' binding executed by Jessie M. King for Cedric Chivers. c.1902. Ink and watercolour highlighted in gilt. A fine copy. £16,500

# THE ART OF THE BOOK



**Voewood Rare Books**  
STAND D27

Voewood, Cromer Rd,  
High Kelling, Holt NR25 6QS  
M: +44 (0)1263 715 539  
E: andrew@voewood.com  
W: voewoodrarebooks.com



A rare example of a 'mosaic' binding by one of the leading binders of the 17th and 18th century. Red morocco with red, green and black morocco onlays forming strapwork designs filled with a profusion of gilt tools and rolls, including leaf sprays, fleurons, seedheads, grotesque face tool, tulip, carnation, and sunflower tools and Tudor roses. Some of the leaf and petal motifs are further decorated with white and coloured onlays. The edges of the boards are decorated with a seedhead roll, turn-ins with pelmet roll and triple fillets. There are only a handful of bindings of this type and even fewer on such large, folio books. A gorgeous example of the finest English binding £37,500



This is a painting made by a Dutch art collective called The Fool. It was commissioned by The Beatles and intended for the central gatefold of Sgt Pepper. Very psychedelic in style, it was in the end not used but is regarded as one of the great pieces of album art from late 1960 pop culture. The painting is signed on the back by Ringo Starr in his Sgt Pepper alter ego 'Billy Shears' and was given by Ringo to his manager Hillary Gerrard. The Fool collective went on to design the murals on The Beatles' Apple building in Baker Street. £110,000 (+VAT in the UK).

**Christian White Rare Books**  
STAND F40

287 Leeds Road  
Ilkley LS29 8LL  
T: +44 (0)7811 455398  
E: info@christianwhiterarebooks.com  
W: christianwhiterarebooks.com



John Piper, Sketch  
Book of Wartime  
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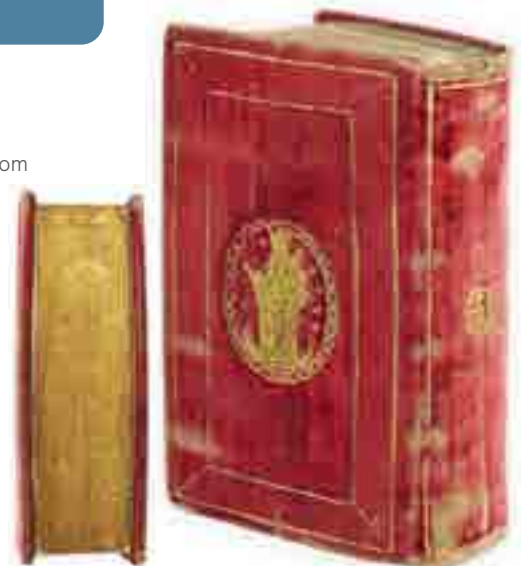
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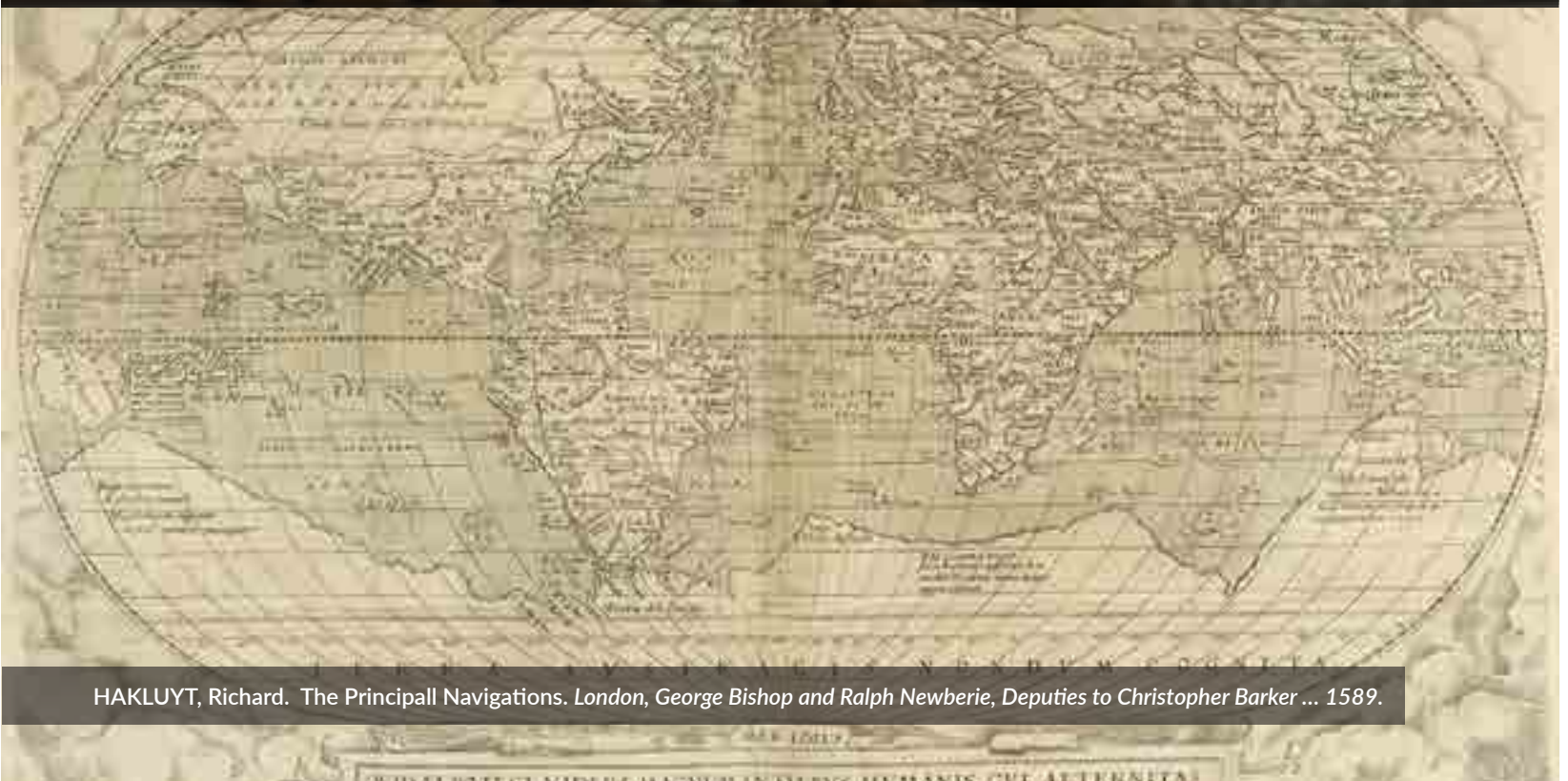


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Stand I 69, Firsts - London's Rare Book Fair. Saatchi Gallery, 16-19 May 2024



HAKLUYT, Richard. The Princippall Navigations. London, George Bishop and Ralph Newberie, Deputies to Christopher Barker ... 1589.

# Small is indeed beautiful

Miniature books have long provided challenges for printers to accept and show their skills

by Roland Arkell

Small books have long been objects of wonder. The history of tiny type can be traced back to the smallest cuneiform clay tablets of ancient Mesopotamia or the diminutive papyrus codices treasured by Christians in Roman Egypt.

Always keen on a bizarre fact, the first century author Pliny marvelled at a minute parchment copy of Homer's *Iliad* he had learned about through the writings of Cicero. It was, he said, so small it could fit in a nutshell.

From the beginning, miniatures served several practical functions. They were useful for carrying on travels, for concealing taboo content or for wearing close to the body as amulets.

By the end of the medieval period, it had become fashionable for aristocratic women to wear miniature devotional texts in jewelled and enamelled bindings around the neck or the waist. Style, status, literacy and piety were simultaneously on display.

### Printing skills

With the invention of letterpress printing, the medium came into its own. Printed pocket-sized books arrived within the lifetime of Johannes Gutenberg himself (his assistant Peter Schoffer the Younger printed *Diurnale Moguntinum* in 1468) and were among the stock in trade of Aldus Manutius at the Aldine Press in Venice.

"Because they invite attention to every minute detail – the fineness of the paper, the clarity of the engravings, the size of the type and the artistic bindings – printers have accepted the challenge to create these intimate volumes," says Anne Bromer of **Bromer Booksellers** in Boston.

Co-author of *Miniature Books: 4000 Years of Tiny Treasures*, she has issued numerous catalogues on the subject and bought and sold the collections of several leading US collectors.

Bromer believes 'toy' books were made by apprentices, the theory being "that if you can print and bind a miniature book well, you will better succeed in printing full-sized volumes".

Certainly, in a competitive market, they became a vehicle to demonstrate



“Because they invite attention to every detail, printers have accepted the challenge to create these intimate volumes

skills and new technologies – an attention-grabbing way to show off the latest in printing, typography and binding technique. Each miniature book casts a little light on the history of the book trade.

The late 18th and the 19th century were the heyday of the fun-size volume.

Under the influence of Jean Jacques Rousseau, children's literature prospered far beyond miniature abridgements of the Bible while exercises in miniaturisation brought near perfect micro versions of the classics, akin to those Pliny mentioned in his *Naturalis Historia*, into being.

They include the famous 'fly's eye Dante' printed by the Salmin Brothers in Padua in 1878. The smallest version of Dante's *Divina Commedia* in the world, it took 11

years to print and damaged the eyes of its compositor and corrector. A good copy might today retail close to £10,000.

Other miniatures had a higher purpose.

Dr Charles Knowlton's *Fruits of Philosophy; or, the Private Companion of Young Married People* (New York, 1832) gave the first professional advice on contraception – it was printed in a 3 by 2½in format so it could be easily concealed – while 500,000 copies of the Emancipation Proclamation were printed in an eight-page 3in booklet by abolitionist John Murray Forbes of Boston. They were produced in December 1862 for Union soldiers to read and distribute among African Americans as they ventured south. Today, vanishingly few survive. One sold for \$5800 at auction in November 2015.

The Scottish printer David Bryce (1845-1923) said that when he "descended to the miniature, mite and midget size" he had "many a scoff and jeer as to the absurdity of the production".

However, over 40 miniature titles created by photolithography (the process of using electro plates to miniaturise type and images) made him a rich man.

His *Authorized Version of the Bible*

(first printed in 1896) and a miniature *Quran* in Arabic (from 1900) were sufficiently small to be worn about the person. Both were welcomed by soldiers fighting with the Allies during the First World War.

Serious miniature book collecting is thought to begin with Eugénie de Montijo, the wife of Napoleon III. The empress had a collection of more than 2000 volumes.

The blue-blood fascination was continued by Queen Mary. Her doll's house includes a library of nearly 600 books handwritten by a rollcall of early 20th century authors and bound by Sangorski & Sutcliffe. To mark its centenary, a new history titled *The Miniature Library of Queen Mary's Dolls' House* is published this year.

### Size matters

Precisely what constitutes a miniature book was then somewhat arbitrary. It was simply enough that the book was much smaller than its exemplar.

Today in the UK books measuring under 4in (10cm) are generally considered miniature. But for purists at the Miniature Book Society in the US the current policy is to limit the height of most miniatures to books less than 3in (7.5cm).

Twenty-first century collecting



4



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1. John Marshall's *Infant's Library* c.1800 priced at **£11,000** by **Camden Lock Books** comes with 16 volumes and the original sycamore 'bookcase' with sliding lid.

2. Among the rarest of the many miniature titles published by David Bryce & Son in Glasgow is Thomas Gray's *Elegy in a Country Churchyard* (1911). This copy, with many of the 96 pages unopened, is offered at **£1200** by **Camden Lock Books**.

3. *The Emancipation Proclamation* was printed in an eight-page miniature book form by abolitionist John Murray Forbes of Boston in December 1862. Many were given to Union soldiers. (With kind permission from Jim E Arsenault & Company.)

4. This late 19th or early 20th century copy of The Koran, measuring just 27mm high in its original red and gilt paper wrappers, was supplied in a decorative metal case with a small magnifying glass set to the cover. It sold for **£440** at **Forum Auctions** in March 2022.

5. *The Plays of Shakespeare in Nine Volumes* printed by William Pickering in 1825 is priced at **\$850** by **Bromer Booksellers**. Bound in full brown calf, the 38 engraved plates include a version of the Droeshout Portrait.

is truly international and internet commerce suits it well. Whether three or four inches, books can be photographed in high resolution, described with reference to the standard bibliographies and packed, posted and delivered with ease.

Generally, most rare book dealers will have some knowledge of miniature books, but some have made it a (tiny) niche of their own.

Jason Burley of Camden Lock Books, who began his career as a trainee bookseller with Francis Edwards in 1979, switched his focus to miniature books on purely practical grounds: severe back pain. His gradual 'downsizing' coincided with spinal fusion surgery and the retirement of miniature book specialist Michael Garbett. The two men had shared adjacent stands at the monthly *PBFA London Book Fair* at the Russell Hotel.

Burley has only recently joined the Antiquarian Booksellers' Association (in 2023) and will make his debut at *Firsts: London's Rare Book Fair* this year.

He will bring items from a recent catalogue of some 200 miniature printed books with a maximum dimension of 4in (10cm). That represents about a fifth of his current stock. Prices range from £50 to £11,000 for a set of 16 volumes from

John Marshall's *Infant's Library* c.1800 housed in their original paper-lined sycamore 'bookcase' with sliding lid. This set was owned by Sydney Roscoe who wrote the first article on John Marshall's children's books in 1955.

Asked what book he would most like to have in stock, he replies quickly: "It would have to be one of the miniatures by Charlotte Brontë. The last one known to survive in private hands was sold for \$1.25m in 2022 by Maggs Brothers and James Cummins. It is now in the Brontë Parsonage Museum."

Miniatures can appear to occupy the outer edges of book collecting. However, the guidelines to beginning a collection of miniature books are the same as buying antiquarian books in any genre.

"Our mantra of 50 years in the world of rare books is to buy what we like and to purchase the best copies the pocketbook can afford," says Anne Bromer.

"Seeing and holding real books will ensure these basic concepts; virtual reality cannot substitute for the satisfaction of turning the pages of an actual book and touching its paper, type, and binding."

And, of course, it's best to start small. ■



Image: James Cummins Bookseller

**Above:** this recently rediscovered miniature manuscript by Charlotte Brontë (1816-55), titled *A Book of Rhymes by Charlotte Brontë, Sold by Nobody, and Printed by Herself*, was purchased for the Brontë Parsonage Museum in Haworth, Yorkshire. Priced at **\$1.25m**, it was offered by **James Cummins Bookseller** in conjunction with London dealer **Maggs Brothers** on behalf of a private owner at the *New York International Antiquarian Book Fair* in 2022. *A Book of Rhymes*, a 15-page manuscript smaller than a playing card, is a collection of 10 poems written by Brontë at the age of 13, stitched in its original brown paper covers and dated December 1829. Written in minute characters in imitation of print, the tiny hand-sewn book is one of a series of 'magazines' created by siblings Charlotte and Branwell Brontë from January 1829 to August 1830.

# Handy little bibles to thumb through

The first 'Thumb Bibles', paraphrased or abridged versions of the good book, were published in the early 17th century – the London printer John Weever offering his 128-page *An Agnus Dei*, measuring just over lin, in 1601.

Printed in 1616 was *Verbum Sempiternum* and *Salvator Mundi* comprising the Old and New Testaments in verse by John Taylor (1578-1653), The Water Poet. A copy sold for £22,000 at Forum Auctions in June 2020 was one of only a few surviving. Key to its mighty price was the charming 17th century embroidered binding measuring just 4cm high.

### English pioneer

Several hundred different Thumb Bibles were printed in subsequent centuries.

*Biblia, or a Practical Summary of ye Old & New Testaments* was issued by the London printer and bookseller Richard Wilkin in 1728. The first English Thumb Bible in prose (all earlier editions having been in verse), it was very popular with children, the intended audience.

As in most copies of the *Biblia*, the example offered by Bromer Booksellers contains Wilkin's handwritten '8' over the publication date of 1727 on the main title page

and again on an interior title page.

A copy in a binding of black morocco with ornate gilt floral motifs, it is priced at \$4500.

At just under 2in (5cm), *Kern der Kerkelyke Historie* was one of the smallest Bibles of the 18th century dealing with ecclesiastical history.

Printed in Holland, the two volumes feature 36 engraved plates including a folding plate depicting the Synod of Dort. A copy, the first volume in 19th century leather with a silver clasp, the second in contemporary vellum, is priced at *Firsts* at £3200 by Antiquariaat De Roo.

The possibilities of micro printing have been tested repeatedly in the 20th century. In 1952, the Munich publisher Waldmann & Pfitzner produced a 5mm book containing versions of the Lord's Prayer in Dutch, English, French, German, Spanish and Swedish. An example from the 1960 edition bound in gilt morocco leather, is priced at £200 by Justin Croft Antiquarian Books.



**Left:** *The Lord's Prayer* in six languages by Waldmann & Pfitzner, £200 from Justin Croft Antiquarian Books.

**Below:** *Kern der Kerkelyke Historie*, £3200 from Antiquariaat De Roo.



**Left:** *Verbum Sempiternum* and *Salvator Mundi*, one of the earliest Thumb Bibles in an embroidered cover, sold for £22,000 at Forum Auctions in June 2020.



**Above:** *Biblia, or a Practical Summary of ye Old & New Testaments*, \$4500 from Bromer Booksellers.



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# For poetical and practical purpose

Ladies and gentlemen of the Georgian period carried not only prayer books and bibles, but also books of poems and the annual miniature almanacs containing practical information on everything from the phases of the moon to the currency exchange rates of Europe.

Published in Paris in 1819 under the *Perrot, Au Chat Noir* imprint, *Etrennes À L'Innocence* is a book of eight short verses with suggested airs. Bound in green morocco, it includes eight engraved plates followed by a calendar for the year. It is priced at £600 by Alastor Rare Books.

This miniature romance, *Amour et Gloire*, features eight full-page engravings and a calendar for 1827. Retaining its contemporary gold-stamped red morocco, it is available at *Firsts* for £1250 from Antiquariaat De Roo.

*London Almanack for the Year of Christ 1794* was published the previous year by the London Company of Stationers. The volume, that opens with an engraving of the Coal Exchange, spanning four pages, includes typical calendar information on bank holidays and the times of sunset and sunrise. This copy, in a decorative leather binding with a matching slipcase is priced at \$850 by Bromer Booksellers.



**Left:** *Etrennes À L'Innocence* is priced at £600 by Alastor Rare Books.



**Left and below:** *London Almanack for the Year of Christ 1794* is priced at \$850 by Bromer Booksellers.



**Right and below:** *Amour et Gloire* is priced at Firsts at £1250 by Antiquariaat De Roo.



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# Worth having second thoughts

First editions are not always the be-all and end-all for collecting, as *Richard Fattorini* explains

For many book collectors, particularly of literary works, the ultimate desire is to own the earliest obtainable text of an author, ideally in manuscript form or proof, and if these are unobtainable, then it must be a first edition or first printing.

London's Rare Book Fair is called *Firsts*, which also suggests that this is this what comes to mind when most people think about books and collecting.

John Carter writing in his now indispensable *ABC for Book Collectors* (1952; now in its 9th edition) wrote that first editions have not always been the focus for collectors: "The importance attached to chronological priority – first edition, first issue and so on – looms so large in modern book-collecting that a novelist describing a bibliophile, or the man-in-the-street apologising for an eccentric friend, will say that so-and-so 'collects first editions' [however] the average 19th century collector was as much interested in the finest looking or best-edited edition as in the first."

Two decades earlier, WC Sellar and RJ Yeatman, authors of the classic mock-history *1066 and All That* (1930), introduced their new book with a joke preface to their 'second' edition which suggests to readers that they will never be able to own a first edition of their book: "A first edition limited to one copy and printed on rice paper and bound in buck-boards and signed by one of the editors was sold to the other editor, who left it in a taxi somewhere between Piccadilly Circus and the Bodleian."

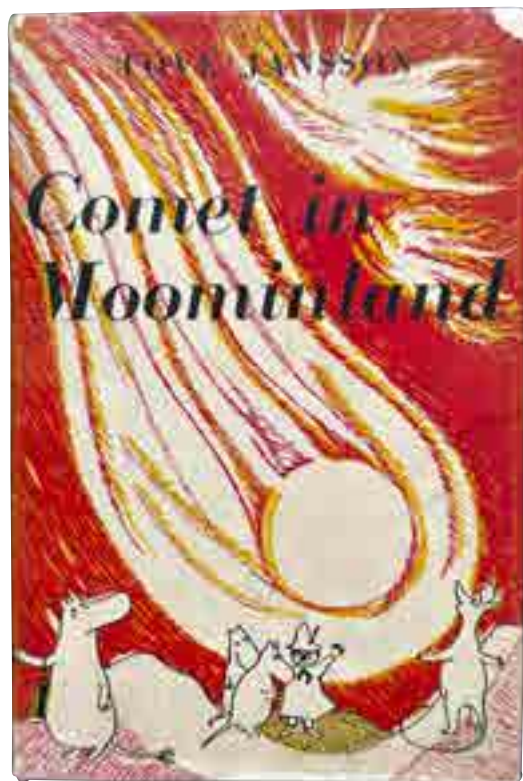
### Under-appreciated aspect

In my view, second (and later) editions occupy a unique and fascinating and perhaps under-appreciated field of book collecting.

While first editions typically attract the most attention and value due to their rarity and historical significance, second editions possess their own allure and appeal.

It's not simply because second editions are typically priced more competitively. From literary classics to scientific works, second editions often offer an insight into the evolution of a work and the author's intentions.

One of the most intriguing aspects



1



of collecting second editions is observing the changes and revisions that occur between the first and subsequent printings. Authors may choose to refine their language, add illustrations, or even alter the plot or structure of their work. Comparing editions can offer insights into an author or editor's creative process and thoughts.

