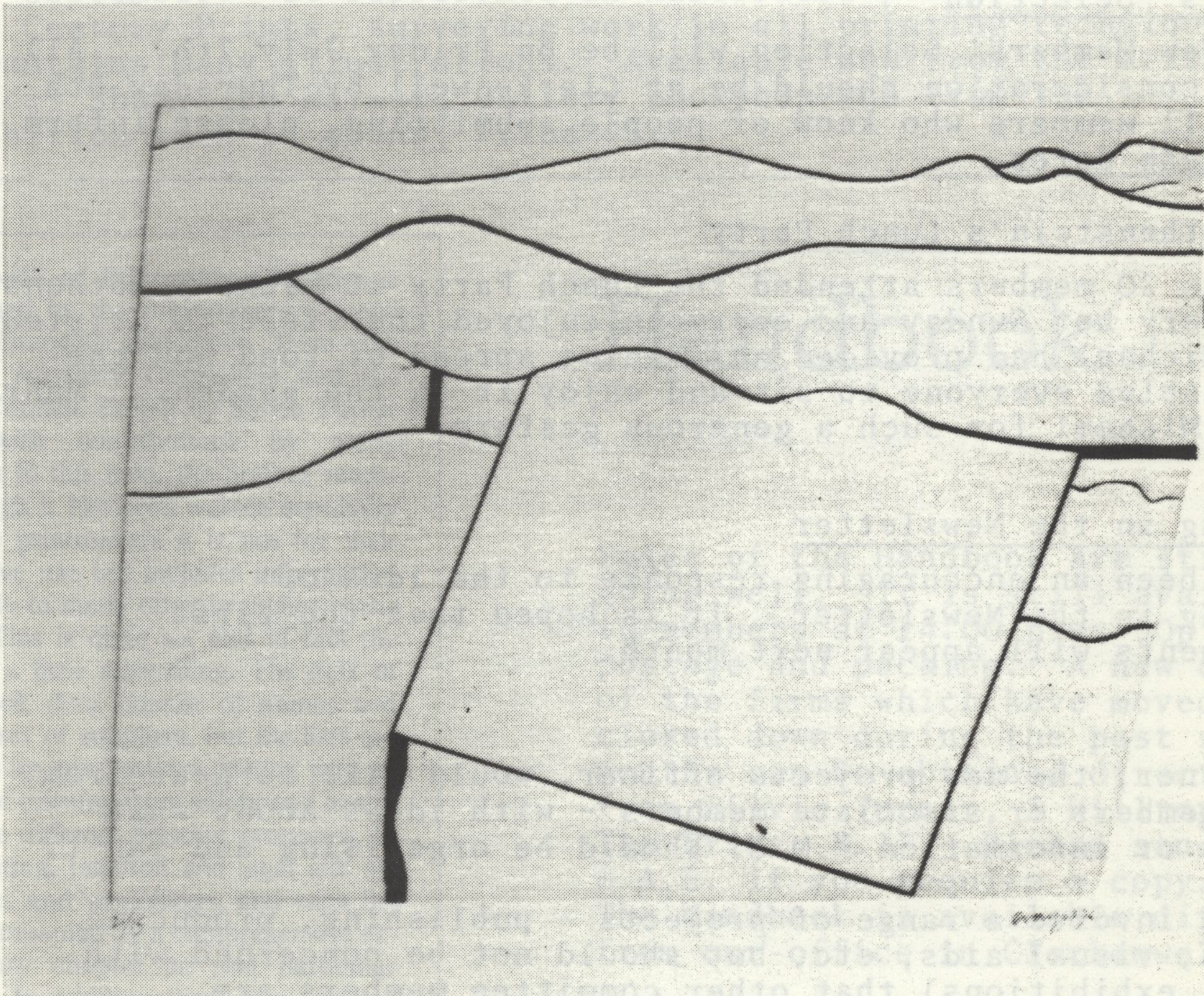
