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Truly Miscellaneous



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Roger Fry and the Art of the Book: Celebrating the Centenary of the Hogarth Press 1917-2017¹

Making an Impression

I join the friendly, excited queue around the hand-operated press, waiting in line for an opportunity to experience the act of inking the flat surface with a brayer. The heavy paper is placed carefully on the freshly inked plate. The paper and plate are rolled into position, and drawing in the worn wooden handle, the moment of impression occurs. Slowly lifting the page from its block, the print is pegged up to dry. The small Albion press is perched on a table, secured by its iron weight on black-clawed feet. Martin Andrews (Typography and Graphic Communication at the University of Reading) guides the printing process for Woolf scholars and readers. We are gathered in the Museum of English Rural Life at the University of Reading for the 27th Annual Virginia Woolf Conference, Virginia Woolf and the World of Books (29 June-2 July 2017). Significantly, it is the centenary celebration of the Hogarth Press. Founded by Leonard and Virginia Woolf, authors and publishers, the Hogarth Press was launched in Richmond, London, in 1917, with the publication of *Two Stories*. The hand-printed book of 31 pages contained “Three Jews” by Leonard Woolf and “The Mark on the Wall” by Virginia Woolf, available to buy for one shilling and six pence (advance purchase) or two shillings (post-publication).² The Woolfs desired to produce short literary works of merit, prose or poetry at low prices for the general public written by relatively obscure authors. For example, Leonard Woolf invited T. S. Eliot to publish poems with the newly formed press,³ and Virginia Woolf commissioned the Omega artist

¹ Gratitude to AnneMarie Bantzinger, Paul Gosling, Stuart N. Clarke, Stephen Barkway, Danni Corfield and Rachel Rogers for information received and the College of Arts, Social Sciences and Celtic Studies, NUI, Galway, Ireland for research funding. I am grateful for permission to quote from the Random House Group Archive, granted by the Random House Group and for permission from the David M. Rubenstein, Rare Book and Manuscript Library, Duke University, to reproduce “Interior” by Roger Fry.

² See the facsimile copy of *Two Stories* with an Introduction by Stephen Barkway, reprinted by the Virginia Woolf Society of Great Britain in 2017 (the permission to reprint “Three Jews” came from the University of Sussex and “The Mark on the Wall” came from the Estate of Virginia Woolf). The reprint is one of *three* illustrated and distinctive centenary publications available for the 27th Conference of Virginia Woolf, Virginia Woolf and the World of Books. The others are *The Patron and the Crocus* by Virginia Woolf (edited by Nicola Wilson and published by Whiteknights Press, 2017) and *Two Stories*, Virginia Woolf’s “The Mark on the Wall” and Mark Haddon’s “St. Brides Bay” (Hogarth Press, 2017). The latter includes the text “Illustrated by Dora Carrington” on the title page to Woolf’s story, omitted in the original.

³ See Barkway, “‘Its the personal touch’: The Hogarth Press in Richmond, 1917-1924.” for an early book-by-book history. Leonard in his letter to Eliot (19 October 1918) wrote, “My wife and I have started a small private Printing Press, and we print and publish privately short works which would not otherwise find a publisher easily. We have been told by Roger Fry that you have some poems which you wish to find a publisher for” (L. Woolf, *Letters* [LWL] 279). The Hogarth Press subsequently published *Poems* (1919) and *The Waste Land* (1923) by T.S. Eliot.

Dora Carrington to illustrate *Two Stories*.⁴ Carrington's four woodcuts for *Two Stories* were much admired by Virginia and her sister Vanessa Bell.⁵ Carrington undertook further commissions for the press, including Leonard's *Stories of the East* in 1921.