To take a few examples, let's begin with Jane Austen's *Sense and Sensibility* – the first edition of which appeared in October 1811 as a three-volume set with a print run of around 750 copies that had sold out by the middle of

1813. Austen was not entirely happy with the first printing, and this gave her the opportunity to revise her text for the second edition which appeared in October 1813. In this instance, the second edition might be the preferred book for collectors, and most modern editions of the novel are based on the changes that Austen made in the 1813 edition, which is considered the authoritative text.

Another literary classic that is significantly different in a later printing is Mary Wollstonecraft Shelley's *Frankenstein; or, The Modern Prometheus*, which was first published anonymously in 1818.

It underwent significant changes and revisions for a new edition published in 1831. Some scholars argue that the 1831 (third) edition is closer to Shelley's original vision for the novel, with an expanded introduction, alterations to the narrative structure, and to the text including to the background story of Victor Frankenstein.

Shelley considered the changes as "slight modifications" and "minor correction", but they are more than that.

For art historians, Giorgio Vasari's *Le vite de' più eccellenti pittori, scultori, e architettori* (The Lives of the Artists)

is considered the first modern history of art and was originally published in 1555. It is however, the second edition of 1568 that is the more desirable edition, as it is the first illustrated edition and includes an additional 28 biographies.

Examples also abound among travel books, and for collectors who would like a set of Captain Cook's three *Voyages*, the best editions to own for textual reasons are the second edition of the first voyage, the first of the second voyage, and third edition of the third voyage.

### More accessible

While second editions may not always command the higher prices often associated with first editions, the advantage is that they can sometimes offer a more accessible entry point into the world of book collecting compared to their first edition counterparts, although for high spots of collecting, this is all relative. This year at *Firsts: London's Rare Book Fair*, there will be second (and later) editions to view on all subjects.

A small selection among them includes a second English edition of Tove Jansson's *Comet in Moominland* (1959), offered by Ashton Rare



**One of the most intriguing aspects of collecting second editions is observing the changes and revisions that occur between the first and subsequent printings**



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3



**Books.** The book that marks the first appearance of several main characters, such as Snufkin and Snork Maiden, this version is just as scarce as the first English edition (1951) and the original Swedish edition (1946).

A key difference is that the author's dust-jacket artwork on the second English edition is completely different from all previous printings.

**Marshall Rare Books** will be offering a second edition of Glanville's *Saducismus Triumphatus*, (1682) which includes both an illustrated frontispiece and new material on witchcraft in Sweden, neither of which are present in the first edition.

**Michael Hoppen Gallery** will bring a second edition (along with the first) of Eikoh Hosoe's legendary photobook *Barakei* (Ordeal by Roses). An easy way to tell the two apart is that the first was printed in portrait format and the second as landscape.

The firm comments: "Following protracted consultation between the photographer Hosoe and the author and subject of the book Mishima Yukio, and Tadanori Yokoo (artist and graphic designer), the 'international' second edition of the book, released in 1971

**1. Ashton Rare Books** will bring a selection of Tove Jansson titles to *Firsts* including both first and second UK editions of the scarcest of the Moomin books, *Comet in Moominland*. The first UK edition, published in 1951, was followed by a second in 1959 for which Jansson provided new a dustjacket. Neither edition used the artwork seen in the true first edition published in Swedish in 1946. The first UK edition is priced at **£2750** and the second at **£395**.

**2.** The second 1682 edition of Joseph Glanville's *Saducismus Triumphatus or, Full and Plain Evidence Concerning Witches and Apparitions*, includes both an illustrated frontispiece of six examples of witchcraft and information on witchcraft in Sweden that isn't present in the 1681 first. The book strongly influenced both Cotton Mather in his *Discourse on Witchcraft* (1689) and the Salem Witch Trials of 1692-93. This copy is priced at **£3000** by Marshall Rare Books.

**3. Michael Hoppen Gallery** will be bringing both first (1963, **£5000**) and second (1971, **£4000**) editions of Mishima Yukio and Eikoh Hosoe's photobook *Barakei* (Ordeal by Roses) to *Firsts*. The second 'international' edition – the cover

labels pictured here – involved significant changes to the composition and the inclusion of a new final section to the book titled *Death*' After Mishima committed *seppuku* as the ultimate sacrifice to his nationalist ideals, Hosoe believed that Mishima had intended this publication as a kind of requiem.

**4. Peter Harrington** will offer a second edition of Alexander Barclay's translation of Sebastian Brant's *The Ship of Fools* (John Cawood, London, 1570). Printed decades after the first edition of 1509, this edition brought the allegory of the 'ship of fools' back into vogue in England, inspiring Elizabethan dramatists including William Shakespeare. The book comprises over 100 short chapters, each dedicated to a particular form of folly (including vices and crimes) and illustrated with a woodcut. The first fool is the 'book fool', who owns many books but reads only a few. Bound in 20th century green morocco by Zaehnsdorf, it is priced at **£32,500**.

**5.** The October 1813 second edition of Jane Austen's *Sense and Sensibility* is considered the authoritative text. This three-volume copy in contemporary half calf and marbled paper over boards is priced at **£12,500** by **Temple Rare Books**.

resulted in significant changes to the composition, content and layout compared to the first edition designed by Kohei Sugiura (1963).

"The inclusion of a new final section to the book entitled 'Death' suggested to Hosoe that Mishima intended this publication as a kind of requiem."

Last, but not least, **Peter**

**Harrington** will offer a second edition of Alexander Barclay's translation of Sebastian Brant's *The Ship of Fools* (1570). This edition includes reproductions of the woodcuts from the 1494 Latin edition, many designed by Dürer.

Harrington notes: "This second edition brought the allegory of the 'ship of fools' back into vogue in

England, inspiring a number of Elizabethan and Stuart dramatists including William Shakespeare. The first edition was published by Pynson in 1509 and is very rare in commerce, with no complete copies traced at auction in the past 100 years."

Perhaps it's time to think again about second editions? Happy book hunting! ■

# Posters that steal the show

Designs promoting exhibitions can be a great way to collect on a tight budget, *Anne Crane reports*

An established, longstanding market for vintage posters exists and some well-defined categories for collectors such as travel and ski designs, the rarest of which can make very substantial amounts.

But another class with very obvious wall power is the art exhibition poster. These are the posters designed and printed to promote art shows held at museums and galleries at the stated date of the show (not modern copies or licensed reproductions).

If your budget can't run to an original painting or print these can be a different and more affordable route to getting an example of an artist's work onto your walls.

And in poster collecting terms this is still generally a relatively undervalued field compared to those promoting travel, skiing or particular commercial products.

As in every class of collectable there is a big variation in price between the very top and the lower end. Broadly speaking, the lower level generally features posters for more recent shows.

At the other end there are some very early and rare historic posters like Gustav Klimt's poster for the first Vienna Secessionist exhibition in 1898. These are as much an historic document as a decorative piece and have cross-collecting appeal.

In between are a whole gamut of different types of exhibition poster whose appeal and value is determined by a variety of factors: the artist featured; who designed the poster; the importance of the exhibition and the print run, to name just some.

As many exhibition posters simply feature an example of the artist's work, a poster that was actually designed by the artist will attract a premium. They are more of a one-off and can be among the most eagerly sought by today's collectors.

David Hockney, Pablo Picasso and Roy Lichtenstein are among the big names who designed posters for their own shows.

As David Bownes of *Twentieth Century Posters* in Islington, who has written a blog on art exhibition posters, explains: "When you then consider that these posters were printed by the artist's preferred fine



Poster Auctions International, Inc

art printer (eg Mourlot in the case of Picasso) and often in short runs, they could be considered as important as editioned prints. In fact, they are often much rarer."

And if a poster has been signed by the artist that, too, will boost the price for collectors.

### Artist pecking order

Aside from unique designs, there can also be something of a pecking order in artist popularity. Picasso, Hockney and pop artists Lichtenstein and Andy Warhol are among those at top end.

The significance of the exhibition is also important: a ground-breaking group show that put an art movement on the map has direct connections to a dynamic period in art history.

“**Exhibition posters are on the crossroads between a poster and the artist**

In such cases the artist can be less important than the exhibition.

A poster designed by an artist for one of their contemporary shows will be more desirable than a poster for a posthumous show or one promoting an exhibition covering art of previous centuries. And a poster from a contemporary show, adds Bownes, can also capture some of the buzz of the time.

He makes a further point: "It's often more desirable for the poster to be from the artist's home country. A Paris gallery poster for Leger, for example, feels more desirable than a similar poster for a touring exhibition in Sheffield."

Other factors – age and edition size – can be linked. Generally, the earlier the poster the fewer are likely to have survived, but print runs were not always large in the first place so many original exhibition posters are quite ephemeral, even from relatively recent times.

For example, Kandinsky posters are rare, notes poster specialist Kirill Kalinin of *AntikBar* in west London. When the artist was starting out and not famous, posters were an additional expense for a gallery, so were not produced in large numbers.

As an affordable way to collect an artist's work, exhibition posters clearly have advantages.

Not all collectable art exhibition posters are for shows by one artist. Pictured **left** is an early Art Nouveau era poster for an exhibition of Dutch art that took place in Krefeld in Germany in 1903 at the Kaiser Wilhelm Museum.

The poster is a design by the Dutch artist Johan Thorn-Prikker (1868-1932) and combines the organic elements of Art Nouveau with fragmented lines of the soon to appear German Expressionist movement.

A second printing edition by S Lankhout in Haag (The Hague) and measuring just under 4ft x 2ft 10in (1.2m x 86cm), it hammered down for **\$1600 (£1270)** in the March 3 auction held by Poster Auctions International in New York.

Kalinin feels that in general they are becoming more popular as they are quite decorative. "Exhibition posters are on the crossroads between a poster and the artist," he says and points out that, unlike posters promoting travel or an object, there is a limiting factor once you reach a certain price level. "If you like Chagall but you don't have the funds, you will buy the poster but if you have the funds you will buy a print or a painting."

### Attractive option

Personal taste will, of course, play a part when making a purchase but with entry level prices for original art exhibition posters being very reasonable this a field that offers plenty of opportunities in addition to being an attractive route into poster collecting generally.

"The exhibition posters that I sell tend to date from the 1950s to the early 2000s" says Bownes.

"Most of my customers are looking for interesting, uncommon and attractive wall art. Exhibition posters are ideal for this and allow you to reflect your own tastes and enthusiasm." ■

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**Above:** this rare early 1922 poster for a Dadaist art exhibition featured in a February 29 poster sale at US saleroom Swann Auction Galleries where it sold for a hammer price of **\$8000 (£6350)**.

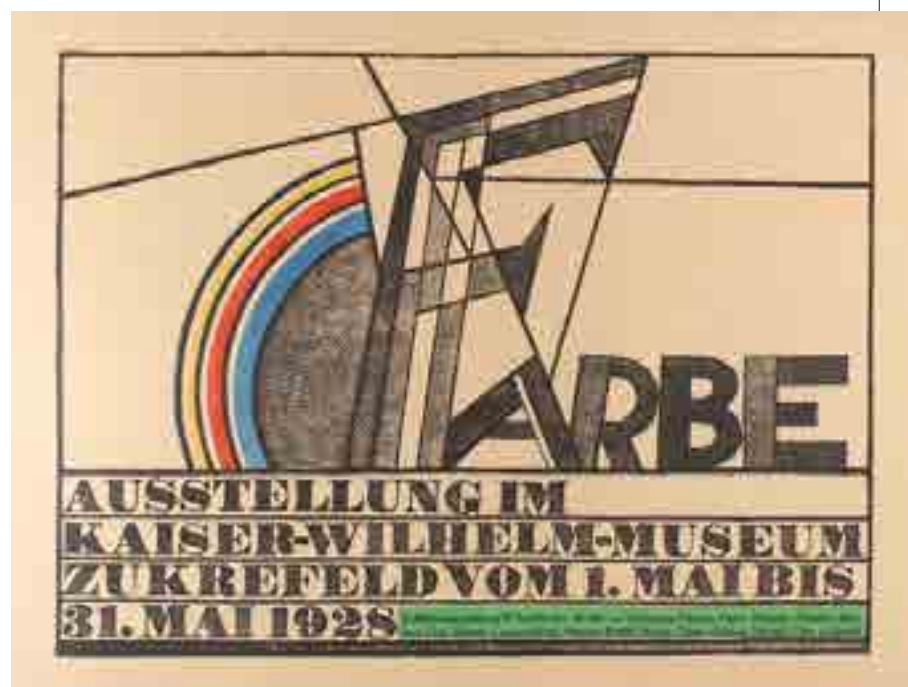
Late in 1922, Kurt Schwitters (1887-1948) and Theo van Doesburg (1883-1931) planned a small tour around the Netherlands with a travelling Dada show in order to introduce local artists to their work. This 11¾in (30cm) square poster for a *Kleine Dada Soirée* has the event programme and Dada slogans presented in disorder, using different hand-drawn typography and varying font sizes.

In all, 17 separate performances were held in eight different locations. The first event took place at the Haagsche Kunstkring in The Hague and the address of the venue (*Haagsche K.K. Binnenhof 8*) is in the upper right-hand corner.

Another early poster for a group show held at the Kaiser Wilhelm Museum in Krefeld Germany is this example for the *Farbe* (Colour) exhibition in May 1928, **below**. It featured work by some of the leading contemporary and avant garde artists of the period to support the applied arts and promote the innovative Modernist design of the textile industry headquartered there at the time.

The 2ft 6in x 3ft 3in (76.5cm x 1m) poster was by painter and graphic designer Heinrich Campendonk (1898-1957), printed in black and white with a hand-coloured rainbow. It is priced at **£5500** by AntikBar.

▶ [antikbar.co.uk](http://antikbar.co.uk)



Poster Auctions International, Inc

**Above:** this 15½ x 23in (39 x 58.5cm) poster for the Belgian artist James Ensor's (1860-1949) solo exhibition of his work at the Salon des Cent in Paris in 1898 featured in Poster Auctions International's July 2022 sale where it was bid to **\$14,000 (£11,865)**. Ensor is pictured here surrounded by demonic figures.

## Starting out

What categories of art exhibition poster would make a good starting point? Two poster specialists give their recommendations for the entry level collector looking to buy.

*David Bownes of Twentieth Century Posters in London*

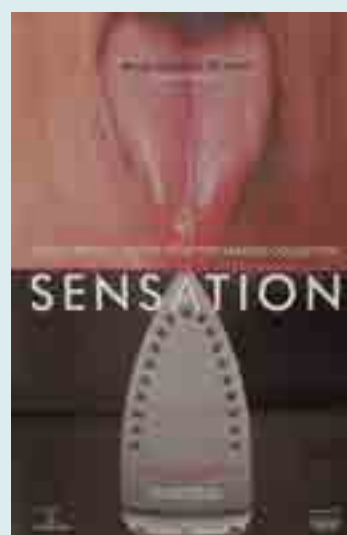
Buy what you like rather than for investment (always a good maxim), but I'd recommend posters for art shows by exciting young artists (which can be acquired at the shows themselves, often for less than £20). And if your budget is a little healthier, go for recent exhibition posters by the likes of Damien Hirst, Tracey Emin etc. They are still absurdly cheap (£200-400) and will be regarded as culturally significant moments in British art history.

▶ [twentiethcenturyposters.com](http://twentiethcenturyposters.com)

*Jessica Adams, editorial director at Poster Auctions International, New York*

I think it's important that a new buyer learns about the history of the poster, the stylistic developments and the cultural impact of these images. Then I'd suggest exploring topics, styles, or countries of interest and begin to narrow down to a focused direction. Once you know that you love, say, Swiss Minimalism, it's much easier to delve into that world, explore, and start collecting. It's also helpful to keep tabs on auctions around the world, where you might be able to find a great deal to start your collection.

▶ [auctions.posterauctions.com](http://auctions.posterauctions.com)



**Left:** Bownes has this original 1997 poster for *Sensation: Young British Artists from the Saatchi Collection* at the Royal Academy of Arts, an example of a recent original poster for a significant art exhibition, a group show featuring many works by the YBAs.

Designed by the design studio Why Not Associates and published by the Royal Academy, the double crown size 2ft 6in x 20in (76 x 51cm) poster is priced at **£220** from **Twentieth Century Posters**.

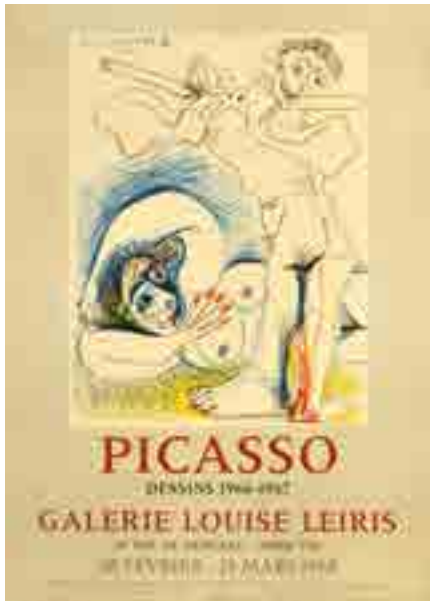


**Left:** as an example of a poster that would make a good starting out purchase, Jessica Adams has selected this poster by Kazumasa Nagai promoting an exhibition of modern Japanese posters at the Zurich Museum of Design in 2006. It sold for **\$400 (then around £350)** at **Poster Auctions International** in 2017.

Poster Auctions International, Inc

# Books, Maps & Prints 2024

## Art exhibition posters



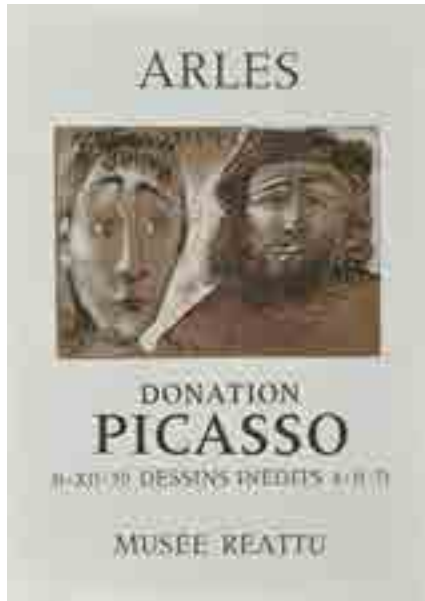
Pablo Picasso (1881-1973) is one of the artists whose exhibition posters are at the top of many collectors' wishlists. Pictured here are two posters for exhibitions of his work from late in his career.

Shown **above left** is a 2ft 4in x 20in (71.5 x 51cm) design for an exhibition of drawings from 1966-7 held at the Galerie Louise Leiris in Paris in 1968. The poster features a *Seated Nude and Flute Player* from his series *Arcadia* and comes from an edition of 2000 printed by Henri Deschamps from Mourlot under the artist's supervision. AntikBar Gallery in London prices it at **£950**.

► [antikbar.co.uk](http://antikbar.co.uk)

**Above right:** this 1971 poster promotes the donation of 57 recent drawings by Picasso to the Musée Réattu in Arles. Printed by Mourlot in an edition of 3000, it measures 2ft 3in x 19½in (69x 50cm). It is available at **£350** from Twentieth Century Posters.

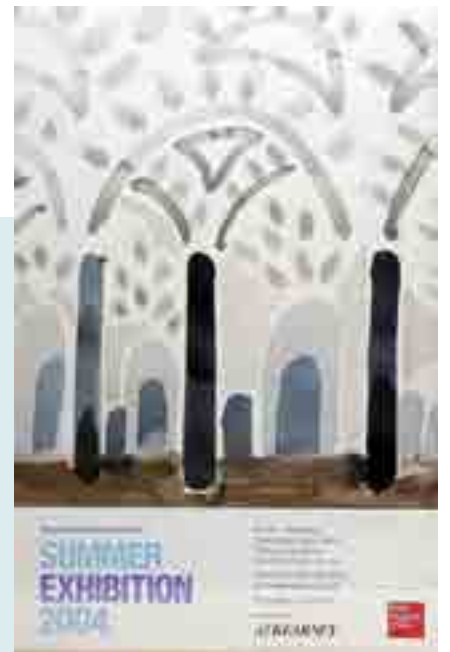
► [twentiethcenturyposters.com](http://twentiethcenturyposters.com)



In 1963, to mark the 50th anniversary of the *International Exhibition of Modern Art*, (*The Armory Show 1913*), the Munson-Williams-Proctor Institute in Utica, New York, reunited 300 of the works that were in the original show.

Marcel Duchamp (1887-1968) was not only on the loans committee for the event and spoke there, but also designed the poster, which features an image of his once infamous painting *Nude Descending a Staircase*.

This example of the 1963 poster published to benefit the Henry Street Settlement, with two printed signatures, measuring 3ft 8in x 2ft 2½in (1.1m x 68cm) featured in a poster sale held by Swann Auction Galleries in February 2024 where it proved very popular. It sold for a multiple-estimate price of **\$3400 (£2700)**.



From the 1960s onwards the Royal Academy commissioned an RA artist to design a poster for each year's summer exhibition. For the first 30 years of the scheme these posters, which were often a collaboration between the artist and the printmaker Gordon House of the Kelpra Press, were printed in double crown format, 2ft 6in x 20in (76 x 50cm), and are a good way of accessing original work by well-known artists. Pictured **right** is a rare early example of the scheme, a poster for the 1968 *Summer Exhibition* designed by Edward Bawden (1903-89) who was the first artist elected to the RA within the category of draughtsman. This example hammered down at **£500** in Sworders' Mid Century Design auction in Essex in June 2020.

Also shown **far right** is David Hockney's (b.1937) poster for the 2004 *Summer Exhibition*, *Andalucia Mosque Cordova* (a detail) signed in pencil by the artist.

It realised **£420** in an auction held by **David Duggleby** in Scarborough in November 2018.