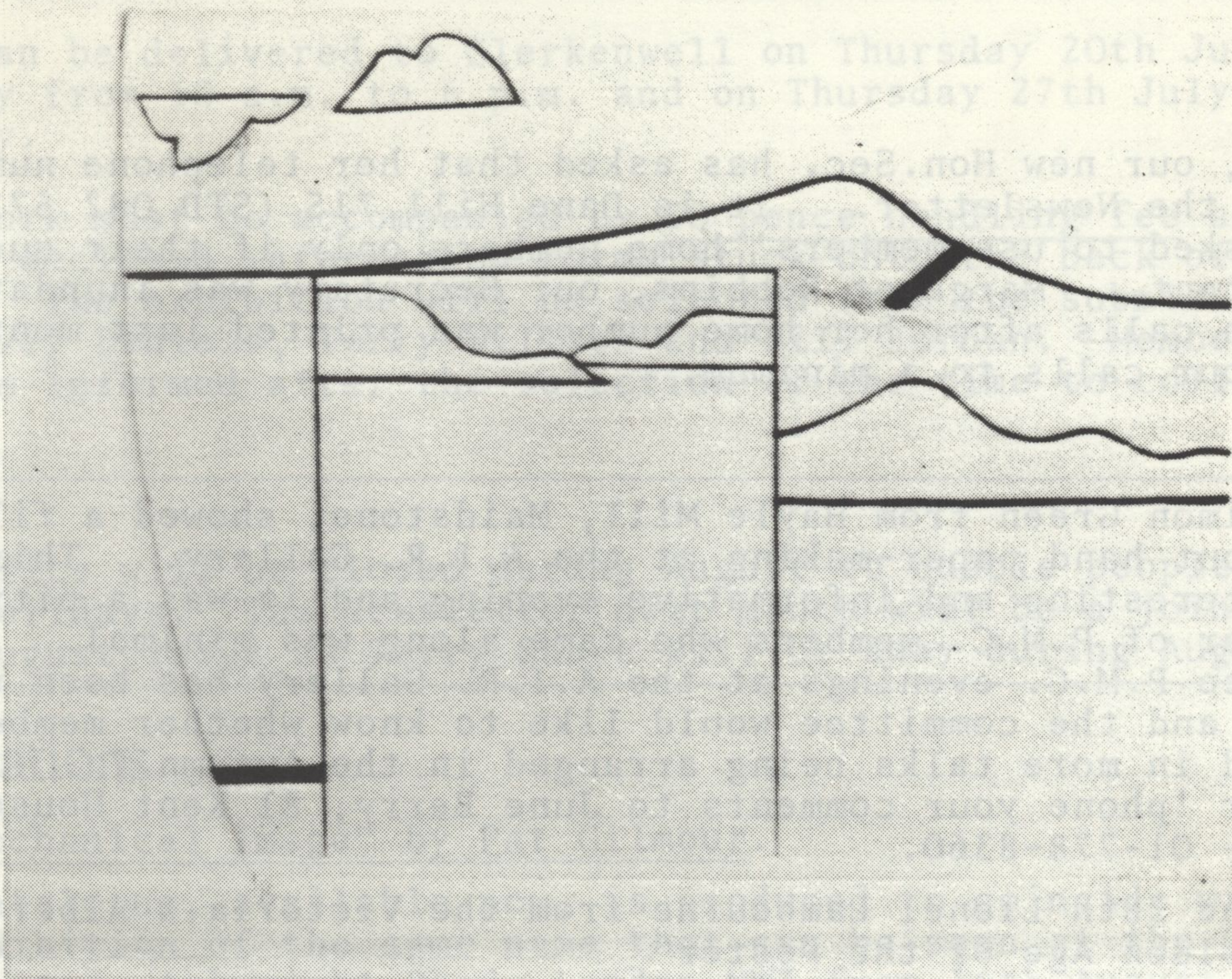