In an old account book retained from his time in Ceylon, Leonard recorded all orders and sales by date and name of purchaser. By June 1919, the Hogarth Press had gained considerable momentum as a commercially viable venture. Woolf's *Kew Gardens* and *The Mark on the Wall* were reprinted in 1919 using commercial printers, demonstrating much confidence in the appeal of Virginia's writing for the buying public. In 1919, Leonard devised the idea of a publication subscription list; Group A would buy all Hogarth Press publications and Group B would purchase titles of their choice (Clarke 54-59). By 1921, the Woolfs had hand-printed multiple short stories and poetry, some with illustrations, involving hundreds of hours of laborious paid and unpaid work. Virginia set much of the type while also stitching bindings, making covers, pasting labels, wrapping parcels and filling orders (Spater and Parsons 108). The publications were sought by subscribers and sent to travelling salesmen, to bookshops and importantly to wholesale distributors and booksellers. Within a relatively short period of time, the press was financially secure and a new (second-hand) Minerva Platen press was purchased in November 1921 (see D2 141 n3).⁶ In August 1920, Virginia observed that Leonard was tired and "on the verge of depression" after a month of exhausting printing. "As a hobby, the Hogarth Press is clearly too lively and lusty to be carried on in this private way any longer. [...] The future, therefore, needs consideration" (D2 55). The artistic success of the early years of the Hogarth Press is often attributed to Virginia. She attracted new writers and read, reviewed and selected manuscripts for publication. Leonard, too, attracted potential authors and importantly ensured that the press would endure as a commercial venture. With characteristic precision and care, Leonard records the final profit for 1920-21 as 68 pounds, 19 shillings and 4 pence (see MS2750/A/11).

Text Without Words

With the arrival of the Minerva printing press, Virginia invited Roger Fry to publish a book with them. When first asked, Roger suggested translations of Mallarmé's poetry (Woolf, *Roger Fry* 239).⁷ Fry, a well-known art critic, author, lecturer, and artist was friend and mentor to both Virginia and her sister Vanessa.⁸ Fry established the Omega Workshops (1913-1919) in which artists produced books and novel designs for

⁴ Virginia had written to Vanessa on 26 July 1917 about a book of woodcuts for the Press: "We should very much like you and Duncan to do a book of woodcuts—in fact we are getting a machine that is specially good for printing pictures, as we want to do pictures as much as writing. Of course they would take much less time to do." In the same letter Virginia acknowledged the difficulty of woodcut printing, the necessity of having the right tools for the work and the importance of discussing the "details" with Vanessa (V. Woolf, *Letters* [L] 2 168). See also Barkway's Introduction to *Two Stories* for an account of the challenge of making woodcuts and printing from them (2, 3).

⁵ Carrington's two woodcut prints for the first story, "Three Jews," depict two men standing either end of an open grave and a woman standing washing dishes watched by a seated man. Her two woodcuts that illustrate the second story, "The Mark on the Wall," consist of a dog and woman sitting on the floor in front of a fire and another of a snail, tentacles extended. Carrington was paid 15 shillings for the woodcuts (see Hill 42, 43). Virginia wrote to Carrington on 12 August 1917: "your woodcuts have certainly been a great success" (L2 173).

⁶ Leonard purchased the Minerva press for 70 pounds and 10 shillings, replacing the original Excelsior hand press. In 1930 Virginia gave the Minerva to Vita Sackville West, and it found a permanent home in Sissinghurst Castle.

⁷ Virginia Woolf observed that, "Mallarmé stood with Cézanne among [Fry's] patron saints" (Woolf, *Roger Fry* 239). In *Downhill All the Way*, Leonard recalls that Roger's book "was not easy printing for amateur novices" but they bound the "large" book of woodcuts themselves; all others, with the exception of a book of poems by Ena Limebeer, were bound by a commercial bookbinder (L. Woolf, *Downhill All the Way* 75).

⁸ For a comprehensive scholarly introduction to Fry's writings on the visual arts, see *A Roger Fry Reader*.

furniture, fabrics and unique ceramics for sale to the public. Renowned for curating the first and second post-impressionist exhibitions in London (1910, 1912), Fry introduced unknown European artists and their "strange and difficult" paintings to the British and Irish public.⁹ In 1920, Fry's *Vision and Design*, published by Chatto and Windus, had an "immense" and "liberating" influence not only on the viewing public and art critics but also on the next generation of artists (Spalding 233). In response to Virginia's invitation, Fry produced *Twelve Original Woodcuts* for the Hogarth Press.¹⁰ About 150 copies were hand-printed in November 1921. *Twelve Original Woodcuts* was Fry's first book publication with Virginia and Leonard and importantly the first "art" publication of the Hogarth Press.¹¹ It is also a text without words in the usual sense. There is a title page with author name, the Hogarth Press address and year of publication, and an end page with the complete list of Hogarth Press titles, their authors, prices and availability. Apart from the prelims, there is no introduction to the content, to the author, or to the press nor is there any information about the printing process. The pages are not paginated. It is a text composed of images—with one interesting exception described herein below.