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# Books, Maps & Prints 2024

## Whistler Prints



This copy of *Nocturne* by James Whistler, an etching and drypoint from 1879-80, made a record price for a print by the artist when it sold for \$235,000 (£148,496) at **Swann** in New York in 2010. With premium, the price was **\$282,000 (£178,195)**. Showing the view across the Bay of Venice, it was one of the artist's earliest and most celebrated views of the city. This second state (of five) impression was described as the 'finest known' with the velvety rich black inking, heavy chiaroscuro and the soft glow of light from the tall-masted ship. It features Whistler's shaded butterfly signature in pencil.



*The Fishing Boat*, another of Whistler's Venice etchings dating from 1879-80, is a well known image having appeared in his *Second Venice Set (A Set of Twenty-Six Etchings by James A. McN. Whistler, published in 1886)*. This good impression of the final state (of six) before the cancellation of the plate was signed in pencil on the tab at the bottom and came to **Forum Auctions** in 2021 where it took a mid-estimate **£1000**.

# Prolific and powerful printmaker

Whistler is regarded as one of the great innovators – but how is his standing in today's market?

by Alex Capon

When James Abbott McNeill Whistler (1834-1903) arrived in Paris in 1855 determined to pursue a career as an artist, printmaking was experiencing a revival.

Instead of seeing prints as a bland and repetitive medium, a group of artists were exploring the technical and creative aspects of etchings in particular and rediscovering the very idea of the painter-printmaker.

Artists such as Charles Meryon (1821-68) and printers like Auguste Delâtre, who formed the Société des Aquafortistes in 1862, sought to promote etchings as both a commercial and an academic medium.

Whistler himself had received some training in etching through his work in the drawings division of the United States Coast and Geodetic Survey. But now, encouraged by his peers in the French capital – and his brother-in-law Francis Seymour Haden, a London surgeon printmaker and collector of Rembrandt prints – the American artist began producing etchings in a serious way.

It was the start of a remarkable journey in printmaking. Whistler is

today regarded as not just one of the great innovators in the sector but also a draughtsman whose creations bridge the divide between traditional and modern prints.

Over the course of a long career he produced close to 500 etchings and nearly 200 lithographs. The medium offered him the opportunity to sketch ideas quickly, then slowly refine and develop them through multiple revisions. Overseeing the entire printing process from inking to paper, some of his prints run to no fewer than 20 states.

Whistler's first series of prints – *Douze eaux-forts d'après nature* often simply called 'the French Set' – showed him already working at the cutting edge. In the summer of 1858, sketching en plein air in Alsace-Lorraine and the Rhineland, he drew directly onto copper plates before heading back to his room to bathe them in acid and etch the printable lines.



**It was the start of a remarkable journey in printmaking**

However, it was not until the publication of a set of views of the Thames in London in 1871 that he experienced commercial success and became attuned to the financial possibilities that working in multiples offered.

Whistler is regarded as the originator of today's ubiquitous limited edition. Famously sometimes in desperate need of money – not least in 1878 after losing a libel case against the critic John Ruskin who had described the American's painting *Nocturne in Black and Gold* as 'flinging a pot of paint in the public's face' – he released series after series through his dealer The Fine Art Society.

In 1879, Marcus B Huish and Ernest Brown, owner of the Bond Street dealership, bought the plates for the *Thames Set* and financed Whistler's stay in Venice where he found great inspiration and over 11 months produced 50 etchings, 100 pastels and seven or eight paintings.

### The market

Today, Whistler prints make a wide range of prices. While the auction record stands at a hefty \$235,000 (£148,500) for a copy of the Venetian *Nocturne* from 1879-80, other prints can be acquired for

sums in the hundreds rather than thousands of pounds.

This is explained simply by supply.

Whistler allowed large numbers of impressions to be taken from his plates – often as many as could be sold. His plates were frequently sold and resold by publishers in Paris and London and by the artist himself as bankruptcy proceedings began in the late 1870s.

Later in the 1890s, he contributed lithographs for several mass-produced fine art journals such as *The Studio* and on today's market these bountiful prints tend to be available at lower price points, often well below £1000.

At the top end, the most desirable and valuable prints are those that were part of the early runs overseen directly by the artist. Those examples often have either his written signature or the famous butterfly emblem he used as a stamp of approval. At some point he started trimming the margins of the paper but leaving a small tab to the lower edge for the butterfly. Copies with the tab intact retain a cachet.

Over the years the values of Whistler prints have fluctuated. During the early part of the 20th century, collecting was at its zenith



This copy of Whistler's *Yellow House, Lannion* made **\$100,000 (£64,935)** at **Swann** in 2015, the second highest auction price for any lithograph by the artist. Drawn while travelling through Brittany in the summer of 1893, it was published by Parisian printer Henri Belfond shortly before the two men fell out. Only seven copies have emerged at auction in the last 30 years. This is the first state impression of three.



At the affordable end of Whistler prints is this early London etching and drypoint showing shipping on the Thames at Billingsgate. Although first printed in 1859, the copper plate (damaged and re-etched by Whistler) was sold 20 years later to the printer Philip Hamerton who produced many copies into the early 1880s. As the supply of this print is relatively bountiful, this example made **£900** at **Tennants** in 2021.



Among Whistler's rarest etchings is this depiction of amateur musician Ross Winans. The sitter lived in Baltimore for most of his life and was related to the artist by marriage. His father, like Whistler's, was a railroad engineer. From an edition of only 10, this copy of the etching and drypoint from 1860 made the second highest auction sum for a printed portrait by Whistler when it flew over a \$10,000-15,000 estimate and sold for **\$95,000 (£61,690)** at **Swann** in 2015.

as the 'etchings boom' lifted prices to phenomenal levels. That bubble burst with the Wall Street Crash in 1929.

Prices in the latter half of the 20th century rose robustly as Whistler's importance as an artist - especially as the most prominent American artist of his day - became more recognised.

It was a market underpinned by wealthy connoisseur collectors although, as with other sectors of the art market, their number has declined over the last 20 years or so. At the same time, the supply of the most sought-after etchings and lithographs in good condition has fallen back as established buyers become reluctant to sell.

Benefiting those buying and selling today is the online publication in 2012 of a catalogue raisonné of Whistler's etchings by the University of Glasgow. Working with the Whistler Etching Project, it has amassed records of over 9500 individual impressions, some catalogued for the first time. With new information on a wide range of known etchings, the project is not just a valuable resource for tracing particular copies, but it has 'cast fresh light on the art of Whistler and the art-world of the 19th century'. ■



**Whistler allowed large numbers of impressions to be taken from his plates**



*Nocturne* from 1878 is one of Whistler's early lithographs of Victorian London. In producing this view of the Thames at Battersea, he worked directly on the stone (rather than using transfer paper), applying ink washes to create atmospheric effects. This copy of the second state (of two) from an edition of approximately 100 made **\$40,000 (£32,115)** at **Swann** in 2016.

# Frequent write-ups on Whistler

Catalogues raisonnés of Whistler prints go back a long way.

The earliest, *A Catalogue of the Etchings and Drypoints of James Abbott MacNeil Whistler*, was published in 1874 by Ralph Thomas when the artist was still mid-career.

A lawyer, Thomas' brother Edmund was a Bond Street dealer and print publisher who hoped to hold a one-man exhibition of Whistler etchings in his gallery (it finally took place in 1887).

The next major catalogue raisonné was *Whistler's Etchings: a Study and a Catalogue* produced by Sir Frederick Wedmore in 1886 while, in the US, Edward G Kennedy then published

*The Etched Work of Whistler* in 1910.

The latter remains much in use as a standard reference and works are often still catalogued with their 'Kennedy' number when they appear at auction.

In terms of Whistler's lithographs, the most prominent compilations today are Mervyn Levy's 1975 catalogue raisonné, and the 1998 scholarly tome produced by Nesta Spink, Harriet Stratis and Martha Tedeschi. The latter was made available free online by The Art Institute of Chicago in 2021, complementing the University of Glasgow catalogue raisonné of Whistler's etchings online since 2012.



**Above:** a page from Edward G Kennedy's catalogue raisonné showing etchings from Whistler's earliest series known as the *French Set*.

**Left:** Edward G Kennedy's six-volume *The Etched Work of Whistler* from 1910 remains a standard reference and ran to multiple editions (it was still in print even in the late 1970s). This first edition copy made **£320** at Dominic Winter in 2018.

**Todd Weyman**, vice president and director of American art, Contemporary art, prints and drawings at Swann Auction Galleries



### What do you love about Whistler prints?

Whistler had such a long and prolific career as a printmaker, active for six decades, from the 1850s to the early 1900s. Among the things I love about his prints is the sheer variety of work he produced.

He is one of the few printmakers whose work bridges the eras of the Old Masters with the Modern. Above all, Whistler was among the most experimental printmakers the world has ever seen, and the prints he created, at the time he worked, are mind-boggling.



### Is it known exactly how many different prints Whistler produced?

He produced 490 different etchings and 179 lithograph subjects.

### Why is the supply and range of Whistler prints so much greater than those of other artists of the period?

Whistler was, like his predecessors Rembrandt van Rijn and Francisco José de Goya, his contemporary Edouard Manet, and his successors, notably Pablo Picasso, Joan Miró, Robert Motherwell and Jasper Johns, among the great painter-printmakers (peintre-gravures). He produced an expansive oeuvre of both paintings and prints, not to mention drawings, over many decades of his abundantly creative career.

He was also an excellent promoter of his art and worked closely with galleries to market and sell his prints. He was at the forefront of what today we mostly take for granted when considering printmaking and multiples in general: the notion of the limited edition. He was among the first artists to market his prints as limited editions, with specified editions, and to hand sign his prints in pencil, frequently with his characteristic butterfly monogram.



Todd Weyman's favourite Whistler prints are *The Pierrot* (far left), an etching dating from the artist's stay in Amsterdam in 1889 (**\$22,000/£14,300** in 2015), and *Nude Model, Reclining*, a lithograph from 1893 (**\$19,000/£11,700** in 2011).

### How easy is it to determine when a Whistler etching dates from?

Whistler dated many of his prints, either directly in the etching plate or on the lithographic matrix, so these appear on the various impressions he made. There is also a pronounced difference in style marking his work of the late 1850s through to the early 1870s versus that of the mid-1870s through to the 1890s, as well as a wealth of scholarship regarding the dating of his prints.

### What would you say are the key variables in the current market?

Among the foremost factors is recognisability. The more a print looks like a familiar subject and style of Whistler's, generally the more significant value. So, classic images of Venice or scenes of the Thames stand above the rest.

A decade or so ago encyclopedic collections of Whistler's prints were still being formed by connoisseurs, and there was enthusiasm across the board for all print subjects by Whistler – both familiar and atypical. Today this is decreasingly the case. Less value is currently placed on very scarce prints that are also lesser-known subjects.

### Do you have a personal favourite print by Whistler?

I would choose *The Pierrot*, 1889, an intimate, beautifully modelled and harmonious Amsterdam canal side scene as my favourite etching, and for a lithograph I think the *Nude Model, Reclining*, 1893, is among the tops. It is as beguiling a studio nude as any other 19th century artist produced.

### How does the supply of Whistler prints coming to market compare to, say, 20 years ago?

There are certainly fewer Whistler prints on the market today than two decades ago. Then supply was more robust, both in terms of what auction houses offered year-by-year and what was available through dealers.

As the demand for his prints has waned, collectors owning stellar examples appear content to hold on to them.

### How would you assess the state of demand at present? Is it possible to say who are the main buyers in this market currently?

Demand is not at the sustained and broad level as it was 15-20 or so years ago. So, while multiple buyers today might still chase a popular subject by Whistler, say a classic Thames scene from the 1850s or Venetian image from the late 1870s, it would be extremely difficult to pull off the sale of an entire, career-wide survey collection of Whistler prints with the success that the auction houses or a focused gallery did a couple of decades ago.

The market is so much more selective today.

Auction on Tuesday 28<sup>th</sup> May at 2. p.m. Paris

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*In Picasso's studio.* 1930.  
Original drawing.



Anna de NOAILLES.  
*Les Climats.* 1924.  
Original binding painted by SCHMIED.



Georges BRAQUE.  
*13 mai 1962.* 1962.  
Illustrated with an aquatint signed by  
Joan Miró.



Francis BACON.  
*Portrait by Francis Jacobetti.* 1991.  
Signed.

# Lessons in a collecting life

Based on his own experiences and those of his clients, a seasoned rare books buyer offers advice on getting the most from the collecting journey

Spencer W Stuart, an adviser to both private and institutional collections, is the author of *Contemporary Issues in Rare Book & Manuscript Collecting: A Handbook for Collectors and the Trade* and organiser of the monthly webinar program *Collecting Insights*.

In this abridgment of one of the chapters, he addresses some of the things his clients wished they had known before embarking on their collecting journey.

### Before collecting books, I wish that...

#### ...I had understood the layers within the rare book trade

Depending on your budget and the area you wish to collect, your position as a collector exists within an ecosystem in which various actors (dealers, auctioneers, private collectors and institutions) are dependent upon one another to a greater or lesser extent.

That said, there are more opportunities than ever for private collectors to gather quality information to make informed decisions and, in some cases, 'short circuit' the typical buying chain. Depending on your interest, monitor local and regional auction houses and 'follow' the smaller dealers who may occasionally have items related to your interests. In short, learn to fish for yourself.

#### ...I had stayed curious

Make a point of going off the beaten path. Seek out the estate sales, attend lesser-known regional auctions, make a day of it. The ease of internet commerce can have a glazing effect; there are still untapped opportunities if you look for them.

#### ...I had 'gone to school' on my collecting interest

Collecting is a passion that benefits from information. Dedicate time to studying your chosen topic both from within the collecting community (trade and auction catalogues, bibliographical reference and exhibitions) and recent academic scholarship. Find out if materials are

being researched, interpreted and contextualised by academics and what conclusions are being drawn from material.

#### ...I had understood what it meant when fellow collectors said I 'have time'

When seasoned collectors say this, they mean that you have a lot to learn and that you will make mistakes. The learning curve can be tightened by 'going to school'. Remember, a large collection does not necessarily mean a quality collection.

#### ...I had identified when I had become serious as a collector

This does not refer to overflowing shelves, piles of prints and storage lockers, but when you felt you had hit your stride with the acquisition of a key item in the collection's arch. Such acquisitions are highwater marks from which to measure future offers and your collecting practice.

#### ...I had understood the precedents for my collecting

Typically, a large percentage of supply is held in permanent collections. Try and identify collections within institutions that correspond with your collecting interest and examine their acquisitions. Major institutional collections often inform the buying practices of the trade and can have a significant influence on market values.

The absence of much in the way of reference copies in institutions may mean your subject is not being actively collected or that collections are in the process of creation.

#### ...I had led with research

You are at a fair or perusing a

catalogue and you come across an offering that 'hadn't occurred to you' before. This is a fork in the road, and you need to be cautious. Either the item is not relevant, or your knowledge is limited. In that latter case, it may be a moment to pause and build the solid foundation of research.

#### ...I had understood the exceptional and the exemplary

The exceptional are items within a collecting focus that are rare, in fine condition or individually unique. The collection of 'examples' may forego fine condition in favour of quantity and representation. Identifying one's position on this spectrum has implications for the time and financial commitment required to develop a comprehensive and coherent collection.

#### ...I had budgeted for expression

Collecting is an expression. Much like a musical score, there is a structure or strategy and then there's the performance. To that point there will be the occasional acquisition that 'does not quite fit' but feels it has a place as an important addition to a collection, adding grain to what might become a uniform, seamless accumulation.

#### ...I had not ignored pop culture references

As you wade further into the trade catalogues, academic articles and historical reference texts, your view of a topic will grow increasingly sophisticated.

But do keep tabs on the more popular references to your chosen topic. Magazine articles and Netflix shows that resonate with a mass audience can influence the market. They may impact future acquisitions or present an opportune moment to sell.

#### ...I had shown or shared my collection

This does not have to be the staging of an exhibition, it could be simply inviting family or fellow collectors to view your holdings. Write an article, give a presentation or even present at a conference. ■



## Intourist: a journey of 30 years

London dealership **AntikBar** brings a major collection of pieces relating to Intourist, the 20th century USSR travel company, to *Firsts London* book fair. The group of 521 items – comprising 190 posters, 47 magazines, 211 brochures and 73 luggage labels – published from 1929 to the 1980s is priced at **£700,000**.

Built up over 30 years by the firm's Kirill Kalinin, the collection includes several works displayed in the exhibition *Around the World with an Easel* held at the State Russian Museum in Moscow and St Petersburg in 2009 and several others.

Among the brochures is the 1930s example here advertising health resorts in the Soviet Union and a poster for the USSR *Agricultural Exhibition of 1939*.



**When seasoned collectors say you 'have time', they mean you have a lot to learn and that you will make mistakes**

# Bellmans

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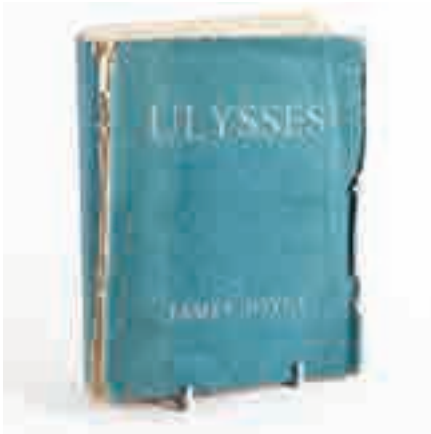
### Auction: 17 July



The Abu Album. 1895-96. Mhow, India: Herzog & Higgins, [1895-96], large oblong 4to, 43 mounted photographs, with 2 additional photographs including one of two schoolgirls' cricket teams, morocco gilt. Presentation Copy from the Maharao of Sirahi. Rare. **£700-1,000 (plus BP)\***



Emerson, Peter Henry. Wild Life on a Tidal Water. London, 1890, 4to, 30 photogravure plates by Emerson, original buckram. First Edition. Number 21 of 500 copies. With 3 medals awarded to Emerson for photography. **£700-1,000 (plus BP)\***



Joyce, James. Ulysses. Paris, Egoist Press, 1922, 4to, original wrappers. First Edition, second printing. One of 2,000 copies on Handmade Paper. **£500-800 (plus BP)\***



Private Eye. London, 1961-2024, A Complete Run of the world's most famous satirical periodical, including the exceptionally scarce first three issues printed on yellow paper. **£5,000-8,000 (plus BP)\***



Rose, Frederick William. Serio-Comic War Map for the Year 1877. London, [1877], coloured lithographed political map, 424 x 560mm. First Edition, second state. Rare. **£500-800 (plus BP)\***



Welch, Charles. History of the Tower Bridge. London, 1894. 4to, plates. Very finely bound by Zaehnsdorf in elaborate scarlet pictorial morocco gilt. **£500-800 (plus BP)\***

The sale also includes a fine manuscript cookery book compiled by Ralph Ayres, the head cook of New College, Oxford, in 1722 (please see the separate feature); a first American edition, first issue, of Mark Twain's 'The Adventures of Huckleberry Finn' (1885); an important collection of autograph letters by Joseph Conrad, Lionel Feininger, Henry James, Rudyard Kipling, D. H. Lawrence, Edward Lear (with original drawings), Franz Liszt, Henry Miller, Stevie Smith, George Stephenson, Graham Sutherland, Richard Wagner and others; a fine collection of books by Charles Bukowski, including early rarities, some signed; books on London, including many extra-illustrated; and many exceptional bindings, including some with fore-edge paintings.

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# Around the world with Norman Bobins

Roland Arkell and Richard Fattorini take a whistlestop tour of the globe via the greatest recent collection of colour plate travel and costume books

One of the finest late 20th century collections of colour plate travel and costume books was dispersed over a quartet of sales in 2023-24.

Two auctions at Christie's (in New York on June 16, 2023) and then in London on July 13, 2023) and two at Forum in London (on September 26, 2023 and March 27 this year) were required to return to commerce the remarkable holdings of Norman Bobins.

Bobins, a captain of industry and resident of Chicago, was inspired to start collecting 40 years ago. Lavish colour plate books, he found, tied together his three interests of books, art and travel.

The magnificent library he built followed the development of colour plate books from the mid 18th to the late 19th century, from hand-coloured copperplate engravings to chromolithography. The geographical scope of the collection was global, with works illustrating the Ottoman Empire, the Middle East, India and Australia.

Bobins' holdings ultimately rivalled those of Major John Roland Abbey (1894-1969), whose famous library was sold en bloc to the Paul Mellon for the Yale Center for British Art. And like Abbey, he had his collection published in a series of richly illustrated catalogues. Titled *The Exotic and the Beautiful* and issued from 2005 to 2022, all have been digitised and are free to view online.

Even with the sale of a significant part of the collection in 2015 to the collector Sri Prakash Lohia, the Bobins sales totalled close to 1000 lots (419 at Christie's, 525 at Forum). At all four sales, the market for this proved subject specific. The collection covered an unusually wide spectrum of themes and some categories, such as the once hugely popular field sports, are relatively soft.

The best-performing books in the sale came with enticing illustrations of the exotic and the remarkable that were so important to the emergence of the tourism industry.

From views of the English Lake District to the Yellowstone National Park, we take a whistlestop tour of the world according to Norman Bobins. ■



**Left:** *The Castle Geyser, Upper Geyser Basin from The Yellowstone National Park* by Thomas Moran and Ferdinand Hayden, **\$320,000 (£257,000)** at **Christie's New York** (June 16, 2023).

*The Yellowstone National Park, and the Mountain Regions of Portions of Idaho, Nevada, Colorado and Utah*, 1876, has been called 'the greatest American landscape book of the post-civil war era'. Thomas Moran (1837-1926) provided the 15 chromolithographs to accompany the 13-page commentary by Ferdinand Hayden (1829-87), who headed the United States Geological Survey during its

investigations of the mountain regions of the West.

This work was printed in a small number of copies and issued unbound, with the plates loose in a portfolio. Hence complete works, with none of the plates removed for display and retaining all text leaves, are very rare. Norman Bobins' copy sold at Christie's New York in June 2023 above top estimate for \$320,000 (£257,000).