# pmc Newsletter

JUNE 1978



Two Welsh Landscape Variations  
Alistair Crawford. Etching, both 7" x 5".



## Calendar

June 28th: Talk by Lionel Lambourne on the  
"Golden Age of the Poster"  
July 7th: New Members' Selection, Clerkenwell  
July 12th: Committee Meeting, Clerkenwell, 5.30 p.m.  
July 20th:) Collection of Work for Drawing Show, Office  
July 27th:) open all day, both days  
August 15th: Private View Drawing Show at the  
Jordan Gallery, Camden Lock 7 p.m. - 9 p.m.

## News

Holly Downing, our new Hon.Sec. has asked that her telephone number be printed in the Newsletter. It is Dane Hill 715 (STD 082 573). Members are asked to use members' home numbers only if their query is very important. Margaret Robbins, our Secretary was inundated with telephone calls after her home number was printed last month. Please keep your calls to a minimum.

### P.M.C. Talks

On June 7th Simon Green from Hayle Mill, Maidstone, showed a film and talked about hand paper-making at the A.I.R. Gallery. This was a most interesting and informative evening and it was a pity that the number of P.M.C. members who came along was minimal. The response to P.M.C. evenings at the A.I.R. Gallery has been very disappointing and the committee would like to know whether members are interested in more talks being arranged in the Autumn? Please send or 'phone your comments to June Berry, 81 Kent House Road, S.E.26 - 01-778-8360.

Next talk June 28th Lionel Lambourne from the Victoria & Albert Museum "The Golden Age of the Poster"

### New Members' Selection

The next New Members' Selection will be on Friday July 7th. All works for consideration should be at Clerkenwell by Thursday 6th July. Will members who know of people submitting, please inform them of these dates.

### Michael Rothenstein's Lunch Party

About 15 to 20 members attended the Lunch Party at Michael Rothenstein's. It was a very hot Sunday and everyone enjoyed the visit to Stisted, Essex. Michael had provided an amazing spread of food and the weather enabled everyone to sit and enjoy it in the garden. Many thanks to Michael for such a generous gesture.

### Advertising in the Newsletter

There has been an encouraging response to the idea of advertising in the Newsletter. It is hoped that the first advertisements will appear next month.

### Projects

Silvie Turner, the new projects officer, would like to hear from anyone - members or associate members - with ideas about what activities or information P.M.C. should be organising and isn't.

This could involve a range of projects - publishing, producing portfolios, visual aids, etc, but should not be concerned with jobs (i.e. exhibitions) that other committee members are responsible for. These should be sent to Silvie Turner at 3 Hilltop, The Drive, London E17 (01 521 1152) as soon as possible.



## Exhibitions

The P.M.C. Members' Drawings Exhibition is taking place at the Jordan Gallery, Camden Lock from August 15th to September 3rd. The Private View will be on August 15th between 7 p.m. and 9 p.m. The Gallery is open six days a week Tuesday to Sunday.

Members can submit two drawings but they must be framed. Members sending framed work through the post must use perspex and not glass and they must take out their own transit insurance. They must also enclose the return postage.

Work can be delivered to Clerkenwell on Thursday 20th July, all day from 10 a.m. to 6 p.m. and on Thursday 27th July all day.

Each work must be accompanied by 50 pence handling fee and one of the enclosed information forms stuck onto the back of the frame. The exhibition will be selected from the submission by Harvey Daniels, Terry Willson and Bill Jordan. Members will be informed after the selection of the time to collect works.

## Office

The office will be closed during August to enable people to have holidays. The Newsletter next month will be a joint July/August issue as Terry Shave will be away during August.

## Publications

"The Mechanical Image" by Pat Gilmour.

This catalogue, available now, is produced to coincide with the exhibition of the same name that can be seen at the Camden Arts Centre, Arkwright Road, London NW3 from 16th August to 17th September. It represents an historical perspective on 20th Century Prints, surveying work in all printing techniques. It contains many illustrations. Available now from the Arts Council Shop, The Hayward Gallery bookshop and from the exhibition when it opens, Price £3.