For 1920-1922, Leonard carefully recorded the Hogarth Press orders and sales in a medium-sized hard-backed red notebook with a leather covered spine, purchased in Lewes (MS 2750/A/15). For 19 November to December 12, 1921, 92 copies of *Twelve Original Woodcuts* are sent to bookshops, six to the Times Book Club and the remaining 32 to named subscribers (A and B). Ottoline Morrell, Violet Dickinson, Lady R. Cecil, Harold Knight, Hope Mirrlees, M. E. Lowes Dickinson, Miss Sands, S.A. Sydney Turner, Lytton Strachey, Clive Bell, J.M. Keynes and Mrs. Schiff are among those who ordered a copy for five shillings. Roger Fry paid three shillings and nine pence for a copy. Virginia records the success and consequences of this venture on Leonard's 41st birthday, 25 November 1921. The work for the Hogarth Press has kept her from writing in her diary: "Roger's woodcuts, 150 copies, have been gulped down in 2 days. I have just finished stitching the last copies—all but six. [...] The Hogarth Press, you see, begins to outgrow its parents" (D2 144). The early pleasures of Leonard and Virginia's own press and hand-printing publications are conveyed in a letter to Vanessa on 26 July 1917. Virginia wrote, "It is tremendous fun, and it makes all the difference writing anything one likes, and not for an Editor" (L2 169). This "printing fun" stands in contrast to her thoughts almost 25 years later on a visit to Letchworth. In 1941, the Garden City Press at Letchworth had become the wartime home of the Hogarth Press. Virginia records in her diary entry for 16 February: "Then Letchworth—the slaves chained to their typewriters and their drawn set faces, and the machines—the incessant more and more competent machines, folding, pressing, gluing and issuing perfect books. They can stamp cloth to imitate leather. Our Press is up in a glass case" (D5 356).

⁹ See Spalding, *Roger Fry, Art and Life* 133; Byrne, "Galway Art Gallery Collection and Roger Fry's *The Pond* 1921" 195.

¹⁰ Fry would continue to publish with and support the Press. His works include *A Sampler of Castile* (1923), *Art and Commerce* (1926) and *Cézanne* (1927). By Leonard's reckoning based on his complete list of publications through the end of 1927, the Hogarth Press had published eight "art" books, 11 "biographies," 29 books of "fiction," 15 books of "politics," 12 of "psycho-analysis," and six of "literature and criticism," for a total of 81 publications. See MS2750/A/11, Profit and Loss summaries.

¹¹ Counting the number of publications is a fraught endeavor requiring access to primary sources, dates of publication and a plausible definition of what constitutes a 'publication'. Southworth estimates that by the end of 1921, the Hogarth Press had produced 17 publications, the majority of which were hand-printed (Southworth ix). Based on correspondence with Stuart Clarke, *Twelve Original Woodcuts* is likely to be publication number 16, 1921. It is catalogued as No. 13 in Woolmer, whose list is based on a yearly chronology but alphabetically by author within each year. See also the University of Delaware webpage "Hogarth Press: Books Printed By Hand" for a list with images of hand-printed Hogarth Press publications. Woolmer lists 34 books hand-printed by Leonard and Virginia Woolf from 1917 to 1934 (221-22).