The so-called *Gray and Gleadah prints of Canada* were a favourite of the Royal Ontario Museum curator F St George Spendlove, whose 1958 book *The Face of Early Canada* remains a key reference work on the subject.

He wrote: "In the year 1828 seven coloured aquatints of Canada from drawings by James Gray were engraved by Joshua Gleadah and J Ryall.

"They were published by Willett & Blandford, London, and dedicated to Sir Peregrine Maitland, Lieutenant Governor, and the Gentlemen of Upper Canada. The set is of extreme rarity and... in a class by themselves in the Canadian field."

When Spendlove was writing he knew of only two sets of seven engravings. However, the copy that framed part of the famous Winkworth trove of Canadiana at Christie's King Street in April 2015 had eight prints – including the previously unknown plate titled Falls of Montmorenci from the east bank. It sold at the time for £42,000.

The former Winkworth set reappeared as part of the Norman Bobins sale at Christie's New York. There, estimated at \$30,000-50,000, it took \$65,000 (£52,000).



**Above:** *Montmorenci from the east bank*, the previously unknown plate from the *Gray and Gleadah views of Canada*, **\$65,000 (£52,000)** at **Christie's New York** (June 16, 2023).





**Left:** one of the 24 plates by James Baker Pyne from *The English Lake District*, **£7000** at **Forum Auctions** (September 26, 2023).

In 1853 Thomas Agnew and Sons of Manchester published a set of 24 fine lithographed

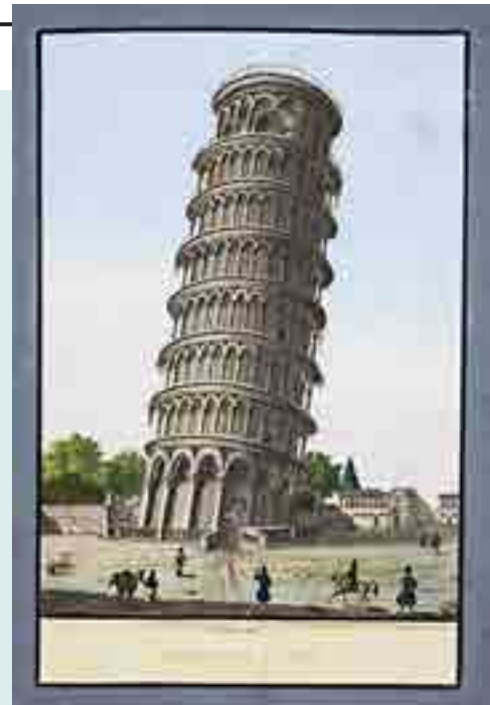
views by the artist James Baker Pyne titled *The English Lake District*. The Bobins copy was an example of the rare deluxe issue with the title and plates all finely coloured by hand and mounted on card.

This monumental publication, with text by the poet Charles Swain, is another work that does not appear at auction often, and only one other deluxe copy has sold in the past 40 years.

Several bidders competed past the estimate of £3000-4000 at Forum with the hammer falling at £7000.

Unlike JR Abbey, whose focus was on English language books published 1770 to 1860, Norman Bobins did not restrict himself to books written in his mother tongue. This view of the bell tower at Pisa is one of 18 engraved views included in *A Nuova Raccolta delle piu interessanti Vedute della Citta di Firenze con alcune altre della Toscana* published in Florence by Lorenzo Bardi, c.1840.

Only this copy – last sold in 1988 for £1000 – is recorded at auction. It took £1700 at Forum Auctions.



**Right:** *Campanile di Pisa* by G Carocci from a copy of *A Nuova Raccolta delle piu interessanti Vedute della Citta di Firenze con alcune altre della Toscana*, **£1700** at **Forum Auctions** (September 26, 2023).



*Ingenios de Azucar de la Isla de Cuba* printed in Havana in 1857 includes a series of beautifully executed plates of the sugar plantations and factories of Cuba. Both the artist, Eduardo Laplante (1818-60), and his publishing partner, Luis Marquier, were both French immigrants to Cuba. The 28 hand-coloured plates combine bird's-eye views of plantations and detailed scenes from the factory floor.

The only equally complete set that appears in the auction records was sold in 1995. Bobins' copy (placing the text) sold just above estimate at \$16,000 (£12,800) as part of the June 2023 sale at Christie's New York.

**Left:** *Casa de Calderas del Ingenio Armonia*, from Eduardo Laplante's *Ingenios de Azucar de la Isla de Cuba*, **\$16,000 (£12,800)** at **Christie's New York** (June 16, 2023).

There were no previous auction records for a complete copy of Prince Mestchersky's *Vues d'Espagne* published in 1867. The German artist Friedrich Eibner's (1826-1877) predominantly painted architectural subjects and produced this album of 35 large folio chromolithographed views for the Russian nobleman Aleksandr Meshchersky (1822-1900) following a tour of Spain in 1860-61. Estimated at £2000-3000, this work more than tripled its low estimate in selling for £7000.

**Right:** one of the 35 plates from Prince Mestchersky's *Vues d'Espagne*, **£7000** at **Forum Auctions** (September 26, 2023).



**Above:** *Bayern Dof Wintzer*, a plate from Adolf Friedreich Kunike's *Two hundred and sixty-four views following the course of the Danube* sold for **£13,000** at **Forum Auctions** (March 27, 2024).

Austrian lithographer, illustrator and publisher Adolf Friedreich Kunike (1777-1838) published his *Two hundred and sixty-four views following the course of the Danube* in three parts (1820, 1824 and 1826). The commission to produce the drawings for Kunike's prints was initially undertaken by Rudolf Alt but he resigned the post halfway through the journey, fearful of the dangers inherent in the later reaches of the Danube as it entered the Ottoman Empire. Instead, the intrepid Ludwig Erminy completed the sketches. Forum could not find another complete hand-coloured set that had appeared at auction and this was reflected in the price. Estimated at £3000-5000, it hammered for £13,000.

# Books, Maps & Prints 2024

## Colour plate books



**Left:** *The Manner in Which New Zealand Warriors defy their Enemies*, a plate from *A Journal of a Voyage to the South Seas*, **£19,000** at **Christie's King Street** (July 13, 2023).

Published in 1784, the expanded second edition of *A Journal of a Voyage to the South Seas, In His Majesty's Ship the Endeavour*, was assembled by a friend of the artist Sydney Parkinson (1745-71). He had been appointed botanical draughtsman to the first voyage of Captain Cook by Sir Joseph Banks, and his 'unbounded industry' extended greatly the collection of drawings relating to the voyage. However, his untimely death at sea led to a controversy over the title to his work and his exclusion from one of the official accounts of the voyage.

This rare second edition includes a significant number of additions to the first published in 1773 including a double-page engraved twin-hemispherical world map showing the tracks of Cook's three voyages, 27 numbered plates (including a map of New Zealand) and a four-page supplement discussing the ownership dispute between Parkinson's family and Sir Joseph Banks. It sold for £19,000 (estimate £8000-12,000) at Christie's King Street.

Frederick Rice Stack's *Souvenir of the Emperor Napoleon* depicts six hand-coloured lithographed views of the island of Saint Helena taken by an army officer 30 years after the death of Napoleon. The text is by one Mrs Ward who identifies herself in the preface as a resident of the island from 1836-39. Published by in 1859, this large paper issue, took £1200 at Forum Auctions.

**Right:** one of six views of Saint Helena in Frederick Rice Stack's *Souvenir of the Emperor Napoleon*, **£1200** at **Forum Auctions** (March 27, 2023).

This first edition of Otto Magnus von Stackelberg's *Costumes et Usages des Peuples de la Grece Moderne* was published by the artist himself in Rome in 1825.

The work was imitated and copied, with pirated lithographed editions soon appearing in Italy, England and France. Stackelberg had spent four years in Greece from 1810-14 and had met Byron in Athens, and travelled with Cockerell, Haller von Hallerstein, Foster and others in excavating and painting at various Greek archaeological sites, notably at Aegina and Bassae.

It sold at £22,000 at Forum.

**Right:** *Janissaire de Janina* from *Costumes et Usages des Peuples de la Grece Moderne*, **£22,000** at **Forum Auctions** (September 26, 2023).



One of the scarcest and most desirable German colour-plate books on gardens is Victor Heideloff's *Ansichten des Herzoglich Württembergischen Landsitzes Hohenheim*, published in Nuremberg between 1795-1800, which depicts the gardens of the duke of Württemberg's estate in Hohenheim.

The Bobins copy was a first edition in the original six parts with a hand-coloured engraved plan and 37 hand-coloured aquatint plates.

Charles Eugene, duke of Württemberg (1728-93), obtained the former manor of Bombast von Hohenheim for his mistress and later wife Franziska von Hohenheim in 1768. The estate was reconstructed in an English fashion by court architect Reinhard F Heinrich Fischer.

Many follies and monuments in the Baroque and antique styles were added to the estate before the duke's death in 1793. Though many of the buildings later fell into disrepair, several were ultimately preserved and now form the botanic gardens of the University of Hohenheim.

The last copy of this publication to appear at auction was an incomplete copy sold in 1965. The Bobins copy estimated at £4000-6000 sold for nearly triple the low estimate at £11,000 at Forum.

**Left:** *Der Flora Tempel* from Victor Heideloff's *Ansichten des Herzoglich Württembergischen Landsitzes Hohenheim*, **£11,000** at **Forum Auctions** (September 26, 2023).



**Above:** Batoum Frontier of Georgia from W Hyde Parker's *A series of sketches in the Black Sea*, **£10,000** at **Christie's King Street** (July 13, 2023).

A notable result of £10,000 – 10 times the low estimate at Christie's King Street – was achieved for an incomplete set of W Hyde Parker's *A series of sketches in the Black Sea* (c.1853). This comprised nine of 11 tinted lithographic plates depicting the various areas of the Black Sea at the outbreak of the Crimean War. Captain Parker, who commanded HMS *Firebrand*, was killed on July 8, 1854, during an attack on a Russian fortress at the mouth of the Danube. The last complete copy recorded at auction was back in 1952.

Bid to a triple low estimate of £35,000 at Christie's King Street in July 2023 was a series of 12 hand-coloured *Views of Calcutta* by William Baillie (a book not owned by JR Abbey), showing many of the newly built colonial neo-classical buildings of the city. This large folio size set of prints was published in Calcutta in 1794, which may explain its scarcity, and only two other sets of these prints have appeared at auction in recent decades.



**Right:** *South East View of the New Church from Views of Calcutta* by William Baillie, **£35,000** at **Christie's King Street** (July 13, 2023).



Andrew Nichol's *Five Views of the Dublin and Kingstown Railway* published in 1834 appears infrequently at auction, and a copy in original wrappers was hammered down to £6500 at Forum. The opening of the first railway in Ireland in 1834 was celebrated with the publication of Nichol's work.

The construction of the line had not been straightforward. In 1833 one opponent, a Mr O'Hanlon, told a House of Commons Railway Committee that it "would be a monstrous thing that the solid advantages of commerce, manufactures, and all the blessings resulting therefrom, should be sacrificed to a few nursery maids descending from the town of Kingstown to the sea at Dunleary, to perform the pleasures of ablution".

Storms also caused a delay as a vital bridge was destroyed. It finally opened on December 1834 with the locomotives *Vauxhall* and *Hibernia*, which could travel up to 30mph.

The Bobins copy was complete in its original sewn printed wrappers with the five aquatints after J Harris all finely coloured by hand.

**Left:** *Dublin and Kingstown Railway from the Martello Bridge at Seaport*, **£6500** at **Forum Auctions** (September 26, 2023).



Perhaps the largest and heaviest set of books in the Bobins sale was Werner and Gleig's monumental publication *Jerusalem, Bethlehem and the Holy Places* published in parts from 1865-66.

This copy was complete, containing 32 chromolithographic plates with the original wrappers for all 10 parts bound into two elephant folio-size volumes.

Werner's depictions of Jerusalem are particularly noted as he was one of few non-Muslims to gain access to paint inside the Dome of the Rock.

The work features two plates of the interior showing worshippers at prayer. This is the only complete copy that has appeared at auction in many decades and sold for £48,000 – a bid more than it made at Sotheby's in 2017.

**Left:** one of the two views of the interior of the Dome of the Rock from Werner and Gleig's *Jerusalem, Bethlehem and the Holy Places*, **£48,000** at **Christie's King Street** (July 13, 2023).



**Above:** *Statues of Memnon, Thebes from Views on the Nile: from Cairo to the Second Cataract*, **£4000** at **Forum Auctions** (September 26, 2023).

*Views on the Nile: from Cairo to the Second Cataract* features a total of 39 plates on 31 sheets: 16 after sketches by Owen Jones (1809-74) and 15 by the French architect Jules Gourey (1803-34). Jones had visited parts of Greece, Alexandria, Cairo, Thebes, and Constantinople in 1833 and the following year collaborated with Gourey on their influential study of the Alhambra at Granada until the Frenchman died of cholera. *Views on the Nile...*, issued in its first edition in 1843 by Graves and Warmsley, sold for £4000 at Forum.

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# Tracking down detective works

Frances Allitt meets Jeffrey Johnson, whose collection of classic ‘Whodunnits’ was recently on public display at the Grolier Club in New York

Jeffrey Johnson is a member of the Grolier Club, which bills itself as the oldest and largest society for bibliophiles in the US. Founded in 1884, it holds regular exhibitions and late last year Johnson put his collection of detective fiction on show at the club’s New York premises. *Whodunit? Key Books in Detective Fiction* is still available to view online. Here he tells ATG about how his childhood reading informed his collecting habit and covers some of the top works in his possession.

### How did you get the collecting bug?

I started reading *The Hardy Boys* when I was about eight or nine years old. I enjoyed the stories but I also equally enjoyed seeing the matching spines lined up on my bedroom bookshelf. I’ve been collecting books ever since.

### What is the focus of your collection?

My largest collection of books is detective fiction. I began collecting authors’ first mysteries and then went on to collect early examples of the genre. My earliest books date from 1824 and are *The Newgate Calendars*, based on ‘true’ crime stories of inmates of London’s famous (or infamous) prison.

### What was the first thing you bought for it?

Julius Fast’s *Watchful at Night*, published in 1945 and written while Fast was serving in the US Army. The book won the first Mystery Writers of America Edgar Award for Best First Mystery.

### How many pieces do you have now?

My detective fiction collection is comprised of about 400 books.

### How did your recent exhibition come about?

I became a member of The Grolier Club in 2017. A couple of years later, one of the members mounted an exhibit of his science-fiction collection. That inspired me to propose an exhibition focused on



detective fiction. I wrote the proposal in 2021 and it was accepted for the fall of 2023.

### Where do you usually buy and what do you look for when buying?

I prefer to buy directly from a dealer,

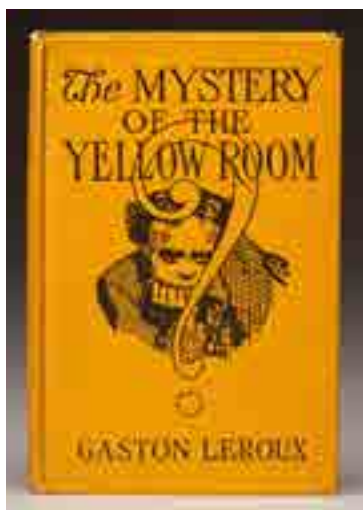
rather than through a third-party website. I bought many of my better books from the catalogues of dealers, some of whom specialise in detective fiction.

I’ve always bought books in the best condition I can afford, and I like to buy books that were signed

or inscribed by the author or came with author-signed notes or other ephemera.

### What is the most expensive item in the collection?

I paid about the same for two ‘must-haves’ for the collection: the first



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1. Collector Jeffrey Johnson.

2. *Whodunit? Key Books in Detective Fiction* at the Grolier Club.

3. *Confessions, Trials, and Biographical Sketches of the Most Cold Blooded Murderers*. Boston: George N Thomson and E Littlefield, 1839. A popular fictionalised 'true crime' account.

4. Gaston Leroux. *The Mystery of the Yellow Room*. New York: Brentano's, 1908. The first novel by the author, best known for *The Phantom of the Opera*. It is the first English translation of his locked room mystery.

5. *Recollections of a Detective Police Officer by "Waters"* [William Russell]. London: J&C Brown, 1856. One of the

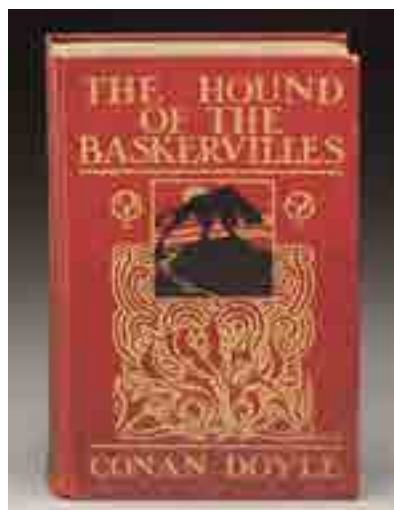


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first detective 'memoirs' in 'yellow-back form'. These cheaply made editions were typically offered for sale in railway station bookstalls. This particular volume was once in the extensive collection of Edward and Florence Kaye of New York.

6. Arthur Conan Doyle. *The Hound of the Baskervilles*. London: George Newnes, 1902. The first edition of the book after its serial publication with a cover designed by Garth Jones.

7. Agatha Christie. *Sparkling Cyanide*. London: Collins for The Crime Club, 1945. An expansion of a Poirot short story featuring one of the detective's partners. The dust jacket is designed by Leslie Leonard Stead.



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bound to simple dust jackets to highly designed dust jackets.

### Do you ever sell items on?

When I retired from my 45-year career as a designer and architect, I began selling some of my non-detective fiction related books on consignment through dealer friends. My detective fiction will eventually be for sale, but I've not decided how to dispose of it yet.



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### Do you collect anything else?

I have a collection of miniature metal buildings, all of which I've been to, from the Empire State Building to the Eiffel Tower.

### What advice would you give to someone just starting out as a collector?

Focus on what you love, do lots of research, and keep your receipts! ■

[grolierclub.omeka.net](http://grolierclub.omeka.net)

edition/first state of Conan Doyle's *The Adventures of Sherlock Holmes* and the first Canadian edition (using the sheets of the first New York edition) of Agatha Christie's first book *The Mysterious Affair at Styles* which came with a letter signed by Christie.

It is slightly ironic that she was published first in New York and then in Toronto before being published in London.

### What is one great discovery you've made?

In terms of a bargain, I suppose finding two dust jacketed *Hardy Boys* from the late 1940s for a few dollars each at a library sale was it. My most exciting purchase was from a London-based dealer's Christmas catalogue. It was *Recollections of a Detective Police Officer by "Waters"* (William Russell).

It had once been in the collection of Florence and Edward Kaye. I later read about the circumstances of the sale of the Kaye collection in Otto Penzler's memoir *Mysterious Obsession*. I love being able to discover the provenance of specific books.

### What's the most unusual place you've made a purchase?

The place is not unusual; in fact it's my favourite rare bookstore in New York. What was unusual was the purchase itself: a sheet of used letterhead from the office of the French detective Eugène-François Vidocq (1775-1857), the father of modern criminology. I certainly wasn't looking for it, didn't know it existed, but was thrilled to see it.

### How do you display the collection in your home?

Until my exhibit, I had my detective collection organised by year of publication. One could see the bindings and graphics styles change as the years passed, from leather



**Focus on what you love, do lots of research, and keep your receipts!**

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# Eye-catching lots to look out for

A selection of stand-out lots coming up at a variety of auctions, compiled by *Roland Arkell*



The Antiquarian Book Auction at Bearn's Hamptons & Littlewood on October 29 will include this first edition, first printing of the first book in Marcel Proust's monumental *À la Recherche du Temps Perdu* (Remembrance of Things Past). *Du Côté de Chez Swann*, dated November 8, 1913, with the first edition points, has an estimate of **£1000-1500** in Exeter. [bhandl.co.uk](https://bhandl.co.uk)

Ralph Ayres is recorded as being head cook at New College, Oxford, at various times in the 18th century. Several manuscripts bearing his name are known, each of them containing a similar set of recipes that demonstrate the elaborate traditions and cuisine of an Oxford college dining hall in the Georgian period.

This discovery comes for sale at Bellmans in Billingshurst, West Sussex, on July 17 with a guide of **£2000-3000**. Inscribed *Radolphus Ayres, Cook, Oxford, 1722*, it contains 69 recipes on 38 leaves and a floral-patterned binding that is near identical to two similar manuscripts: one in the archives of New College itself (dated 1719) and another in the Bodleian Library (dated 1721) that was recently published as *Ralph Ayres' Cookery Book*.

[bellmans.co.uk](https://bellmans.co.uk)



The *Crosby-Schøyen Codex* is the oldest known book in private hands. Written on papyrus in the Coptic language by one scribe at a monastery in Roman Egypt sometime around 250-300AD, its 1054 pages include the oldest complete versions of both the First Epistle of Peter and the Book of Jonah.

As Christianity spread across the Mediterranean in the years before the Council of Nicaea in 325, papyrus scrolls were slowly being replaced by the codex or book form. Discovered buried in a jar in the sand in Egypt in 1952, it was acquired at Sotheby's in 1988 by the Norwegian manuscript collector Martin Schøyen for a family collection that now comprises 20,000 manuscripts.

Elements will be offered at Christie's in London on June 11 when the Crosby-Schøyen Codex will be estimated at **£2m-3m**.

[sothebys.com](https://sothebys.com)

The Rare Books sale at Ketterer Kunst in Hamburg on May 27 includes this first edition dedication copy of *Das Kapital* (1867).

It is inscribed by Marx to Wilhelm Strohn, a cloth merchant and political liberal who had conducted the negotiations with the Hamburg publisher Otto Meißner. Strohn's friendship with Marx and Engels went back to the time of the Cologne Labour Education Association at the end of the 1840s but their relationship developed in the mid-1860s when Strohn helped find a suitable publisher for *Das Kapital*.

This, seemingly unread copy (some some of the leaves are still stuck together at the edges) comes for sale from the family of the dedicatee with a guide of **€120,000**.