**Handbook of Printmaking Supplies** is published by the Printmakers Council with financial assistance from the Crafts Advisory Committee and the Arts Council. Edited by Sylvie Turner and with contributions by many experts in this field, the preface reads: 'although it has been written especially for the printmakers it is not for their exclusive use but includes information valuable to many other branches of the arts.' This is quite so, and in fact the title is a little misleading. The bulk of the book does consist of names and addresses of suppliers, but the lists are broken up into sections dealing with all areas of printing from safety and health and the different printing processes, to accounting, taxation and legal aid, art galleries and workshops, and each list is accompanied by a comprehensive explanatory chapter on that particular aspect. In addition there is a selected bibliography. This book is attractive to look at and easy to read, and at £5.50 a copy a welcome addition to any bookshelf.

**Book Reviews THE ARTIST**

# Handbook

Sales of the Handbook are still going well. It is still available to members at £4.00 plus 50p postage and packing. A new errata of the firms which have moved or closed down during the past six months can be obtained direct from Sylvie Turner, 3 Hilltop, The Drive, E.17. Please send S.A.E. if you require a copy. The Handbook is available direct from our office in Clerkenwell.



## Gallery Information

### The Flax Gallery, New York.

The following information has been sent in by Ellen Kuhn:  
"Would anyone interested in having their work shown in a reputable New York gallery please send the following; a covering letter, slides, and their Curriculum Vitae to:  
The Flax Gallery, Director, Susan Weissberger, 551 Madison Avenue @ 55th Street, New York 10022, N.Y. The gallery only accepts work on a consignment basis and takes a commission rate of 50%. (Not an unusual occurrence among New York galleries.)"

### Axis Gallery, Brighton

Axis, Brighton's contemporary art gallery - 4 floors, prime location within exclusive Lanes area of central Brighton. Limited number of exhibition bookings still available during 1979. Established professional artists invited to submit slides, photographs, biography in first instance, enclosing S.A.E. - to Axis Gallery, 12 Market Street, The Lanes, Brighton (0273 203193)

### The Curwen Gallery, 1 Colville Place, W.1.

The Curwen Gallery is holding an exhibition of Henry Moore graphic work from June 6th - August 4th in celebration of his 80th birthday.

The exhibition will be of great interest to those involved with prints, their development and concept, as the Upper Gallery will contain a number of Henry Moore graphics from the Curwen archives, some of which have not been seen before. These will include plates, working drawings and proof states as well as a number of lithographs printed at the Curwen Studio but published by European houses which were sent out of this country on completion. Because of the close working alliance between Stanley Jones, Curwen Artistic Director, and Henry Moore, the knowledge behind the production of these prints is wide and interesting. Each piece will be annotated by Stanley Jones and they have been carefully selected from a vast archive collection dating from 1958 to the present day.

The Lower Gallery will have an exhibition of Henry Moore lithographs which are for sale. It will include three new lithographs which have been completed this month and two which Curwen itself has published.

### British Craft Centre, 43 Earlham Street, W.C.2.

"Paper and Ink" an exhibition of lettering and handmade books.

### British Museum

Two print exhibitions still on, A Dream of Fair Women stunning exhibition of Ukiyoe prints, and some painting, mostly by Utamaro. Also running concurrently, From Manet to Toulouse Lautrec. Little seen etching, lithos including proofs, states and stones of work by Degas, Pissaro, Lautrec, etc till Oct. 1.

### Campbell and Franks, 37 New Cavendish Street, W1. (01-486 1456)

Upper gallery - Etchings by Michael Ayrton. Lower gallery - New Prints 1978 June 16 - July 8.

### Christie's Contemporary Art, 8 Dover Street, W1. (01-499 6701)

9.30 - 6.00, Saturday 10.00 - 1.00. Mixed exhibition of recent publications including work by Caddick, Ford, Greenwood, Guest, Greaves, Oelman, Stevens, Thornton and Trevelyan to July 14th.