Wooden Blocks

I look into another glass case, tall with three shelves. Two crumpled dusty brown leather travel bags lie slumped on the lowest shelf.¹² They belong to Virginia and Leonard Woolf. Black and white photographs of the Woolfs and a Hogarth Press order book are among the items displayed on the middle shelf. The top shelf, at eye-level, commands regard. Vanessa Bell's woodblock for the cover paper illustration of Virginia Woolf's *Monday or Tuesday* and frontispiece for the short story "A Society" are displayed along with Dora Carrington's extravagant woodblock of a stalking, growling tiger, flying pineapples and attractive palm trees for the cover of *Stories of the East* by Leonard Woolf. Also displayed are two of Fry's woodblocks for woodcuts, "The Novel" and "The London Garden." These are accompanied by a second impression of Fry's publication, *Twelve Original Woodcuts*. There are more woodblocks in the archive, three by Roger Fry ("Interior," "Still Life" and "The Striped Dress") and two by Vanessa Bell ("An Unwritten Novel" and "The String Quartet") (see MS5328/Wood Blocks).

After the publication of *Two Stories*, Vanessa asked Virginia about the possibility of the press producing a book of woodcut prints. Learning the art of cutting blocks and producing prints was attractive for artists such as Vanessa Bell and Duncan Grant. Grant had designed a woodcut for the Omega exhibition catalogue of 1918. Fry nurtured the Omega artists' interest in woodcuts and the final Omega Workshop publication, *Original Woodcuts by Various Artists* (1918), included work by Bell and Grant. It had a print run of 75 copies.¹³ The idea of a book of woodcut prints by Fry for the Hogarth Press began to take form but time was needed for the designs and for these to be transferred onto the blocks. Fry worked on a woodblock in Hogarth House. Virginia conveys a sense of the atmosphere of a shared artistic endeavor, on 12 April 1921. "Roger again last night, scraping at his woodcuts while I sewed; the sound like that of a pertinacious rat" (D2 109). By October, the proofs are compiled and sent by Virginia to Fry in France, along with a sample of paper. He judges the quality of the paper to be "excellent," asks whether it came from Carrington and writes: "Thanks for the proofs; of course I don't like them now but find people less disgusted than I am" (Fry, 1972 516).

The wooden blocks in the archive are substantially different from the print on the page. The physical properties of weight, size, dimension and texture can be felt and their everyday utility belies the work of the artists who made them. Like the typesetter, the woodblock cutter works in reverse (though not upside down), gouging out the spaces that will carry no ink, outlining the flat surfaces that will carry the color. I place the woodcut block of "The Striped Dress" alongside its print; the original is altered by its mirrored image, the structure reversed. The latter is replicated and becomes an "original." I lift another block out of the tissue archive bed. The woman sits on a chair in a room, head tilted down and to the right, away from eye contact. Her left arm touches her hair but is wrapped protectively around her upper body, the right draped across her lap, her wrist relaxed, hand and fingers elongated. She is draped in cloth; deep folds fall to the patterned floor. A curtained

¹² Part of the "Hogarth Press Temporary Exhibition," Staircase Hall at the Museum of English Rural Life, University of Reading (HogarthPress100, June 5-August 31 2017), the items on display included contemporary hand and letterpress artwork along with Hogarth Press book designs, printing ephemera and memorabilia. Curated by Nicola Wilson and Rachel Rogers, University of Reading, the participating artists were Michael Black, Anne Byrne and Jenny McCarthy, James Freemantle, Dennis Gould, Lucy Guenet, Mark Haddon, Shirley Jones, Ane Thon Knutsen, Emily Lucas, Connel McLaughlin, Adeliza Mole, Martyn Ould and Helen Westthrop.

¹³ Richard Madley printed 14 woodcuts over 12 pages with captions on the facing pages for the Omega Workshop publication *Original Woodcuts by Various Artists* (1918). Two prints each were designed by Vanessa Bell and Duncan Grant, four by Roger Fry, and one each by Edward McKnight Kauffer, Simon Bussy, Roald Kristian, Mark Gertler, Edward de Bergen and Edward Wolfe. A vignette with the Omega symbol is featured on the title page. See The Charleston Attic, *Original Woodcuts*, <https://thecharlestonattic.wordpress.com/2016/01/13/original-woodcuts/>.

window and fireplace with a potted plant form the background. The woodblock is well inked but the patina of metal black is dry to the touch. There is something forlorn in this "Interior" by Fry, held in the wood. T. I. Lawrence manufactured the boxwood blocks; the name is carved into the back of each woodblock.¹⁴