[kettererkunst.com](https://kettererkunst.com)



The Photography sale at west London firm Chiswick Auctions on June 6 includes this pair of plates from Eadward Muybridge's *Animal Locomotion*, 1887.

The collotypes depicting a male throwing a spear and two people walking side-by-side were both acquired at Christie's New York in 2004 as part of the photography collection of Sir Elton John.

Estimate **£1200-1800**.

[chiswickauctions.co.uk](https://chiswickauctions.co.uk)



This first edition of Samuel Taylor Coleridge's *Poems on Various Subjects* (1796) has an estimate of **£800-1200** at Lay's in Penzance on May 23. Bound in full polished calf with gilt tooling and morocco labels, it has an ex libris label to front pastedown.

[davidlay.co.uk](https://davidlay.co.uk)\*



Lyon & Turnbull's Rare Books, Manuscripts, Maps & Photographs sale in Edinburgh on June 19 is led by this 1953 first-edition presentation copy of *Casino Royale*.

Complete with the first-issue dust jacket (without *Sunday Times* review to the front flap) it is inscribed by the author on the front free endpaper *To I. S. M., who's staunch keeping of the night watches freed the author for this extra-mural opus, Ian Fleming, April 1953*. Ion Smeaton Munro (1883-1970) was Fleming's night editor at Kemsley

Newspapers (owner of the *Sunday Times*) where he worked as foreign manager after demobilisation in 1945. With Munro's help he negotiated a contract which allowed him three months' holiday a year, which he spent at his Jamaican retreat, Goldeneye, developing his writing career.

Munro was himself a soldier-adventurer much in the mould of Bond himself. He wrote two books about his experiences in Italy during the Second World War. A copy of a letter of thanks written by Fleming to Munro on Munro's departure from Kemsley Newspapers is included with this lot which is estimated at **£30,000-50,000**.

[lyonandturnbull.com](https://lyonandturnbull.com)\*



A complete set of four Beatrix Potter illustrations (three shown here), c.1890, covers the nursery rhyme *This pig went to market*. They were previously sold as part of the Hyde-Parker family collection at Sotheby's in 1999 and again at a Sotheby's sale of Children's Books and Illustrations in 2012 when they were acquired by the present owner.

At Forum Auctions on May 30, the four drawings (the only complete set of illustrations by the artist for a nursery rhyme known to have survived) have a guide of **£60,000-80,000**.

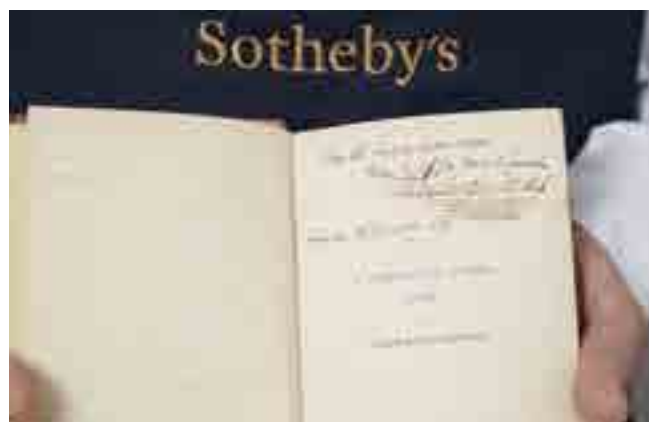
[forumauctions.co.uk](https://forumauctions.co.uk)\*



A copy of the Peacock edition of Jane Austen's *Pride and Prejudice* carries an estimate of **£600-800** as part of the Cotswold Auction Company's Books, Medals, Militaria, Coins, Stamps and Collectables sale in Cheltenham on June 4.

[cotswoldauction.co.uk](https://cotswoldauction.co.uk)\*

This presentation copy of *A Christmas Carol* is inscribed and signed by Charles Dickens to Walter Savage Landor from his "affectionate friend". Landor was a close associate of Dickens on whom the author based the character of Lawrence Boythorn in *Bleak House*. This is one of a handful of copies of *A Christmas Carol* inscribed by Dickens on December 17, 1843, two days before the official publication date, and the first day that the author saw copies of his famous novella.



Estimated at **\$200,000-300,000**, it is among the many highlights of the collection of the Indiana-born surgeon Dr Rodney Swantko offered by Sotheby's New York on June 26. The library is distinguished by its range of presentation copies of American and British literary first editions, bought by Swantko, typically as an anonymous phone bidder, at major auctions.

[sothebys.com](https://sothebys.com)



The June 20 sale at Dominic Winter includes a signed set of all seven of the Harry Potter books together with paperbacks of *Quidditch Through The Ages* and *Fantastic Beasts & Where To Find Them*.

These are mixed editions but all nine books are signed and inscribed by JK Rowling for 'Sharie'. They are offered as a single lot with a guide of **£8000-12,000**.

[dominicwinter.co.uk](https://dominicwinter.co.uk)\*

# Books, Maps & Prints 2024

## Auction Previews

Included in Forum Auctions' May 30 sale of Fine Books, Manuscripts and Works on Paper in south London are original contract letters agreed and signed by Oscar Wilde and Aubrey Beardsley with publishers Elkin Mathews and John Lane.



Dated June 8 and August 3, 1893, they reference the publication of *Salomé*, one of the most important literary and artistic collaborations for the period and Wilde's *Lady Windermere's Fan*, *A Woman of No Importance* and *The Duchess of Padua* as well as the unrealised enlarged version of *The Portrait of Mr WH*.



The agreement between the four parties, followed just months after the publication of Beardsley's famous image of Salomé embracing the severed head of John the Baptist that had appeared in the first issue of the *Studio* magazine in April 1893. The young artist was to be paid the considerable fee of 50 guineas for his work.

Estimate **£15,000-20,000**.

[forumauctions.co.uk](https://www.forumauctions.co.uk)\*



In a private collection since it was last sold in 1991, one of only two known autograph manuscripts by author and journalist Albert Camus of his masterpiece *L'Étranger* will be auctioned by Tajan in Paris on June 5.

Although signed and dated *Avril 1940*, the 104 pages were written in 1944 when the author, a member of the Resistance, was in dire need of money. It includes numerous corrections, variants and remarks from the published version and is also embellished with 13 original sketches in the margins.

The author's wife Francine Camus (1914-79) later affirmed "that this manuscript was written in 1944, after the publication of *L'Étranger*, by Camus, under the dictation of [fellow novelist] Josette Clotis", no doubt to satisfy the young writer's need for money. *L'Étranger* stands as the third-most widely read French-language novel in the world.

As reproductions of extracts from the manuscript are not authorised, only the author's signature and the binding are available for publication.

Estimate **€500,000-800,000**.

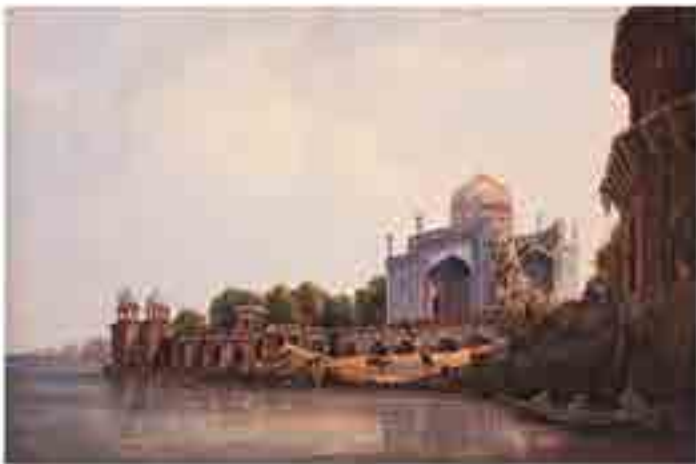
[tajan.com](https://www.tajan.com)

## Antiquarian Books Maps & Prints Auction

Online Auction | Tuesday 29th October | 10:00am

**Entries Now Invited**

Contact us to consign or request a free valuation



Indian Album containing many original watercolours and early photographs  
Sold for **£135,000** (previous record)

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HAMPTON  
LITTLEWOOD  
Auctioneers and Valuers

T: 01392 413100

E: [enquiries@bhandl.co.uk](mailto:enquiries@bhandl.co.uk)

[www.bhandl.co.uk](http://www.bhandl.co.uk)



Bonhams' Fine Books, Maps and Manuscripts sale that runs online from June 7-19 includes this royal licence issued during the reign of Edward III.

Richly illuminated in gilt and colours on vellum and bearing a fine example of Edward III's seventh or 'Bretigny' Great Seal, the document is dated Westminster 15 November 1368. It grants property and rents to David de Wollore (c.1300-70), Keeper of the Rolls, in return for rendering a divine service every day at the altar of St Andrew in Ripon minster.

Estimate **£20,000-30,000**.

[bonhams.com](https://www.bonhams.com)\*

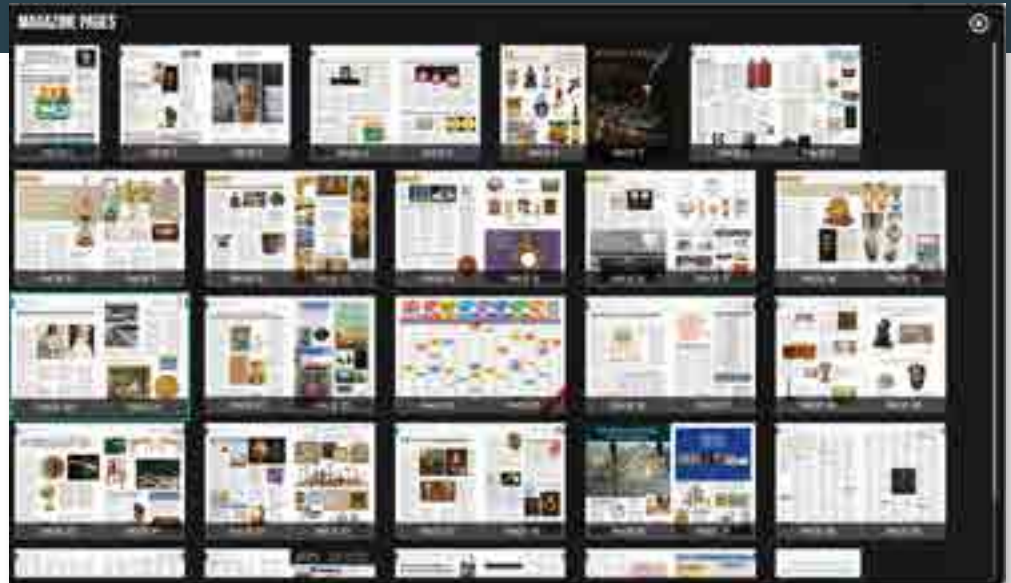
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# Auction calendar

## Forthcoming buying opportunities in the UK

This is a selection of specialist auctions featuring books and/or works on paper that will take place between mid-May and the end of July 2024. Other more generalist auctions that have a section of books and/or works on paper can be found in the Calendar section of our website at [antiquetradegazette.com/calendar](https://antiquetradegazette.com/calendar) and will be listed as usual nearer the time of sale in our regular pages.

Dates are subject to change as are the conditions under which the auction may be held. Readers should check with the auction house directly for further details.

✓ denotes an auction house that holds all or some of its sales on [thesaleroom.com](https://thesaleroom.com)

### May 15

#### Dominic Winter

Mallard House, Broadway Lane, South Cerney, **Cirencester**, GL7 5UQ.  
Tel: +44 (0)1285 860006

Books, Maps & Documents, 10.00

[dominicwinter.co.uk](https://dominicwinter.co.uk) ✓

#### Toovey's

Spring Gardens, Washington, **Pulborough**, RH20 3BS.  
Tel: +44 (0)1903 891955

Prints, Maps & Posters, 10.00

[tooveys.com](https://tooveys.com) ✓

#### Ewbank's

The Burnt Common Auction Rooms, London Road, **Woking**, GU23 7LN.  
Tel: +44 (0)1483 223101

Trading Cards, 12.00

[ewbankauctions.co.uk](https://ewbankauctions.co.uk) ✓

#### Phillips

30 Berkeley Square, **London**, W1J 6EX.  
Tel: +44 (0)20 7318 4010

Photographs, 14.00

[phillips.com](https://phillips.com)

### May 19

#### 1818 Auctioneers

Rural Auction Centre, Junction 36, Crooklands, **Milnthorpe**, LA7 7FP.  
Tel: +44 (0)1539 566201

Stamps, Cigarette Cards & Postcards

**Timed Auction**

[1818auctioneers.co.uk](https://1818auctioneers.co.uk) ✓

### May 19

#### Loddon Auctions

Royal British Legion, Eversley Road, Arborfield, **Reading**, RG2 9PR.  
Tel: +44 (0)1189 761355

Cigarette & Trade Card

**Timed Auction**

[loddonsauctions.com](https://loddonsauctions.com)

### May 22

#### Auctioneum

1 Hanham Business Park, Memorial Road, Hanham, **Bristol**, BS15 3JE.  
Tel: +44 (0)1179 671000

Books & Works On Paper

**Timed Auction**

[auctioneum.co.uk](https://auctioneum.co.uk) ✓

#### Dominic Winter

Mallard House, Broadway Lane, South Cerney, **Cirencester**, GL7 5UQ.  
Tel: +44 (0)1285 860006

Photography, Documents, Autographs, 10.00

[dominicwinter.co.uk](https://dominicwinter.co.uk) ✓

#### Mallams

Bocardo House, 24A St Michael's Street, **Oxford**, OX1 2EB.  
Tel: +44 (0)1865 241358

Library Contents, 11.00

[mallams.co.uk](https://mallams.co.uk) ✓

#### Tim Davidson

New Market House, Meadow Lane, **Gotham**, NG2 3GY.  
Tel: +44 (0)1159 868550

Entertainment, Ephemera, Cigarette & Trade Cards, 10.00

[timdavidsonauctions.co.uk](https://timdavidsonauctions.co.uk) ✓

#### Toovey's

Spring Gardens, Washington, **Pulborough**, RH20 3BS.  
Tel: +44 (0)1903 891955

Trade cards, Postcards, Autographs, Photographs & Ephemera, 12.00

[tooveys.com](https://tooveys.com) ✓

### May 23

#### Forum Auctions

220 Queenstown Road, **London**, SW8 4LP.  
Tel: +44 (0)20 7871 2640

Books & Works on Paper

**Timed Auction**

[forumauctions.co.uk](https://forumauctions.co.uk) ✓

#### Lay's Auctioneers

The Lanner Auction House, Church Row, Lanner, **Redruth**, TR16 6ET.  
Tel: +44 (0)1736 361414

Books & Works on Paper, 10.00

[davidlay.co.uk](https://davidlay.co.uk) ✓

#### TW Gaze

Diss Auction Rooms, Roydon Road, **Diss**, IP22 4LN.  
Tel: +44 (0)1379 650306

Books, Maps, Prints 11.00

[twgaze.co.uk](https://twgaze.co.uk) ✓

### May 24

#### Ewbank's

The Burnt Common Auction Rooms, London Road, **Woking**, GU23 7LN.  
Tel: +44 (0)1483 223101

Vintage Posters, 12.00

[ewbankauctions.co.uk](https://ewbankauctions.co.uk) ✓

### May 26

#### 1818 Auctioneers

Rural Auction Centre, Junction 36, Crooklands, **Milnthorpe**, LA7 7FP.  
Tel: +44 (0)1539 566201

Books & Maps

**Timed Auction**

[1818auctioneers.co.uk](https://1818auctioneers.co.uk) ✓

### May 29

#### Capes Dunn

The Auction Galleries, 40 Station Road, **Heaton Mersey**, SK4 3QT.  
Tel: +44 (0)1614 321911

Antiquarian & Collectable Books, Maps, Prints & Art, 11.00

[capedunn.com](https://capedunn.com) ✓

### May 30

#### Ewbank's

The Burnt Common Auction Rooms, London Road, **Woking**, GU23 7LN.  
Tel: +44 (0)1483 223101

Comics, 12.00

[ewbankauctions.co.uk](https://ewbankauctions.co.uk) ✓

#### Forum Auctions

220 Queenstown Road, **London**, SW8 4LP.  
Tel: +44 (0)20 7871 2640

Fine Books, Manuscripts & Works On Paper, 10.30

[forumauctions.co.uk](https://forumauctions.co.uk) ✓

### May 31

#### Sportingold

Tel: +44 (0)1494 565921

Sporting Memorabilia, 09.00

[sportingoldauctions.co.uk](https://sportingoldauctions.co.uk) ✓

### June 1

#### Rowley's

8 Downham Road, **Ely**, CB6 1AH  
Tel: +44 (0)1353 653020

Antiquarian Books, 10.00

[rowleyfineart.com](https://rowleyfineart.com)

### June 4

#### Hansons

Country House Auction Showroom, Bishton Hall, **Wolseley Bridge**, ST17 0XN  
Tel: +44 (0)1889 882397

Antiquarian Library, 09.30

[hansonsauctioneers.co.uk](https://hansonsauctioneers.co.uk)

### June 5

#### Tennants

The Auction Centre, Harmby Road, **Leyburn**, DL8 5SG.  
Tel: +44 (0)1969 623780

Stamps, Postcards & Postal History, 10.30

[tennants.co.uk](https://tennants.co.uk) ✓

### June 6

#### Chiswick Auctions

Barley Mow Centre, Chiswick, **London**, W4 4PH.  
Tel: +44 (0)20 8992 4442

19th-20th Century Photographs, 11.00

[chiswickauctions.co.uk](https://chiswickauctions.co.uk) ✓

#### Horners

Acle Auction Gallery, Old Norwich Road, **Acle**, NR13 3BY  
Tel: +44 (0)1493 750225

Stamps, Postcards & Paper Collectables, 10.00

[horners.co.uk](https://horners.co.uk)

#### Thomson Roddick Callan

The Auction Centre, Burgh Road Estate, Marconi Road, **Carlisle**, CA2 7NA.  
Tel: +44 (0)1228 535288

Antiquarian & Collectable Books, 11.30

[thomsonroddick.com](https://thomsonroddick.com) ✓

### June 8

#### Excalibur Auctions

Unit 16, Abbots Business Park, Primrose Hill, **Kings Langley**, WD4 8FR.  
Tel: +44 (0)20 3633 0913

Comic Books, 10.00

[excaliburauctions.com](https://excaliburauctions.com) ✓

### June 11

#### Christie's

8 King Street, **London**, SW1Y 6QT.  
Tel: +44 (0)20 7839 9060

Manuscript Masterpieces from The Schøyen Collection

**Timed Auction**

[christies.com](https://christies.com)

### June 12

#### Bonhams

101 New Bond Street, **London**, W1S 1SR.  
Tel: +44 (0)20 7447 7447

Prints & Multiples

**Timed Auction**

[bonhams.com](https://bonhams.com)

#### Cuttlestones

Penkridge Auction Rooms, Pinfold Lane, **Penkridge**, ST19 5AP.  
Tel: +44 (0)1785 714905

Books, Stamps & Ephemera, 12.00

[cuttlestones.co.uk](https://cuttlestones.co.uk) ✓

#### Duggleby Stephenson

York Auction Centre, Murton Lane, Murton, **York**, YO19 5GF.  
Tel: +44 (0)1904 393300

Maps, Antiquarian Books & Ephemera, 13.00

[dugglebystephenson.com](https://dugglebystephenson.com) ✓

### June 13

#### Forum Auctions

220 Queenstown Road, **London**, SW8 4LP.  
Tel: +44 (0)20 7871 2640

Books & Works on Paper

**Timed Auction**

[forumauctions.co.uk](https://forumauctions.co.uk) ✓

### June 16

#### Chiswick Auctions

1 Coleville Road, **London**, W3 8BL.  
Tel: +44 (0)20 8992 4442

Autographs & Memorabilia

**Timed Auction**

[chiswickauctions.co.uk](https://chiswickauctions.co.uk) ✓

### June 18

#### Graham Budd Auctions

Unit 18, Leyland Trading Estate, Irthingborough Road, **Wellingborough**, NN8 1RT.  
Tel: +44 (0)20 8366 2525

Sporting Memorabilia, 10.00

[grahambuddauctions.co.uk](https://grahambuddauctions.co.uk) ✓

## Roseberys

70-76 Knights Hill, **London**, SE27 0JD.  
Tel: +44 (0)20 8761 2522  
Prints & Multiples  
[roseberys.co.uk](http://roseberys.co.uk) ✓

## June 19

### Dominic Winter Auctions

Mallard House, Broadway Lane, South Cerney, **Cirencester**, GL7 5UQ.  
Tel: +44 (0)1285 860006  
Books, Maps & Documents, 10.00  
[dominicwinter.co.uk](http://dominicwinter.co.uk) ✓

## Lyon & Turnbull

33 Broughton Place, **Edinburgh**, EH1 3RR.  
Tel: +44 (0)131 557 8844  
Books, Manuscripts, Maps & Photographs, 10.00  
[lyonandturnbull.com](http://lyonandturnbull.com) ✓

## Bonhams

101 New Bond Street, **London**, W1S 1SR.  
Tel: +44 (0)20 7447 7447  
Books, Maps & Manuscripts  
**Timed Auction**  
[bonhams.com](http://bonhams.com)

## June 20

### Dominic Winter Auctions

Mallard House, Broadway Lane, South Cerney, **Cirencester**, GL7 5UQ.  
Tel: +44 (0)1285 860006  
Modern Literature, Illustrated Books, Book Art, Playing Cards, 10.00  
[dominicwinter.co.uk](http://dominicwinter.co.uk) ✓

## June 25

### Capes Dunn

The Auction Galleries, 40 Station Road, **Heaton Mersey**, SK4 3QT  
Tel: +44 (0)1614 321911  
Antiquarian & Collectable Books, Maps, Prints & Art, 11.00  
[horners.co.uk](http://horners.co.uk)

## Lockdales

52 Barrack Square, Martlesham Heath, **Ipswich**, IP5 3RF.  
Tel: +44 (0)1473 627110  
Paper Collectables, 10.00  
[lockdales.com](http://lockdales.com) ✓

## June 26

### Lockdales

52 Barrack Square, Martlesham Heath, **Ipswich**, IP5 3RF.  
Tel: +44 (0)1473 627110  
Paper Collectables, 10.00  
[lockdales.com](http://lockdales.com) ✓

## June 26

### Bonhams

101 New Bond Street, **London**, W1S 1SR.  
Tel: +44 (0)20 7447 7447  
Prints & Multiples  
**Timed Auction**  
[bonhams.com](http://bonhams.com)

## Loddon Auctions

Aborfield Royal British Legion, Eversley Road, Arborfield, **Reading**, RG2 9PR.  
Tel: +44 (0)1189 761355  
Postcards, Cigarette Cards & Sporting Memorabilia, 10.00  
[loddonauctions.co.uk](http://loddonauctions.co.uk) ✓

## Right: One of the 108

double page maps in Gilles Robert de Vaugondy's *Atlas Universel*, published in Paris in 1757. A copy in near contemporary calf has a guide of **£1500-2000** at Forum Auctions on May 30.