Colnaghi, 14 Old Bond Street, W1. (01-491 7408)

British Printmakers 1800-1940.

Blond Fine Art, 33 Sackville Street, W1.

Anthony Gross Etchings 1928-1978. July 20th to September 9th.

Lumley Cazalet, 24 Davies Street, W1.

From 15 June, prints drawing and illustrated books by Matisse.

Coracle Press, 23 New Road, Camberwell, SE5

Simon Cutts who founded the Coracle Press is showing his first exhibition of prints called "Fo(u)ndlings".

Science Museum, South Kensington

Newly opened papermaking and printing section with demonstrations of techniques.

Tate Gallery, Millbank, SW1

Selected prints. To the end of June.

Night Gallery, 52-54 Kenway Road, London SW5 (01-373 4227)

Night Gallery is looking for artists who print murals on paper or cloth. The Gallery is open between 6 p.m. and midnight Monday to Saturday. If you would like to have enquiries for work passed on to you via the Gallery contact Andrew Fox, Managing Director at the above address.

## Members Information

Anthony Gross and John Piper both have exhibitions on in Aldeburgh, Suffolk as part of the Thirty-First Aldeburgh Festival of Arts. 8th to 25th June.

Holly Downing will have work in an exhibition entitled "Four South East Arts Bursary Winners" at the Gardner Centre, University of Sussex, Falmer. From July 11th to July 29th.

Peter Ford has an exhibition "Not my Cup of Tea" on now at the Library Gallery, Cecil Sq., Margate, Kent.

Jean-Claude Reynal has just had an exhibition called "État du Ciel/Situation Générale" on show at Galerie La Hune, Paris 6 me.

Terry Willson has just opened his studio in London, called Palm Tree Editions, it is situated in Mornington Court, NW1. He has exhibitions on in Brighton and in Toorak, Melbourne, Australia.

Mary Barnes has work in an exhibition at the Gardner Centre Gallery, University of Sussex.

Dorothea Wight has won 2nd prize at Angouleme Biennale, France and third prize at the International Graphic Biennale, Krakow, Poland. She also has a show of her work on at Gallery 39, Avallon, France.

Marc Balajkian has had honourable mentions at Angouleme and Mulhouse Biennales both in France



# General Information

## Bradford's Biennale

### Neil Hanson describes how a good venture has fallen into neglect

Now that the Jubilee is over, the bunting is being dusted down and the paper hats distributed ready for the celebration of Henry Moore's 80th birthday in galleries throughout the land. Having already postponed the Print Biennale scheduled for this year until 1979, when it will appear in a considerably altered format, Bradford City Art Gallery is in the vanguard of the Moore mania, filling the gap in its programme with a lavish exhibition of his work.

Taken together, the enthusiasm for a large-scale Moore exhibition and for changes in the Biennale format give some grounds for concern about Bradford's visual arts priorities. In previous years, the Biennale has consisted of an invited and an open section, aiming to combine important work by established printmakers with a selection of the most interesting new developments and evolving talents. The advantages of the open section were that it was always capable of producing unexpected prints of the highest quality, and that it was a genuine opportunity for unknown artists to gain exposure for their work at the highest level. It was, in fact, often of greater interest than the frequently tired-looking work in the invited section.

It comes as something of a surprise, then, to discover that the 1979 Biennale will have a much expanded invited section, and no open section at all. Michael Diamond, Bradford's Chief Arts Officer, offers two reasons for making the change, firstly that many of the 'big names' were not participating for whatever reasons in the Biennale as it stood, and secondly that much new and experimental work was also being missed. To overcome these defects, Bradford are adopting the system used by Andrew Forge in his universally unacclaimed 'British Painting '74', namely inviting a number of artists and asking them each to invite two more.