Figure 1: "Interior" by Roger Fry, *Twelve Original Woodcuts*, 1920. Published with permission from the David M. Rubenstein Rare Book and Manuscript Library, Duke University. Source: repository.duke.edu, item ID blmbk01001 https://repository.duke.edu/catalog?utf8=%E2%9C%93&q=blmbk01001&search_field=all_fields

More Impressions

The original print run of c.150 copies of *Twelve Original Woodblocks* sold well and quickly went out of print. On 17 December 1921, Fry writes to Vanessa to let her know that he has requested that two copies be sent to her noting that the book is "selling like hot cakes," due to Leonard's "magic touch that turns all to gold" (Fry, *Letters* 518). Fry must have been pleased at this interest in his designs and approves the quality of the woodblock printing. Virginia and Leonard print two more impressions. The orders and sales for the 1921 second impression indicate that the print run was shorter than the first—about 72 orders are listed by Leonard—and were destined for booksellers rather than individuals, and for the Christmas market. In her letter to Katherine Arnold-Foster on 2 December 1921, Virginia wrote, "Then we are in a frenzy of our Xmas publishing—the first impression of Roger's woodcuts sold out in 2 days and another to be printed, folded, stitched and bound instantly" (L2 495). Fry orders four more copies. Orders

¹⁴ See the entry on Thomas Neal Lawrence on the National Portrait Gallery webpage "British Artists' Suppliers, 1650-1950-L" (<https://www.npg.org.uk/research/programmes/directory-of-suppliers/>).

and sales for the second and third impressions are recorded from 27 November to 17 December and from 12 to 31 December 1921 respectively. Book sales had peaked, though Leonard continued to record the remaining few sales for the third impression up to March 1926. The print run for this impression may have been more than the listed sales. Booksellers and distributors such as Simpkin Marshall, James Bain and, in January 1922, Shakespeare and Company order copies (see MS2750/A/15, Order Book, Vol. 1, 1920-1922, 60-62). Sale and order records for the third impression include 12 copies dispatched to the Holliday Bookshop in New York, five to the Dunster House Bookshop in Cambridge Massachusetts and one copy to Chicago Coop Books.¹⁵ Fry orders five more copies from 1921 to 1923. Sales for the first impression were mostly London based, with one copy each sent to Leeds, Liverpool and Oxford. Bristol and Birmingham are included in the list of postal addresses for the second impression but by the third impression with estimated orders for 62 books, the publication had taken flight overseas.

Differences are evident when comparing the first impression to the second and third impressions.¹⁶ Plain buff wrappers with a letterpress title and woodcut illustration (No. XII) on the cover replace the colored cover wrappers of the first impression.¹⁷ In the second impression, each recto image is impressed on the verso that it is pressed against when the book is closed, producing a reverse image. This might have occurred because the ink was not sufficiently dry when the pages were pressed shut or perhaps the quality of the paper was different than the paper used for the first impression. In this accidental transfer, the woman depicted in "Interior" by Fry is restored to her original postural direction, recalling the pose of the life model perhaps. The woodcut titles printed in red ink are omitted from the second and third impressions. In the first impression, the woodcut prints are printed in black on alternate rectos, preceded on a separate recto by each woodcut title printed in red ink. Figure 3 gives the title and number of each print of the first impression, in order of appearance. In their urgency to print the second and third impressions of the book, the Woolfs omitted the additional recto red colored titles but retained the blank leaves. Why this occurred is not known.¹⁸

The titles that accompany each print reveal a little more about probable sources for the designs. For example, number two, "THE STRIPED DRESS,"¹⁹ is similar to Roger Fry's portrait of Nina Hamnett (1917).²⁰

¹⁵ For more background on these booksellers see for example the Holliday Bookshop Collection 1921-1979. Established in 1920 in New York by Terence and Elsie Holliday, the Holliday bookshop specialized in importing English books and "promoted the work of younger British and American poets and novelists" (Historical Note, Holliday Bookshop Collection) including Virginia Woolf, Katherine Mansfield and T.S. Eliot.