## June 27

### Forum Auctions

220 Queenstown Road, **London**, SW8 4LP.  
Tel: +44 (0)20 7871 2640  
Library of the Late John Collins  
**Timed Auction**  
[forumauctions.co.uk](http://forumauctions.co.uk) ✓

## Loddon Auctions

Aborfield Royal British Legion, Eversley Road, Arborfield, **Reading**, RG2 9PR.  
Tel: +44 (0)1189 761355  
Postcards, Cigarette Cards & Sporting Memorabilia, 10.00  
[loddonauctions.co.uk](http://loddonauctions.co.uk) ✓

## June 28

### Loddon Auctions

Aborfield Royal British Legion, Eversley Road, Arborfield, **Reading**, RG2 9PR.  
Tel: +44 (0)1189 761355  
Postcards, Cigarette Cards & Sporting Memorabilia, 10.00  
[loddonauctions.co.uk](http://loddonauctions.co.uk) ✓

## July 1

### B. Frank & Son

3 South Avenue, Ryton, **Gateshead**, NE40 3LD.  
Tel: +44 (0)1914 138749  
Numismatic Books & Literature, 10.00  
[bfrankandson.com](http://bfrankandson.com)

## July 2

### Christie's

8 King Street, **London**, SW1Y 6QT.  
Tel: +44 (0)20 7839 9060  
Old Master Prints  
**Timed Auction**  
[christies.com](http://christies.com)

## July 3

### Forum Auctions

220 Queenstown Road, **London**, SW8 4LP.  
Tel: +44 (0)20 7871 2640  
Editions & Works on Paper, 13.00  
**Timed Auction**  
[forumauctions.co.uk](http://forumauctions.co.uk) ✓

## July 4

### Ewbank's

The Burnt Common Auction Rooms, London Road, **Woking**, GU23 7LN.  
Tel: +44 (0)1483 223101  
Comics, 12.00  
[ewbankauctions.co.uk](http://ewbankauctions.co.uk) ✓

## Forum Auctions

220 Queenstown Road, **London**, SW8 4LP.  
Tel: +44 (0)20 7871 2640  
Books & Works on Paper  
**Timed Auction**  
[forumauctions.co.uk](http://forumauctions.co.uk) ✓

## July 5

### Charterhouse Auctioneers

The Long Street Salerooms, Long Street, **Sherborne**, DT9 3BS.  
Tel: +44 (0)1935 812277  
Pictures, Books & Maps, 10.00  
[charterhouse-auction.com](http://charterhouse-auction.com) ✓

## Ewbank's

The Burnt Common Auction Rooms, London Road, **Woking**, GU23 7LN.  
Tel: +44 (0)1483 223101  
Vintage Posters, 12.00  
[ewbankauctions.co.uk](http://ewbankauctions.co.uk) ✓

## July 6

### Antikbar

404 King's Road, **London**, SW10 0LJ.  
Tel: +44 (0)20 7352 9309  
Original Vintage Posters, 14.00  
[antikbar.co.uk](http://antikbar.co.uk) ✓

## July 10

### Christie's

8 King Street, **London**, SW1Y 6QT.  
Tel: +44 (0)20 7839 9060  
Books & Manuscripts  
[christies.com](http://christies.com)

## July 17

### Bellmans

New Pound, Wisborough Green, **Billingshurst**, RH14 0AZ.  
Tel: +44 (0)1403 700858  
Printed Books, Maps & Manuscripts, 13.00  
[bellmans.co.uk](http://bellmans.co.uk) ✓

## July 18

### Forum Auctions

220 Queenstown Road, **London**, SW8 4LP.  
Tel: +44 (0)20 7871 2640  
Fine Books, Manuscripts & Works On Paper, 13.00  
**Timed Auction**  
[forumauctions.co.uk](http://forumauctions.co.uk) ✓

## Thomson Roddick Callan

The Auction Centre, Burgh Road Estate, Marconi Road, **Carlisle**, CA2 7NA.  
Tel: +44 (0)1228 535288  
Antiquarian & Collectable Books, 11.30  
[thomsonroddick.com](http://thomsonroddick.com) ✓

## July 24

### Dominic Winter

Mallard House, Broadway Lane, South Cerney, **Cirencester**, GL7 5UQ.  
Tel: +44 (0)1285 860006  
Books, Maps & Documents, 10.00  
[dominicwinter.co.uk](http://dominicwinter.co.uk) ✓

## Tim Davidson

New Market House, Meadow Lane, **Gotham**, NG2 3GY.  
Tel: +44 (0)1159 868550  
Entertainment, Ephemera, Cigarette & Trade Cards  
**Timed Auction**  
[timdavidsonauctions.co.uk](http://timdavidsonauctions.co.uk) ✓

## July 25

### Chiswick Auctions

Barley Mow Centre, Chiswick, **London**, W4 4PH.  
Tel: +44 (0)20 8992 4442  
Modern & Contemporary Prints & Multiples, 11.00  
[chiswickauctions.co.uk](http://chiswickauctions.co.uk) ✓

## Forum Auctions

220 Queenstown Road, **London**, SW8 4LP.  
Tel: +44 (0)20 7871 2640  
Books & Works on Paper  
**Timed Auction**  
[forumauctions.co.uk](http://forumauctions.co.uk) ✓

## July 31

### Excalibur Auctions

Unit 16, Abbots Business Park, Primrose Hill, **Kings Langley**, WD4 8FR.  
Tel: +44 (0)20 3633 0913  
Signed Comics  
**Timed Auction**  
[excaliburauctions.com](http://excaliburauctions.com)

# Fairs calendar

## Forthcoming buying opportunities in the UK

This is a selection of specialist fairs featuring books and/or works on paper that will take place between mid-May and the end of December 2024. Dates and venues are subject to change. Readers are advised to check with the event organiser before travelling any distance. Our calendar of fairs is updated regularly at [antiquetrade gazette.com/calendar](https://antiquetrade gazette.com/calendar).

### May 16

#### FIRSTS, LONDON'S RARE BOOK FAIR.

Tel: +44 (0)20 7421 4681. Books, 5pm-9pm at Saatchi Gallery, Duke of York's HQ, King's Road, London, SW3 4RY.

(Day 1 of 4)

[firstslondon.com](https://firstslondon.com)

#### PHOTO LONDON.

Tel: +44 (0)20 7759 1169. Photography, 1pm-8pm at Somerset House, Strand, London, WC2R 1LA.

(Day 1 of 4)

[photolondon.org](https://photolondon.org)

### May 17

#### FIRSTS, LONDON'S RARE BOOK FAIR.

Tel: +44 (0)20 7421 4681. Books, 11am-8pm at Saatchi Gallery, Duke of York's HQ, King's Road, London, SW3 4RY.

(Day 2 of 4)

[firstslondon.com](https://firstslondon.com)

#### PHOTO LONDON.

Tel: +44 (0)20 7759 1169. Photography, 1pm-8pm at Somerset House, Strand, London, WC2R 1LA.

(Day 2 of 4)

[photolondon.org](https://photolondon.org)

### May 18

#### BASS ROCK FAIRS.

Tel: +44 (0)1368 860365. Postcards & Stamps, 10.30am-3.30pm at Church Centre, 64 High Street, Kinross, KY13 8AJ.

#### FIRSTS, LONDON'S RARE BOOK FAIR.

Tel: +44 (0)20 7421 4681. Books, 11am-6pm at Saatchi Gallery, Duke of York's HQ, King's Road, London, SW3 4RY.

(Day 3 of 4)

[firstslondon.com](https://firstslondon.com)

#### PHOTO LONDON.

Tel: +44 (0)20 7759 1169. Photography, 12pm-8pm at Somerset House, Strand, London, WC2R 1LA.

(Day 3 of 4)

[photolondon.org](https://photolondon.org)

#### POSTCARD TRADERS ASSOCIATION.

Tel: +44 (0)7802 402873. Postcards, at Woking Leisure Centre, Kingfield Road, Woking, GU22 9BA.

(Day 1 of 2)

#### SHERBORNE BOOK FAIR.

Tel: +44 (0)7967 643579. Books, 9.30am-4pm at Digby Memorial Church Hall, Digby Road, Sherborne, DT9 3NL.

### May 19

#### FIRSTS, LONDON'S RARE BOOK FAIR.

Tel: +44 (0)20 7421 4681. Books, 11am-5pm at Saatchi Gallery, Duke of York's HQ, King's Road, London, SW3 4RY.

(Day 4 of 4)

[firstslondon.com](https://firstslondon.com)

#### PCCGB.

Tel: +44 (0)1684 594526. Photographica, 10am-4pm at The Royal National Hotel, 38-51 Bedford Way, London, WC1H 0DG.

[pccgb.net](https://pccgb.net)

#### PHOTO LONDON.

Tel: +44 (0)20 7759 1169. Photography, 12pm-6pm at Somerset House, Strand, London, WC2R 1LA.

(Day 4 of 4)

[photolondon.org](https://photolondon.org)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at Holiday Inn London Bloomsbury, Coram Street, London, WC1N 1HT.

[pbfa.org](https://pbfa.org)

### May 24

#### POSTCARD TRADERS ASSOCIATION.

Tel: +44 (0)7802 402873. Postcards, at Woking Leisure Centre, Kingfield Road, Woking, GU22 9BA.

(Day 1 of 2)

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, Glasgow, G12 0UE.

(Day 1 of 3)

[booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

#### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, 10am-4pm at People's Hall, Howgill Lane, Sedbergh, LA10 5DQ.

[facebook.com/NWBFNorthWestBookFairs](https://facebook.com/NWBFNorthWestBookFairs)

#### POSTCARD TRADERS ASSOCIATION.

Tel: +44 (0)7802 402873. Postcards, at Woking Leisure Centre, Kingfield Road, Woking, GU22 9BA.

(Day 2 of 2)

### May 26

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, Glasgow, G12 0UE.

(Day 2 of 3)

[booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

#### ETC FAIRS.

Tel: +44 (0)1707 872140. Ephemera, 9.30am-3pm at Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT.

[etcfairs.com](https://etcfairs.com)

### May 27

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Postcards, Stamps & Ephemera, 10am-4pm at Churchdown Community Centre, Parton Road, Gloucester, GL3 2JH.

[ampfairs.co.uk](https://ampfairs.co.uk)

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, Glasgow, G12 0UE.

(Day 3 of 3)

[booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

#### CHRIS RAPLEY.

Tel: +44 (0)1795 478175. Stamps & Postcards, 9.30am-3pm at Village Hall, Crawley Down Road, Felbridge, RH19 2NT.

[facebook.com/rapleyfairs](https://facebook.com/rapleyfairs)

#### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, 10am-4pm at Victoria Hall, Kirkgate, Settle, BD24 9DZ.

[facebook.com/NWBFNorthWestBookFairs](https://facebook.com/NWBFNorthWestBookFairs)

### May 29

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps, Postcards & Cigarette Cards, 9.30am-3.30pm at The Walker Memorial Hall, Ampton Road, Edgbaston, Birmingham, B15 2UJ.

[ampfairs.co.uk](https://ampfairs.co.uk)

### June 1

#### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, Maps & Ephemera, 10am-4pm at Village Hall, Bodie Hill, Glasson Dock, Lancaster, LA2 0DF.

[facebook.com/NWBFNorthWestBookFairs](https://facebook.com/NWBFNorthWestBookFairs)

### June 2

#### CHURCHDOWN BOOK FAIR.

Tel: +44 (0)1452 546879. Books, 10am-3pm at Churchdown Community Centre, Parton Road, Churchdown, GL3 2JH.

[churchdownbookfair.wordpress.com](https://churchdownbookfair.wordpress.com)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at White Hart Hotel, Bailgate, Lincoln, LN1 3AR.

[pbfa.org](https://pbfa.org)

### June 5

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Postcards & Stamps, 9am-3pm at Bingham Hall, King Street, Cirencester, GL7 1JT.

[ampfairs.co.uk](https://ampfairs.co.uk)

### June 8

#### BASS ROCK FAIRS.

Tel: +44 (0)1368 860365. Postcards & Stamps, 10.30am-3.30pm at St. Andrew Blackadder Church Hall, St Andrew Street, North Berwick, EH39 4NU.

#### CLIVE BAKER.

Tel: +44 (0)1843 862707. Postcards & Collectables, 10am-3.30pm at Westgate Hall, Westgate Hall Road, Canterbury, CT1 2BT.

[ukoldpostcards.com](https://ukoldpostcards.com)

#### LEEDS RECORDS & BOOKS FAIR.

Tel: +44 (0)7896 713988. Records & Books, 10am-4pm at George Street, Kirkgate, Leeds, LS2 7HY.

[leedsrecordandbookfair.com](https://leedsrecordandbookfair.com)

#### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, Maps & Ephemera, 10am-4pm at Village Hall, West Street, Gargrave, BD23 3RD.

[facebook.com/NWBFNorthWestBookFairs](https://facebook.com/NWBFNorthWestBookFairs)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at Augustine Church Hall, 41 George IV Bridge, Edinburgh, EH1 1EL.

[pbfa.org](https://pbfa.org)

### June 9

#### ETC FAIRS.

Tel: +44 (0)1707 872140. Books, 9.30am-3pm at Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT.

[etcfairs.com](https://etcfairs.com)

### June 14

#### ALAN WINTER.

Tel: +44 (0)7875 578398. Postcards, 10am-4pm at Teddington Baptist Church, Church Road, Teddington, TW11 8PF.

#### CHRIS RAPLEY.

Tel: +44 (0)1795 478175. Sittingbourne Stamps & Postcards, 9.30am-3pm at Carmel Hall, Ufton Lane, Sittingbourne, ME10 1JB.

[facebook.com/rapleyfairs](https://facebook.com/rapleyfairs)

#### LONDON MAP FAIR.

Maps, 12pm-7pm at Royal Geographical Society, 1 Kensington Gore, London, SW7 2AR.

(Day 1 of 2)

[londonmapfairs.com](https://londonmapfairs.com)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at The St Thomas Centre at Northampton Cathedral, Kingthorpe Road, Northampton, NN2 6AG.

[pbfa.org](https://pbfa.org)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4.30pm at Corn Exchange, Market Square, Melrose, TD6 9PN.

[pbfa.org](https://pbfa.org)

### June 16

#### LONDON MAP FAIR.

Maps, 10am-6pm at Royal Geographical Society, 1 Kensington Gore, London, SW7 2AR.

(Day 2 of 2)

[londonmapfairs.com](https://londonmapfairs.com)

### June 22

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, Glasgow, G12 0UE.

(Day 1 of 2)

[booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

#### JOHN AINSLIE POSTCARD FAIRS.

Tel: +44 (0)1626 895177. Postcards, 9.30am-3.30pm at B.A.W.A. Leisure Centre, Southmead Road, Filton, Bristol, BS34 7RG.

#### LYNDHURST BOOK FAIRS.

Tel: +44 (0)7967 643579. Books, 10am-4pm at Community Centre, Lyndhurst, SO43 7NY.

#### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, Maps & Ephemera, 10am-4pm at Village Hall, 852 Garstang Road, Barton, PR3 5AA.

[facebook.com/NWBFNorthWestBookFairs](https://facebook.com/NWBFNorthWestBookFairs)

### June 23

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, Glasgow, G12 0UE.

(Day 2 of 2)

[booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

#### THE EPHEMERA SOCIETY.

Tel: +44 (0)1923 829079. Printed & Handwritten Ephemera, 11am-4pm at Holiday Inn London Bloomsbury, Coram Street, London, WC1N 1HT.

[ephemera-society.org.uk](https://ephemera-society.org.uk)

### June 26

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps, Postcards & Cigarette Cards, 9.30am-3.30pm at The Walker Memorial Hall, Ampton Road, Edgbaston, Birmingham, B15 2UJ.

[ampfairs.co.uk](https://ampfairs.co.uk)

### June 29

#### CHRIS RAPLEY.

Tel: +44 (0)1795 478175. Stamps & Postcards, 9.30am-3pm at Onslow Village Hall, Wilderness Road, Onslow, **Guildford**, GU2 7QR.  
[facebook.com/rapleyfairs](https://facebook.com/rapleyfairs)

#### RED ROSE POSTCARD CLUB.

Tel: +44 (0)7873 584546. Postcards & Collectables, 9.30am-3.30pm at The Village Hall, 852 Garstang Road, Barton, **Preston**, PR3 5AA.

### July 1

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 12pm, online.  
[pbfa.org](https://pbfa.org)

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Postcards & Stamps, 9am-3pm at Bingham Hall, King Street, **Cirencester**, GL7 1JT.  
[ampfairs.co.uk](https://ampfairs.co.uk)

### July 5

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 12pm-5pm at Meadow Lake Suite, Brockholes Nature Reserve, Preston New Road, **Samlesbury**, PR5 0AG. (Day 1 of 2)  
[pbfa.org](https://pbfa.org)

### July 6

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps & Postcards, 10am-4pm at Village Hall, Malvern Road, **Powick**, WR2 4RT.  
[ampfairs.co.uk](https://ampfairs.co.uk)

#### BASS ROCK FAIRS.

Tel: +44 (0)1368 860365. Postcards & Stamps, 10am-3pm at Community Centre, Durham Road, Bowburn, **Durham**, DH6 5AT.

#### CLIVE BAKER.

Tel: +44 (0)1843 862707. Postcards & Collectables, 10am-3pm at Union Church, Union Crescent, **Margate**, CT9 1NR.  
[ukoldpostcards.com](https://ukoldpostcards.com)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at Meadow Lake Suite, Brockholes Nature Reserve, Preston New Road, **Samlesbury**, PR5 0AG. (Day 2 of 2)  
[pbfa.org](https://pbfa.org)

### July 7

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps, Postcards, Cigarette Cards & Ephemera, 10am-4pm at Whitfield Community Centre, Whitfield Avenue, **Newcastle-under-Lyme**, ST5 2JQ.  
[ampfairs.co.uk](https://ampfairs.co.uk)

#### C & S PROMOTIONS.

Tel: +44 (0)1977 218391. Postcards, Cigarette Cards & Stamps, 9.30am-3pm at Fairburn Community Centre, North Road, **Knottingley**, WF11 9LA.

#### CHURCHDOWN BOOK FAIR.

Tel: +44 (0)1452 546879. Books, 10am-3pm at Churchdown Community Centre, Parton Road, **Churchdown**, GL3 2JH.  
[churchdownbookfair.wordpress.com](https://churchdownbookfair.wordpress.com)

### July 12

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, **Glasgow**, G12 0UE. (Day 1 of 4)  
[booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

### July 13

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Postcards, Cigarette Cards & Stamps, 10am-4pm at The Abbey Centre, Overslade Close, **East Hunsbury**, NN4 0RZ.  
[ampfairs.co.uk](https://ampfairs.co.uk)

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, **Glasgow**, G12 0UE. (Day 2 of 4)  
[booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

#### LEEDS RECORDS & BOOKS FAIR.

Tel: +44 (0)7896 713988. Records & Books, 10am-4pm at George Street, Kirkgate, **Leeds**, LS2 7HY.  
[leedsrecordandbookfair.com](https://leedsrecordandbookfair.com)

#### LONG MELFORD BOOK FAIR.

Tel: +44 (0)7949 637814. Postcards, Ephemera & Cigarette Cards, 10am-3.30pm at Village Memorial Hall, opposite The Bull Hotel, **Long Melford**, CO10 9JQ.  
[longmelfordvillagehall.co.uk/long-melford-book-fair](https://longmelfordvillagehall.co.uk/long-melford-book-fair)

### July 14

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, **Glasgow**, G12 0UE. (Day 3 of 4)  
[booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

#### ETC FAIRS.

Tel: +44 (0)1707 872140. Books, 9.30am-3pm at Holiday Inn, Coram Street, Bloomsbury, **London**, WC1N 1HT.  
[etcfairs.com](https://etcfairs.com)

### July 15

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, **Glasgow**, G12 0UE. (Day 4 of 4)  
[booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

### July 20

#### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, 10am-4pm at People's Hall, Howgill Lane, **Sedbergh**, LA10 5DQ.  
[facebook.com/NWBFBNorthWestBookFairs](https://facebook.com/NWBFBNorthWestBookFairs)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at Hay Castle, Oxford Road, **Hay on Wye**, HR3 5DG.  
[pbfa.org](https://pbfa.org)

### July 25

#### SHERMAN & WATERMAN.

Tel: +44 (0)20 7240 7405. Antiques, 8am-5pm at Old Spitalfields Market, 16 Horner Square, **London**, E1 6EW.  
[shermanandwaterman.co.uk](https://shermanandwaterman.co.uk)

### July 26

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 12pm-7pm at Bath Pavilion, North Parade Road, **Bathwick**, BA2 4EU. (Day 1 of 2)  
[pbfa.org](https://pbfa.org)

### July 27

#### CHRIS RAPLEY.

Tel: +44 (0)1795 478175. Stamps & Postcards, 9.30am-3pm at St Mary's Church, Hampden Park, **Eastbourne**, BN22 9PP.  
[facebook.com/rapleyfairs](https://facebook.com/rapleyfairs)

#### JOHN AINSLIE POSTCARD FAIRS.

Tel: +44 (0)1626 895177. Postcards, 9.30am-3.30pm at Clyst Vale Community College, Station Road, **Broadclyst**, EX5 3AJ.

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-5pm at Bath Pavilion, North Parade Road, **Bathwick**, BA2 4EU. (Day 2 of 2)  
[pbfa.org](https://pbfa.org)

### July 31

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps, Postcards & Cigarette Cards, 9.30am-3.30pm at The Walker Memorial Hall, Ampton Road, Edgbaston, **Birmingham**, B15 2UJ.  
[ampfairs.co.uk](https://ampfairs.co.uk)

### August 2

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 12pm-6pm at The King's Hall & Winter Gardens, Station Road, **Ilkley**, LS29 8HA. (Day 1 of 2)  
[pbfa.org](https://pbfa.org)

### August 3

#### LEWES BOOK FAIR.

Tel: +44 (0)1273 477555. Books, 10am-4pm at The Town Hall, **Lewes**, BN7 2QS.  
[pawsandclaws-ars.org.uk/bookfair.php](https://pawsandclaws-ars.org.uk/bookfair.php)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at The King's Hall & Winter Gardens, Station Road, **Ilkley**, LS29 8HA. (Day 2 of 2)  
[pbfa.org](https://pbfa.org)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-5pm at Bridge View House, Glamis, **Forfar**, DD8 1QU.  
[pbfa.org](https://pbfa.org)

### August 4

#### CHURCHDOWN BOOK FAIR.

Tel: +44 (0)1452 546879. Books, 10am-3pm at Churchdown Community Centre, Parton Road, **Churchdown**, GL3 2JH.  
[churchdownbookfair.wordpress.com](https://churchdownbookfair.wordpress.com)

#### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, Maps & Ephemera, 10am-4pm at Ingleton Community Centre, Main Street, **Ingleton**, LA6 3HG.  
[facebook.com/NWBFBNorthWestBookFairs](https://facebook.com/NWBFBNorthWestBookFairs)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-5pm at Victoria Hall, Station Square, **Ballater**, AB35 5QB.  
[pbfa.org](https://pbfa.org)

### August 7

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Postcards & Stamps, 9am-3pm at Bingham Hall, King Street, **Cirencester**, GL7 1JT.  
[ampfairs.co.uk](https://ampfairs.co.uk)

### August 9

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, **Glasgow**, G12 0UE. (Day 1 of 4)  
[booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

### August 10

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Postcards, Cigarette Cards & Stamps, 10am-4pm at Town Hall, Wellington Road South, **Stockport**, SK1 3XE.  
[ampfairs.co.uk](https://ampfairs.co.uk)

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, **Glasgow**, G12 0UE. (Day 2 of 4)  
[booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

#### LEEDS RECORDS & BOOKS FAIR.

Tel: +44 (0)7896 713988. Records & Books, 10am-4pm at George Street, Kirkgate, **Leeds**, LS2 7HY.  
[leedsrecordandbookfair.com](https://leedsrecordandbookfair.com)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at Bakewell Agricultural Centre, Haddon Road, **Bakewell**, DE45 1AH.  
[pbfa.org](https://pbfa.org)

### August 11

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, **Glasgow**, G12 0UE. (Day 3 of 4)  
[booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10.30am-4pm at Matthews Hall, Topsham, **Exeter**, EX3 0HF.  
[pbfa.org](https://pbfa.org)

### August 12

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, **Glasgow**, G12 0UE. (Day 4 of 4)  
[booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

### August 13

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps, Postcards & Cigarette Cards, 9.30am-3.30pm at Nuthall Temple Centre, Nottingham Road, **Nuthall**, NG16 1DP.  
[ampfairs.co.uk](https://ampfairs.co.uk)

#### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, Maps & Ephemera, 10am-4pm at Village Hall, West Street, **Gargrave**, BD23 3RD.  
[facebook.com/NWBFBNorthWestBookFairs](https://facebook.com/NWBFBNorthWestBookFairs)

### August 17

#### CHRIS RAPLEY.

Tel: +44 (0)1795 478175. Stamps & Postcards, 9.30am-3pm at Carmel Hall, Ufton Lane, **Sittingbourne**, ME10 1JB.  
[facebook.com/rapleyfairs](https://facebook.com/rapleyfairs)

#### SHERBORNE BOOK FAIR.

Tel: +44 (0)7967 643579. Books, 9.30am-4pm at Digby Memorial Church Hall, Digby Road, **Sherborne**, DT9 3NL.

### August 18

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10.30am-4pm at The Michael Herbert Hall, South Street, **Wilton**, **Salisbury**, SP2 0JS.  
[pbfa.org](https://pbfa.org)

### August 24

#### BASS ROCK FAIRS.

Tel: +44 (0)1368 860365. Postcards & Stamps, 10am-3pm at Parish Centre, The Parade, **Berwick-upon-Tweed**, TD15 1DF.

#### CLIVE BAKER.

Tel: +44 (0)1843 862707. Postcards & Collectables, 10am-3.30pm at Westgate Hall, Westgate Hall Road, **Canterbury**, CT1 2BT.  
[ukoldpostcards.com](https://ukoldpostcards.com)

# Books, Maps & Prints 2024

## Fairs calendar

### August 26

#### CHRIS RAPLEY.

Tel: +44 (0)1795 478175. Stamps & Postcards, 9.30am-3pm at Village Hall, Crawley Down Road, Felbridge, RH19 2NT. [facebook.com/rapleyfairs](https://facebook.com/rapleyfairs)

#### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, 10am-4pm at Victoria Hall, Kirkgate, Settle, BD24 9DZ. [facebook.com/NWBFNorthWestBookFairs](https://facebook.com/NWBFNorthWestBookFairs)

### August 28

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps, Postcards & Cigarette Cards, 9.30am at The Walker Memorial Hall, Ampton Road, Edgbaston, Birmingham, B15 2UJ. [ampfairs.co.uk](https://ampfairs.co.uk)

### August 31

#### CHRIS RAPLEY.

Tel: +44 (0)1795 478175. Stamps & Postcards, 9.30am-3pm at Onslow Village Hall, Wilderness Road, Onslow, Guildford, GU2 7QR. [facebook.com/rapleyfairs](https://facebook.com/rapleyfairs)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at Levi Fox Hall, Chapel Lane, Stratford-upon-Avon, CV37 6HB. [pbfa.org](https://pbfa.org)

### September 1

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps, Postcards, Cigarette Cards & Ephemera, 10am-4pm at Whitfield Community Centre, Whitfield Avenue, Newcastle-under-Lyme, ST5 2JQ. [ampfairs.co.uk](https://ampfairs.co.uk)

#### CHURCHDOWN BOOK FAIR.

Tel: +44 (0)1452 546879. Books, 10am-3pm at Churchdown Community Centre, Parton Road, Churchdown, GL3 2JH. [churchdownbookfair.wordpress.com](https://churchdownbookfair.wordpress.com)

### September 4

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Postcards & Stamps, 9am-3pm at Bingham Hall, King Street, Cirencester, GL7 1JT. [ampfairs.co.uk](https://ampfairs.co.uk)

### September 7

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps & Postcards, 10am-4pm at Village Hall, Malvern Road, Powick, WR2 4RT. [ampfairs.co.uk](https://ampfairs.co.uk)

#### BASS ROCK FAIRS.

Tel: +44 (0)1368 860365. Postcards & Stamps, 10.30am-3.30pm at St. Andrew Blackadder Church Hall, St Andrew Street, North Berwick, EH39 4NU.

#### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, Maps & Ephemera, 10am-4pm at Stricklandgate House, 92 Stricklandgate, Kendal, LA9 4PU. [facebook.com/NWBFNorthWestBookFairs](https://facebook.com/NWBFNorthWestBookFairs)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at Augustine Church Hall, 41 George IV Bridge, Edinburgh, EH1 1EL. [pbfa.org](https://pbfa.org)

#### REFLECTIONS OF A BYGONE AGE.

Tel: +44 (0)1159 374079. Postcards & Cigarette Cards, 10am-4pm at Studio 7, Lenton Lane, Nottingham, NG7 2NR. [postcardcollecting.co.uk](https://postcardcollecting.co.uk)

### September 8

#### ETC FAIRS.

Tel: +44 (0)1707 872140. Books, 9.30am-3pm at Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT. [etcfairs.com](https://etcfairs.com)

### September 13

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 12pm-7pm at The Knavesmire Suite, York Racecourse, York, YO23 1EX. (Day 1 of 2) [pbfa.org](https://pbfa.org)

### September 14

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Postcards, Cigarette Cards & Stamps, 10am-4pm at The Abbey Centre, Overslade Close, East Hunsbury, NN4 0RZ. [ampfairs.co.uk](https://ampfairs.co.uk)

#### CLIVE BAKER.

Tel: +44 (0)1843 862707. Postcards & Collectables, 10am-3pm at Union Church, Union Crescent, Margate, CT9 1NR. [ukoldpostcards.com](https://ukoldpostcards.com)

#### JOHN AINSLIE POSTCARD FAIRS.

Tel: +44 (0)1626 895177. Postcards, 9.30am-3.30pm at B.A.W.A. Leisure Centre, Southmead Road, Filton, Bristol, BS34 7RG.

#### LEEDS RECORDS & BOOKS FAIR.

Tel: +44 (0)7896 713988. Records & Books, 10am-4pm at George Street, Kirkgate, Leeds, LS2 7HY. [leedsrecordandbookfair.com](https://leedsrecordandbookfair.com)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-5pm at The Knavesmire Suite, York Racecourse, York, YO23 1EX. (Day 2 of 2) [pbfa.org](https://pbfa.org)

### September 20

#### POSTCARD TRADERS ASSOCIATION.

Tel: +44 (0)7802 402873. Postcards, at Woking Leisure Centre, Kingfield Road, Woking, GU22 9BA. (Day 1 of 2)

### September 21

#### LYNDHURST BOOK FAIRS.

Tel: +44 (0)7967 643579. Books, 10am-4pm at Community Centre, Lyndhurst, SO43 7NY.

#### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, Maps & Ephemera, 10am-4pm at Village Hall, West Street, Gargrave, BD23 3RD. [facebook.com/NWBFNorthWestBookFairs](https://facebook.com/NWBFNorthWestBookFairs)

#### POSTCARD TRADERS ASSOCIATION.

Tel: +44 (0)7802 402873. Postcards, at Woking Leisure Centre, Kingfield Road, Woking, GU22 9BA. (Day 2 of 2)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at Arts Centre, 27 St. Marys Street, Stamford, PE9 2DL. [pbfa.org](https://pbfa.org)

### September 22

#### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, 10am-4pm at The Monastery, 89 Gorton Lane, Manchester, M12 5WF. [facebook.com/NWBFNorthWestBookFairs](https://facebook.com/NWBFNorthWestBookFairs)

### September 25

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps, Postcards & Cigarette Cards, 9.30am-3.30pm at The Walker Memorial Hall, Ampton Road, Edgbaston, Birmingham, B15 2UJ. [ampfairs.co.uk](https://ampfairs.co.uk)

### September 27

#### ARUN STAMPS.

Tel: +44 (0)1328 829318. Stamps & Postcards, 10am-5pm at Five Rivers Leisure Centre, Hulse Road, Salisbury, SP1 3NR. (Day 1 of 2) [arunstamps.co.uk](https://arunstamps.co.uk)

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, Glasgow, G12 0UE. (Day 1 of 4) [booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

### September 28

#### ARUN STAMPS.

Tel: +44 (0)1328 829318. Stamps & Postcards, 10am-3.30pm at Five Rivers Leisure Centre, Hulse Road, Salisbury, SP1 3NR. (Day 2 of 2) [arunstamps.co.uk](https://arunstamps.co.uk)

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, Glasgow, G12 0UE. (Day 2 of 4) [booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at The Forum, Millennium Plain, Norwich, NR2 1TF. [pbfa.org](https://pbfa.org)

#### RED ROSE POSTCARD CLUB.

Tel: +44 (0)7873 584546. Postcards & Collectables, 9.30am-3.30pm at The Village Hall, 852 Garstang Road, Barton, Preston, PR3 5AA.

### September 29

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, Glasgow, G12 0UE. (Day 3 of 4) [booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

#### ETC FAIRS.

Tel: +44 (0)1707 872140. Ephemera, 9.30am-3pm at Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT. [etcfairs.com](https://etcfairs.com)

### September 30

#### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, Glasgow, G12 0UE. (Day 4 of 4) [booksatthebotanics.co.uk](https://booksatthebotanics.co.uk)

### October 1

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 12pm online. [pbfa.org](https://pbfa.org)

#### THE GOLDSMITHS' COMPANY.

Tel: +44 (0)20 7606 7010. Jewellery & Silversmithing, at Goldsmiths' Hall, Foster Lane, London, EC2V 6BN. (Day 1 of 6) [goldsmithsfair.co.uk](https://goldsmithsfair.co.uk)

### October 2

#### AMP FAIRS.

Tel: +44 (0)7966 565151. Postcards & Stamps, 9am-3pm at Bingham Hall, King Street, Cirencester, GL7 1JT. [ampfairs.co.uk](https://ampfairs.co.uk)

### October 5

#### LONG MELFORD BOOK FAIR.

Tel: +44 (0)7949 637814. Postcards, Ephemera & Cigarette Cards, 10am-3.30pm at Village Memorial Hall, opposite The Bull Hotel, Long Melford, CO10 9JQ. [longmelfordvillagehall.co.uk/long-melford-book-fair](https://longmelfordvillagehall.co.uk/long-melford-book-fair)

#### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, 10am-4pm at The Institute, 20 Main Street, Hornby, LA2 8JR. [facebook.com/NWBFNorthWestBookFairs](https://facebook.com/NWBFNorthWestBookFairs)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at The Priory Centre, St. Mary's Priory, Monk Street, Abergavenny, NP7 5ND. [pbfa.org](https://pbfa.org)

### October 6

#### C & S PROMOTIONS.

Tel: +44 (0)1977 218391. Postcards, Cigarette Cards & Stamps, 9.30am-3pm at Fairburn Community Centre, North Road, Fairburn, Knottingley, WF11 9LA.

#### CHURCHDOWN BOOK FAIR.

Tel: +44 (0)1452 546879. Books, 10am-3pm at Churchdown Community Centre, Parton Road, Churchdown, GL3 2JH. [churchdownbookfair.wordpress.com](https://churchdownbookfair.wordpress.com)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at Holiday Inn London Bloomsbury, Coram Street, London, WC1N 1HT. [pbfa.org](https://pbfa.org)

### October 12

#### ALAN WINTER.

Tel: +44 (0)7875 578398. Postcards, 10am-4pm at Teddington Baptist Church, Church Road, Teddington, TW11 8PF.

#### CLIVE BAKER.

Tel: +44 (0)1843 862707. Postcards & Collectables, 10am-3.30pm at Westgate Hall, Westgate Hall Road, Canterbury, CT1 2BT. [ukoldpostcards.com](https://ukoldpostcards.com)

#### LEEDS RECORDS & BOOKS FAIR.

Tel: +44 (0)7896 713988. Records & Books, 10am-4pm at George Street, Kirkgate, Leeds, LS2 7HY. [leedsrecordandbookfair.com](https://leedsrecordandbookfair.com)

#### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, Maps & Ephemera, 10am-4pm at Village Hall, 852 Garstang Road, Barton, PR3 5AA. [facebook.com/NWBFNorthWestBookFairs](https://facebook.com/NWBFNorthWestBookFairs)

#### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at Digby Memorial Church Hall, Digby Road, Sherborne, DT9 3NL. [pbfa.org](https://pbfa.org)

### October 13

#### ETC FAIRS.

Tel: +44 (0)1707 872140. Books, 9.30am-3pm at Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT. [etcfairs.com](https://etcfairs.com)

# Books, Maps & Prints 2024

Fairs calendar

## October 15

### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps, Postcards & Cigarette Cards, 9.30am-3.30pm at Nuthall Temple Centre, Nottingham Road, **Nuthall**, NG16 1DP.

[ampfairs.co.uk](http://ampfairs.co.uk)

## October 19

### JOHN AINSLIE POSTCARD FAIRS.

Tel: +44 (0)1626 895177. Postcards, 9.30am-3.30pm at Clyst Vale Community College, Station Road, **Broadclyst**, EX5 3AJ.

### LEWES BOOK FAIR.

Tel: +44 (0)1273 477555. Books, 10am-4pm at The Town Hall, **Lewes**, BN7 2QS.

[pawsandclaws-ars.org.uk/bookfair.php](http://pawsandclaws-ars.org.uk/bookfair.php)

### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at Oxford Brookes University, Headington Hill Campus, **Oxford**, OX3 0BP.

[pbfa.org](http://pbfa.org)

## October 26

### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, **Glasgow**, G12 0UE. (Day 1 of 2)

[booksatthebotanics.co.uk](http://booksatthebotanics.co.uk)

### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-5pm at Brighton Racecourse, Freshfield Road, **Brighton**, BN2 9XZ.

[pbfa.org](http://pbfa.org)

## October 27

### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, **Glasgow**, G12 0UE. (Day 2 of 2)

[booksatthebotanics.co.uk](http://booksatthebotanics.co.uk)

### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, Maps & Ephemera, 10am-4pm at Village Hall, Cross Haw Lane, **Clapham**, LA2 8DZ.

[facebook.com/NWBFNorthWestBookFairs](http://facebook.com/NWBFNorthWestBookFairs)

## October 30

### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps, Postcards & Cigarette Cards, 9.30am-3.30pm at The Walker Memorial Hall, Ampton Road, Edgbaston, **Birmingham**, B15 2UJ.

[ampfairs.co.uk](http://ampfairs.co.uk)

## November 1

### CHELSEA BOOK FAIR.

Tel: +44 (0)20800 49512. Books, at Chelsea Old Town Hall, Chelsea, **London**, SW3 5EE. (Day 1 of 2)

[chelseabookfair.com](http://chelseabookfair.com)

## PROJEKT 26.

Tel: +44 (0)20 7635 0000. Vintage Posters, 11am-5pm at The Copeland Gallery, Copeland Park, Peckham, **London**, SE15 3SN.

(Day 1 of 3)  
[projekt26.com](http://projekt26.com)

## November 2

### CHELSEA BOOK FAIR.

Tel: +44 (0)20 8004 9512. Books, at Chelsea Old Town Hall, Chelsea, **London**, SW3 5EE. (Day 2 of 2)

[chelseabookfair.com](http://chelseabookfair.com)

### MANCHESTER & SALFORD ANARCHIST BOOK FAIR.

Books, 10am-4pm at People's History Museum, Left Bank, Bridge Street, **Manchester**, M3 3ER.

[bookfair.org.uk](http://bookfair.org.uk)

## PROJEKT 26.

Tel: +44 (0)20 7635 0000. Vintage Posters, 11am-5pm at The Copeland Gallery, Copeland Park, Peckham, **London**, SE15 3SN.

(Day 2 of 3)  
[projekt26.com](http://projekt26.com)

### REFLECTIONS OF A BYGONE AGE.

Tel: +44 (0)1159 374079. Postcards & Cigarette Cards, 10am-4pm at Studio 7, Lenton Lane, **Nottingham**, NG7 2NR.

[postcardcollecting.co.uk](http://postcardcollecting.co.uk)

## November 3

### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps, Postcards, Cigarette Cards & Ephemera, 10am-4pm at Whitfield Community Centre, Whitfield Avenue, **Newcastle-under-Lyme**, ST5 2JQ.

[ampfairs.co.uk](http://ampfairs.co.uk)

### CHURCHDOWN BOOK FAIR.

Tel: +44 (0)1452 546879. Books, 10am-3pm at Churchdown Community Centre, Parton Road, **Churchdown**, GL3 2JH.

[churchdownbookfair.wordpress.com](http://churchdownbookfair.wordpress.com)

## PROJEKT 26.

Tel: +44 (0)20 7635 0000. Vintage Posters, 11am-5pm at The Copeland Gallery, Copeland Park, Peckham, **London**, SE15 3SN.

(Day 3 of 3)  
[projekt26.com](http://projekt26.com)

## November 6

### AMP FAIRS.

Tel: +44 (0)7966 565151. Postcards & Stamps, 9am-3pm at Bingham Hall, King Street, **Cirencester**, GL7 1JT.

[ampfairs.co.uk](http://ampfairs.co.uk)

## November 9

### BASS ROCK FAIRS.

Tel: +44 (0)1368 860365. Postcards & Stamps, 10am-3pm at Community Centre, Durham Road, Bowburn, **Durham**, DH6 5AT.

### CLIVE BAKER.

Tel: +44 (0)1843 862707. Postcards & Collectables, 10am-3pm at Union Church, Union Crescent, **Margate**, CT9 1NR.

[ukoldpostcards.com](http://ukoldpostcards.com)

## LEEDS RECORDS & BOOKS FAIR.

Tel: +44 (0)7896 713988. Records & Books, 10am-4pm at George Street, Kirkgate, **Leeds**, LS2 7HY.

[leedsrecordandbookfair.com](http://leedsrecordandbookfair.com)

### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at The Corn Exchange, Market Place, **Devizes**, SN10 1HS.

[pbfa.org](http://pbfa.org)

### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at Augustine Church Hall, 41 George IV Bridge, **Edinburgh**, EH1 1EL.

[pbfa.org](http://pbfa.org)

## November 10

### ETC FAIRS.

Tel: +44 (0)1707 872140. Books, 9.30am-3pm at Holiday Inn, Coram Street, Bloomsbury, **London**, WC1N 1HT.