¹⁶ As the book is rare it was a challenge to view copies of all three impressions. The first impression description is based on the Library digital copy (repository. duke.edu, item ID blmbk01001) that includes a letter dated 11 February 1923 from Fry to Douglas Cleverdon, a radio producer and bookseller. The copy of Fry's *Twelve Original Woodcuts* is from Cleverdon's personal library. Cleverdon purchased the book in 1921 at the Bloomsbury bookshop, Birrell and Garnett, run by Francis Birrell and David Garnett, who stocked the complete list of Hogarth Press publications (see Knights, *Bloomsbury's Outsider*). I consulted a physical second impression copy in Special Collections, University of Reading, and was advised by a *Woodcut* book owner as to the page numbers and content of the third impression. A full color copy of the first impression of *Twelve Original Woodcuts* can be downloaded from the Duke repository for personal use.

¹⁷ For the first impression, the title and author of the book are printed in black in the center of a white label with a top and bottom border made of the letter V repeated but with every second V inverted.

¹⁸ Woolmer notes the differences between the first and subsequent impressions. The latter were printed on coated paper and "without the titles to the woodcuts" (Woolmer 11).

¹⁹ In the first impression, the titles are formatted all block capitals except for "Ste. Agnès".

²⁰ In 2017, this woodcut print sold for 425 pounds sterling, Court Gallery UK, 15 March-15 April.

Number four, "THE GROTTTO," is a woodcut replica of Fry's "Spring/La Source" (1921), depicting a female nude. Number five, "Ste. Agnès," is a version of Fry's 1915 painting, *Figure Resting Under a Tree, Ste. Agnès*. Number seven, "L'ANGLE SUR ANGLIN," is based on Fry's earlier paintings while in Poitiers in 1911.²¹ More research on tracing the connection, if any, of each woodblock design to Fry's drawings and paintings is suggested by correspondences between Fry's original artwork and the preparation of the original woodcuts for the Hogarth Press.

The Bell, Carrington and Fry woodblocks were rediscovered by the archivist Mike Bott in the Special Collections archive at Reading, following a query by Jeremy Greenwood of Green Lea Press in 1997. Prior to this, and though accessioned in 2006, it seems that the presence of the woodblocks in the archive was not widely known. Martin Andrews identified them as woodblocks by Bell, Carrington, and Fry (Figure 2).²²

Vanessa Bell

1. Woodcut for cover paper Monday or Tuesday (Virginia Woolf, The Hogarth Press, 1921)
2. Frontispiece to the short story 'A Society' (Virginia Woolf, The Hogarth Press, 1921)
3. Frontispiece to the short story 'An Unwritten Novel' (Virginia Woolf, The Hogarth Press, 1921)
4. Frontispiece to the short story 'The String Quartet' (Virginia Woolf, The Hogarth Press, 1921)

Dora Carrington

5. Woodcut for cover Stories of the East (Leonard Woolf, The Hogarth Press, 1921)

Roger Fry

6. The Striped Dress, No II in Twelve Original Woodcuts (Roger Fry, The Hogarth Press, 1921)
7. Still Life, No III in Twelve Original Woodcuts (Roger Fry, The Hogarth Press, 1921)
8. The Novel, No VI in Twelve Original Woodcuts (Roger Fry, The Hogarth Press, 1921)
9. The London Garden, No VIII in Twelve Original Woodcuts (Roger Fry, The Hogarth Press, 1921)
10. Interior, No X in Twelve Original Woodcuts (Roger Fry, The Hogarth Press, 1921)

Figure 2: List of woodcut blocks at the Hogarth Press Archive, Special Collections, University of Reading.
List compiled by Anne Byrne, July 2017.

As indicated in Figure 2, of the twelve Fry woodblocks for *Twelve Original Woodcuts*, only five are in the archive ("THE STRIPED DRESS," "STILL LIFE," "THE NOVEL," "THE LONDON GARDEN," "INTERIOR"). There is no further information on the fate of the remaining seven, apart from a query in September 1946 to the Hogarth Press by an education company for permission to reproduce

²¹ See the catalogue entry for "River with Poplars" (Shone 75).