[etcfairs.com](http://etcfairs.com)

## November 16

### AMP FAIRS.

Tel: +44 (0)7966 565151. Postcards, Cigarette Cards & Stamps, 10am-4pm at The Abbey Centre, Overslade Close, **East Hunsbury**, NN4 0RZ.

[ampfairs.co.uk](http://ampfairs.co.uk)

### SHERBORNE BOOK FAIR.

Tel: +44 (0)7967 643579. Books, 9.30am-4pm at Digby Memorial Church Hall, Digby Road, **Sherborne**, DT9 3NL.

## November 17

### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10.30am-4pm at Matthews Hall, Topsham, **Exeter**, EX3 0HF.

[pbfa.org](http://pbfa.org)

## November 21

### WOOLWICH CONTEMPORARY PRINT FAIR.

Contemporary Prints, at Woolwich Works, The Fireworks Factory, No 1 Street, Woolwich, **London**, SE18 6HD. (Day 1 of 2)

[woolwichprintfair.com](http://woolwichprintfair.com)

## November 23

### BASS ROCK FAIRS.

Tel: +44 (0)1368 860365. Postcards & Stamps, 10.30am-3.30pm at Church Centre, 64 High Street, **Kinross**, KY13 8AJ.

### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, **Glasgow**, G12 0UE. (Day 1 of 2)

[booksatthebotanics.co.uk](http://booksatthebotanics.co.uk)

### LONG MELFORD BOOK FAIR.

Tel: +44 (0)7949 637814. Postcards, Ephemera & Cigarette Cards, 10am-3.30pm at Village Memorial Hall, opposite The Bull Hotel, **Long Melford**, CO10 9JQ.

[longmelfordvillagehall.co.uk/long-melford-book-fair](http://longmelfordvillagehall.co.uk/long-melford-book-fair)

## November 24

### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, **Glasgow**, G12 0UE.

(Day 2 of 2)

[booksatthebotanics.co.uk](http://booksatthebotanics.co.uk)

### WOOLWICH CONTEMPORARY PRINT FAIR.

Contemporary Prints, at Woolwich Works, The Fireworks Factory, No 1 Street, Woolwich, **London**, SE18 6HD.

(Day 2 of 2)

[woolwichprintfair.com](http://woolwichprintfair.com)

## November 27

### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps, Postcards & Cigarette Cards, 9.30am-3.30pm at The Walker Memorial Hall, Ampton Road, Edgbaston, **Birmingham**, B15 2UJ.

[ampfairs.co.uk](http://ampfairs.co.uk)

## November 30

### JOHN AINSLIE POSTCARD FAIRS.

Tel: +44 (0)1626 895177. Postcards, 9.30am-3.30pm at B.A.W.A. Leisure Centre, Southmead Road, Filton, **Bristol**, BS34 7RG.

### LYNDHURST BOOK FAIRS.

Tel: +44 (0)7967 643579. Books, 10am-4pm at Community Centre, **Lyndhurst**, SO43 7NY.

### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, Maps & Ephemera, 10am-4pm at Central Library, Market Square, **Lancaster**, LA1 1HY.

[facebook.com/NWBFNorthWestBookFairs](http://facebook.com/NWBFNorthWestBookFairs)

## December 1

### CHURCHDOWN BOOK FAIR.

Tel: +44 (0)1452 546879. Books, 10am-3pm at Churchdown Community Centre, Parton Road, **Churchdown**, GL3 2JH.

[churchdownbookfair.wordpress.com](http://churchdownbookfair.wordpress.com)

## December 4

### AMP FAIRS.

Tel: +44 (0)7966 565151. Postcards & Stamps, 9am-3pm at Bingham Hall, King Street, **Cirencester**, GL7 1JT.

[ampfairs.co.uk](http://ampfairs.co.uk)

## December 7

### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps & Postcards, 10am-4pm at Village Hall, Malvern Road, **Powick**, WR2 4RT.

[ampfairs.co.uk](http://ampfairs.co.uk)

### NORTH WEST BOOK FAIRS.

Tel: +44 (0)1524 752968. Books, Maps & Ephemera, 10am-4pm at Village Hall, West Street, **Gargrave**, BD23 3RD.

[facebook.com/NWBFNorthWestBookFairs](http://facebook.com/NWBFNorthWestBookFairs)

## December 8

### ETC FAIRS.

Tel: +44 (0)1707 872140. Books, 9.30am-3pm at Holiday Inn, Coram Street, Bloomsbury, **London**, WC1N 1HT.

[etcfairs.com](http://etcfairs.com)

## December 14

### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, at Glasgow Botanic Gardens, 730 Great Western Road, **Glasgow**, G12 0UE. (Day 1 of 2)

[booksatthebotanics.co.uk](http://booksatthebotanics.co.uk)

### CLIVE BAKER.

Tel: +44 (0)1843 862707. Postcards & Collectables, 10am-3.30pm at Westgate Hall, Westgate Hall Road, **Canterbury**, CT1 2BT.

[ukoldpostcards.com](http://ukoldpostcards.com)

### JOHN AINSLIE POSTCARD FAIRS.

Tel: +44 (0)1626 895177. Postcards, 9.30am-3.30pm at Clyst Vale Community College, Station Road, **Broadclyst**, EX5 3AJ.

[leedsrecordandbookfair.com](http://leedsrecordandbookfair.com)

## December 15

### BOOKS AT THE BOTANICS.

Tel: +44 (0)7779 379741. Books, 10am-5pm at Glasgow Botanic Gardens, 730 Great Western Road, **Glasgow**, G12 0UE. (Day 2 of 2)

[booksatthebotanics.co.uk](http://booksatthebotanics.co.uk)

### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10.30am-4pm at The Michael Herbert Hall, South Street, Wilton, **Salisbury**, SP2 0JS.

[pbfa.org](http://pbfa.org)

### THE EPHEMERA SOCIETY.

Tel: +44 (0)1923 829079. Printed & Handwritten Ephemera, 11am-4pm at Holiday Inn London Bloomsbury, Coram Street, **London**, WC1N 1HT.

[ephemera-society.org.uk](http://ephemera-society.org.uk)

## December 17

### AMP FAIRS.

Tel: +44 (0)7966 565151. Stamps, Postcards & Cigarette Cards, 9.30am-3.30pm at Nuthall Temple Centre, Nottingham Road, **Nuthall**, NG16 1DP.

[ampfairs.co.uk](http://ampfairs.co.uk)

## December 28

### PROVINCIAL BOOKSELLERS FAIRS ASSOCIATION (PBFA).

Tel: +44 (0)1763 248921. Books, 10am-4pm at Congregational Church Centre, High Street, **Market Harborough**, LE16 7JD.

[pbfa.org](http://pbfa.org)

## December 30

### AMP FAIRS.

Tel: +44 (0)7966 565151. Postcards, Stamps & Ephemera, 10am-4pm at Churchdown Community Centre, Parton Road, **Gloucester**, GL3 2JH.

[ampfairs.co.uk](http://ampfairs.co.uk)

# Collectors' Clubs

**For many people, part of the joy of being a collector is meeting, sharing and learning with like-minded others. Collectors' clubs are a wonderful way to connect with an active community who share your passion.**

Here we present a list of some collecting associations, societies and clubs based in the UK. We encourage members of other organisations to contact us so that we may add their society's details to our listing.

The brief descriptions featured here are based on the information on each organisation's website; readers are encouraged to view the full details of a society's activities and membership scheme via the url provided. ATG does not audit or vet the organisations listed.

Among the criteria for inclusion in our listings are:

- The organisation should have its own website that is kept up to date (clubs with only social media accounts are not included here).
- An active membership scheme is in place, typically but not in every case paid for by members.
- Most organisations arrange meetings and/or publish regular newsletters
- The organisation is not a commercial branch of an existing manufacturer
- Regional or local chapters of national groups are not included.

**ATG regularly features interviews with collectors and we encourage collecting societies to contact us to arrange interviews with their members via [editorial@antiquetrade gazette.com](mailto:editorial@antiquetrade gazette.com)**

and accessories, the club holds regular meetings and publishes *Plangon* magazine.

[dollclubgb.com](http://dollclubgb.com)

## English Ceramic Circle

Founded in 1927, the organisation is dedicated to the study of British ceramics and enamels. It aims to advance knowledge by presenting new research on these subjects at its meetings and by publishing this research. Its worldwide membership embraces collectors, curators, archaeologists, potters, auctioneers, dealers, social historians and all those with an interest in the history of ceramics made in the British Isles.

[englishceramiccircle.org.uk](http://englishceramiccircle.org.uk)

## English Playing Card Society

The purpose of the society – founded in 1984 – is to bring together collectors, researchers, manufacturers, museums and libraries to increase knowledge of English playing cards and card games, their makers and designers.

[epcs.org](http://epcs.org)

## Ephemera Society

A non-profit body devoted to the collection, conservation, study and educational uses of handwritten and printed ephemera. Established in 1975, the society counts among its members libraries, museums, colleges and universities, as well as ephemera dealers and private individuals in 20 countries.

[ephemera-society.org.uk](http://ephemera-society.org.uk)

## Fan Circle International

Membership is open to professionals, amateurs, collectors, and those just fascinated by hand fans. Through promoting research and education the society aims to widen the appeal and knowledge of this once essential costume accessory.

[fancircleinternational.org](http://fancircleinternational.org)

## Forces Postal History Society

Established in 1952, the society was formed to bring together collectors interested in the postal history of the armed forces of all countries, at all times, whether in war or peacetime, including the study of postmarks, cachets, postage rates, prisoner-of-war mail, stamps and stationery, censorship and the organisation of military postal services.

[forcespostalhistorysociety.org.uk](http://forcespostalhistorysociety.org.uk)

## Glass Society

The society was formed in 2019 by a merger of The Glass Association (founded 1983) and The Glass Circle (founded 1937). It exists to promote the understanding and appreciation of glass and glass-making

## Antique Cane Society

The society is for cane collectors, students, dealers, enthusiasts and those interested in the study or use of antique and vintage walking canes to impart and discuss the use, the history, manufacture and retailers of the golden age of fashion.

[theantiquecane society.com](http://theantiquecane society.com)

## Association for British Brewery Collectables

This organisation is the successor to the Association of Bottled Beer Collectors. Founded in 1983, it represented the interests of bottled beer collectors. It was 20 years later, in 2003 that the coverage was widened to include all brewery collectables, in keeping with the broadening interests of the members.

[breweriana.org.uk](http://breweriana.org.uk)

## Association of Great Britain First Day Cover Collectors

The society was formed by collectors in 1994, to stimulate greater interest in Great Britain first day cover collecting; to enable collectors to contact each other, share knowledge and enjoy first day covers; to promote ways for collectors to buy, sell and exchange covers.

[gbfdc.co.uk](http://gbfdc.co.uk)

## Association of Musical Box Collectors

The aims of the associations are to promote the enjoyment of, and interest in, mechanical music in all its forms. As its name suggests, its main focus is musical boxes, but members' interests include organettes, barrel organs, fairground organs, player pianos, singing bird boxes, even automata that do not play music at all.

[ambc.org.uk](http://ambc.org.uk)

## Aviation Postcard Club International

The club was founded in the UK in the early 1990s when some collectors in the UK found, "to their amazement, that they were not the only people who combined an interest in aviation with the collection of historical and current postcards".

[aviapc.com](http://aviapc.com)

## Bookplate Society

Founded in 1972, the society is the direct descendant of the world's first such organisation, the Ex Libris Society, 1891-1908, and its creation and successor, the Bookplate Exchange Club. Its purpose is to encourage the production, use, collecting, and study of bookplates through its publications, members' auctions, visits to collections, social events, talks and exhibitions.

[bookplatesociety.org](http://bookplatesociety.org)

## British Beer Mat Collectors Society

Formed in 1960, the society produces a monthly newsletter, maintains the *Catalogue of British Brewery Beer Mats* (as well as other types of mats: cider, rum, festivals, foreign beers in the UK etc) and organises regular meetings.

[britishbeermats.org](http://britishbeermats.org)

## British Compact Collectors Society

Established in 1995, the society aims to promote the appreciation and collecting of powder compacts and all the many associated items, such as powder boxes and bowls, vanity cases and carryalls, Second World War and shipping souvenir compacts, advertisements and other related vintage glamour items; and to promote a better understanding of the social history and the changing 'faces' and roles of women that these items epitomise.

[compactcollectors.co.uk](http://compactcollectors.co.uk)

## British Golf Collectors Society

The society was founded in 1987 with the aim of promoting interest in the history and traditions of golf, and collecting items associated with that history. Current membership is over 800 based in all regions of Great Britain and abroad, particularly continental Europe and the US.

[golfcollectors.co.uk](http://golfcollectors.co.uk)

## British Matchbox Label and Bookmatch Society

Run by phillumenists for phillumenists, the society was founded in 1945. Its members are collectors of matchboxes, matchbooks and match-related items, while others are passionate about the social, industrial and artistic history of the match in all its forms.

[phillumeny.com](http://phillumeny.com)

## British Model Soldier Society

The society includes enthusiasts for all types of model soldiers of any scale or period and welcomes members from all parts of the UK and overseas. It has members in 22 countries.

[bmsonline.com](http://bmsonline.com)

## British Numismatic Society

The society promotes the study and understanding of British numismatics. It was founded in 1903 and today has over 600 members, with interests that embrace all forms of coinage, tokens, banknotes and medals relating to the British Isles and former parts of the British Empire.

[britnumsoc.org](http://britnumsoc.org)

## British Vintage Wireless Society

A society of over 1200 worldwide members sharing a common interest in the preservation and communication of technical and historical data, and the preservation and restoration of vintage radio and related equipment.

[bvws.org.uk](http://bvws.org.uk)

## Cartophilic Society

Through its extensive publications and many branches, the society (founded in 1938) continues to follow its original objectives to "propagate, preserve, and enhance the hobby of cartophily" for collectors of cigarette and trade cards.

[csgb.co.uk](http://csgb.co.uk)

## Channel Islands Specialists' Society

The Society was founded in 1950 to study the stamps and postal history of the Channel Islands. Areas covered are the stamps, philately, postal history, postcards and ephemera of the Channel Islands and the smaller islands of Sark, Herm, Jethou, Lihou, Brecqhou, Les Minquiers, Les Ecrehous and the French Channel Islands.

[ciss.uk](http://ciss.uk)

## Caughley Society

The Caughley Society was formed in 1999. Its aims are to educate the public in the subject of Caughley porcelains, to promote research and study in all matters relating to Caughley porcelain and to disseminate the useful knowledge gained for the public benefit.

[caughleysociety.org.uk](http://caughleysociety.org.uk)

## Chess Collectors International

Created in 1984, the association's members are lovers and collectors of chess sets of artistic and historical interest. Its goal is to study and promote the art and history of the game of chess.

[chesscollectorsinternational.org](http://chesscollectorsinternational.org)

## Clarice Cliff Collectors Club

The original meeting place for Clarice Cliff collectors, founded in 1982. Membership includes access to the online museum.

[claricecliff.com](http://claricecliff.com)

## Doll Club of Great Britain

Formed in 1953 to ensure the preservation of old and interesting dolls, dolls' houses

method, and to generally increase public interest in the whole subject of glass.

[glassassociation.org.uk](http://glassassociation.org.uk)

## Great Britain Philatelic Society

The society was founded in 1955 to promote, encourage, and contribute to the advancement of the philately of Great Britain. It has more than 800 members in the UK and abroad. It holds regular meetings and publishes *The GB Journal*, newsletters and handbooks.

[gbps.org.uk](http://gbps.org.uk)

## Guinness Collectors Club

Members of this club receive: unlimited eBay item authentication requests; access to the club's image library; one free Guinness item valuation; unlimited support and advice.

[guinntiques.com](http://guinntiques.com)

## Hornby Railway Collectors Association

The association was founded in 1969 for the purpose of stimulating interest among collectors and operators of Hornby trains and accessories, both 'O' gauge and Dublo, as manufactured by Meccano in its UK factories until 1965 and overseas until 1973.

[hrca.net](http://hrca.net)

## International Map Collectors' Society

An informal group of map enthusiasts from all parts of the globe including map collectors, dealers in maps and books, archivists and librarians, academics and writers. The society supports the study of cartographic history by contributing to lecture programmes and research projects.

[imcos.org](http://imcos.org)

## Leica Society

This is a club for users, collectors and enthusiasts of Leica camera systems from the earliest pre-war models through to the current digital cameras. One of its key objectives is to research all aspects of Leitz and Leica history and of their products, and then to share such knowledge with members.

[theleicasociety.org.uk](http://theleicasociety.org.uk)

## New Baxter Society

A not-for-profit organisation for those interested in the collection, preservation and study of the nineteenth-century colour prints of George Baxter and his licensees. Members receive three 24-page newsletters a year, have online access to up-to-date information and catalogues, and can attend annual exhibitions and visits to public collections.

[newbaxtersociety.org](http://newbaxtersociety.org)

## Northern Ceramic Society

Established in 1972, this group's main focus is on British pottery and porcelain from 1600 to the present day. It shares the latest ceramic news and research through its meetings, seminars, publications, exhibitions and website.

[northernceramicsociety.org](http://northernceramicsociety.org)

## Photographic Collectors Club of Great Britain

The club is for collectors and enthusiasts interested in the collection and study of photographic equipment, images, processes and history. Formed in 1977, it has over 750 members worldwide and holds the annual *Photographica* fair.

[pccgb.net](http://pccgb.net)

## Poole Pottery Collectors Club

Members of this club enjoy exclusive access to an online reference library, articles and podcasts as well as discounts at the Poole Studio Shop.

[poolepotterycollectorsclub.uk](http://poolepotterycollectorsclub.uk)

## Postal Stationery Society

The society was formed in 1992 to cater for collectors of postal stationery throughout the world, to further the study of postal stationery and to develop its collecting into a more readily accepted branch of philately.

[postalstationery.org.uk](http://postalstationery.org.uk)

## Private Libraries Association

Founded in 1956, the association is an international society of book collectors – collectors of rare books, fine books, single authors, special subjects, and, above all collectors of books for the simple pleasures of reading and ownership.

[plabooks.org](http://plabooks.org)

## Quekett Microscopical Club

Founded in 1865 'The Quekett', as it is commonly known today, remains dedicated to the interests of amateur microscopists, holding monthly meetings in London. The *Quekett Journal of Microscopy* has been published in an unbroken run since 1868.

[quekett.org](http://quekett.org)

## Royal Philatelic Society London

For more than 150 years the Royal, as the society is known, has brought together like-minded people who collect stamps, postal history and other philatelic material.

[rpsl.org.uk](http://rpsl.org.uk)

## Rugby Memorabilia Society

The society provides the opportunity to meet like-minded collectors. It has members from around the globe who collect items such as programmes, tickets, trade cards, autographs, Groggs, jerseys and books.

[rugby-memorabilia.co.uk](http://rugby-memorabilia.co.uk)

## Scientific Instrument Society

Set up in 1983, the society brings together people with a specialist interest in scientific instruments, ranging from antiques to electronic devices only recently out of production. It aims to contribute to historical knowledge and understanding through the collection, conservation and study of scientific artefacts.

[scientificinstrumentsociety.org](http://scientificinstrumentsociety.org)

## Spode Society

Founded in 1986, the society aims to bring together collectors, museums and all lovers of Spode, Copeland and Garrett, Copeland and more recent Spode wares; and to promote, share and study the history and products of the Spode factory, its workforce and the Spode and Copeland families.

[spode-society.co.uk](http://spode-society.co.uk)

## Torquay Pottery Collectors Society

Founded in 1976, the society aims to raise the profile and the collecting of the pots produced by the Torquay and south Devon potters in the second half of the 19th century through to the late 20th century.

[torquaypottery.info](http://torquaypottery.info)

## Train Collectors Society

The society was founded in 1979 for those with a broad interest in the collecting and history of toy and model trains. Based in the UK, it has about 500 members worldwide, including in Europe, the US, Canada and Australia.

[traincollector.co.uk](http://traincollector.co.uk)

## UK Belleek Collectors' Group

For collectors of Irish Belleek parian and earthenware, this group holds meetings and publishes regular newsletters.

[belleek.org.uk](http://belleek.org.uk)

## Writing Equipment Society

Established in 1980, the society is devoted to the conservation and study of writing instruments and accessories. Its members' interests cover pens of all types and related accessories. It aims to encourage the study of handwriting equipment and related artefacts of earlier times, and to provide opportunities for collectors, to meet and correspond in an informal way.

[wesonline.org.uk](http://wesonline.org.uk)

## Antiques Trade Gazette regularly conducts interviews with collectors which we have brought together in a special publication called *Secrets and stories*.

The experience and enthusiasm of these collectors may inspire you to start or enhance your own collection.

Below is a summary of some of the tips they shared with us.

### Your collection needs a focus

To know whether an item will fit into your collection you need to understand what the point of your collection is and what it is focused on. Some collectors specify a particular date range, for example.

### Do your research

Understanding and appreciating the back story to the items in your collection enhances their value to you. Sharing that knowledge is also a wonderful thing.

As you will discover, some collectors end up as subject matter experts and write a book about the topic that their collection is focused on.

### Buy what you love

An object might be eligible for your collection but unless you love it there is no need to buy it.

### Collecting doesn't have to be expensive...

Ephemera or novelty items, for example, can be amassed for little outlay. In other cases, you can start small and grow your collection over time.

### ...but do strive for quality over quantity

Bringing together a huge number of dilapidated items is hoarding not collecting.

When some collectors spot a higher quality version of something they already own they sell the lower quality one and buy the better one.

Some collections are so good they end up in museums; sometimes the collector opens a museum themselves. You will find examples of both in this publication.

### It's not about making money

In most cases you will not generate a profit from your collection. To be a fulfilling activity it needs to be motivated by something other than unlikely financial gain. Collecting is fun: enjoy it!



As a subscriber to ATG you enjoy exclusive online access to a range of specialist supplements including *Secrets and stories*.

You can access these by logging on to: [antiquetrade gazette.com/supplements](http://antiquetrade gazette.com/supplements)

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