²² This information derives from a personal conversation and correspondence with Danni Corfield, Project Archivist, Random House. Four of the five woodcut blocks for *Monday or Tuesday* are archived in Special Collections, University of Reading. The missing woodblock is for the short story "A Haunted House."

Fry's "SELF-PORTRAIT" for a graphic education film on the history of woodcuts. Permission was granted.²³

I.	SELF PORTRAIT.
II.	THE STRIPED DRESS.
III.	STILL LIFE.
IV.	THE GROTTTO.
V.	Ste. Angès.
VI.	THE NOVEL.
VII.	L'ANGLE SUR LANGLIN.
VIII.	THE LONDON GARDEN.
IX.	TWO NUDES.
X.	INTERIOR.
XI.	DESSERT.
XII.	IRIS AND VASE.

Figure 3: First Impression woodcut titles printed in red ink, followed by a woodcut illustration on alternate rectos (single-leaf woodcut) printed directly from the block in black ink for *Twelve Original Woodcuts* by Roger Fry, Hogarth Press, November 1921. List compiled by Anne Byrne.

The handmade paper wrappers were individually hand-colored with a range of different inks, green, purple, red, grey and often marbled.²⁴ Including front and back covers, title page and advertisement end page, the first impression book (22.9 x 16.6cm) consisted of 32 pages of cream, textured, woven paper, hand-sewn and tied with purple thread and knot.

What Remains?

The design, appeal and quality of Fry's woodcut prints is reflected in the extraordinary demand for this early Hogarth Press art publication and by the record of successful sales. Fry's *Twelve Original Woodcuts* merits more scholarly attention.²⁵ It is the only Hogarth Press publication of woodcut prints and is classified as a "rare book."²⁶ Another thread emerges from the archives. Pamela Diamand, Roger's daughter, accepted the offer made by the Hogarth Press to her in September 1952. "It is very kind of you to suggest sending me the woodcut books." In April of that year, the Hogarth Press binders had discovered 35 remaindered copies of *Twelve Original Woodcuts*. They were stored out of view for more than two decades. Letters were sent to art galleries and fine art booksellers who might be interested in buying this remaindered stock. One after another, the offer to buy 30 of the 35 copies was politely declined on the grounds that there was little demand for books of woodcut prints. The Whitworth Gallery was prepared to buy a single copy; the Hogarth Press presented it to them as a gift. The books were finally presented to Pamela, who wrote in gratitude: "I am quite sure that my Aunts would be very pleased to share with me in having them."²⁷ The woodcut design we printed on the sturdy Albion press at the Hogarth Press Centenary Celebrations was Fry's "The London Garden" based on a view of his

²³ The woodcut print "Self-Portrait" is featured on the front and inside cover of *A Roger Fry Reader*. Roger Fry died on 9 September 1934, following a fall at his home. Virginia writes on 12 September, "Tomorrow we go up, following some instinct to the funeral. [...] I think the poverty of life now is what comes to me. A thin blackish veil over everything. [...] The substance gone out of everything" (D4 242).

²⁴ Woolmer cites a letter from Virginia to Vanessa (13 November 1921) that the colored wrappers were sourced in Holborn and clearly "an imitation of the Kew Gardens cover" (Woolmer 11). However Rhein writes that it was Fry who made the marbled paper wrapper for the first impression (27).

²⁵ See Hammill and Hussey; Bradshaw 286-88; Spalding, *Duncan Grant* 208.

²⁶ These "original" woodcut prints can sell for hundreds of euros and more; this may account for the very few intact copies in circulation or in private and public collections. The second impression copy on display in the Hogarth Press exhibition was on loan from Penguin Random House Archive and Library, UK. In May 2014, an intact first impression sold at Christies for £2,500 sterling (lot 252).

²⁷ Pamela Diamand to Mr. Raymond, 24 September 1952, MS 2750/120, The Hogarth Press, Special Collections, University of Reading.

own garden at Dalmeny Avenue (Figure 4). I too am very pleased to have this copy, printed by hand almost one hundred years later.



Figure 4: Hand-pressed prints, Hogarth Press centenary celebrations, University of Reading. Photo: Anne Byrne

Anne Byrne
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