The supposition in this is that the greater degree of involvement will encourage the 'names' to take part in rather greater numbers than before, when the invited section was customarily made up by touring the London dealers, collecting whatever work might be in stock by the recalcitrant stars. Just in case the artists should prove as shy as in the past, there is an extensive reserve list of potential invitees who will be drafted in as required. The belief that this system will prove successful in revealing the full range and variety of contemporary printmaking activity, especially the new and experimental work, however, seems rather optimistic. It's a little Irish to say the least, to expect that dispensing with the section which allows unknown and untried work to be sent in from all over the world is actually going to increase the amount of new, adventurous and experimental work received.

Bradford's decision has closed the door, except by invitation, on young printmakers at a time when financial cut-backs in the public sector have already deprived them of part-time teaching incomes, sales and exhibition opportunities. The newly-formed Association of British Print Workshops are already talking of establishing an open print exhibition in response to Bradford's action, and there should be no shortage of alternative venues willing to take it. The uncharitable suspicion must remain that the decision is less rooted in aesthetic considerations than in the fact that the revamped Bradford Biennale will be an altogether less complex and expensive event to organise.



Which brings us to the postponement of the exhibition, which has ostensibly been done to avoid a clash with Cracow this year, and to make the Biennale coincide with the Gallery's own centenary in 1979. The prime reason is, however, to save money by delaying it into the next financial year, when local government expenditure may not be quite so severely restricted. Such thrift would be laudable were it not for the fact that Bradford's major exhibition this year will now be a Henry Moore show costing substantially more than the Biennale would have. Even allowing for the contributions that the Arts Council, the Moore Foundation, Yorkshire TV and local industry are making to the £20,000 cost, Bradford's own share will still be over £5,000, which is well over half the exhibitions budget for the whole financial year.

So, instead of promoting the work of a wide range of printmakers through the Biennale (soon to be renamed Triennale?), Bradford are to spend a considerable sum of their own and others' money on fêting the octogenarian and scarcely unknown Henry Moore. The exhibition, opening appropriately enough on April 1, was first suggested by Paul Hockney, David's brother and currently the city's Lord Mayor; a more cynical observer might be tempted to suggest that the alacrity with which the suggestion was acted on might be not totally unconnected with its source. It is intended as a birthday tribute, and according to the Bradford press release, will be the first major showing of his work in the North of England, which is true enough if you accept the relegation of shows in Newcastle, York, Wakefield, Hull and Leigh over the last twenty years to the minor league.

The press release further informs us of Moore's position in the European super league, with huge crowds for his appearances in Florence, Zurich and Paris - 'beaten only by Cezanne and Georges de la Tour' - well, the bronze medal is not inappropriate. The exhibition in Bradford will comprise some 40 drawings, 40 prints and 100 sculptures, eight of which will be displayed in the park surrounding the Gallery, including one floating in the park lake. Securicor men and dogs will attempt to prevent the vandalism which customarily accompanies outdoor showings.

The Moore show accords perfectly with Michael Diamond's stated policy of concentrating more funds into 'one spectacular thing a year, rather than a lot of little unspectacular things', and he justifies the production of a lavishly illustrated, 130-page catalogue, which can scarcely add much of importance to the already extensive documentation of Moore's oeuvre, on the grounds that it is 'not so much a catalogue as the record of an event'. It's hard to avoid the feeling, however, that the visual arts in Bradford and elsewhere might be better served by spreading the resources a little more widely, and devoting as much energy to the exhibition of new work and new artists as to another showing of Moore's globally over-exposed and increasingly jaded reworkings of the elements of already familiar pieces.

Neil Hanson.

This article first appeared in Art Monthly. It is reproduced with permission.

---

#### Visual Arts Grant Aid

Northern Arts have awarded grant aid of £20,500 this year, for Visual Arts and Print Workshop activities. This figure includes salaries for two staff. Sunderland Borough have awarded £10,000 towards administration costs; a reduction of £5,000 on last year.

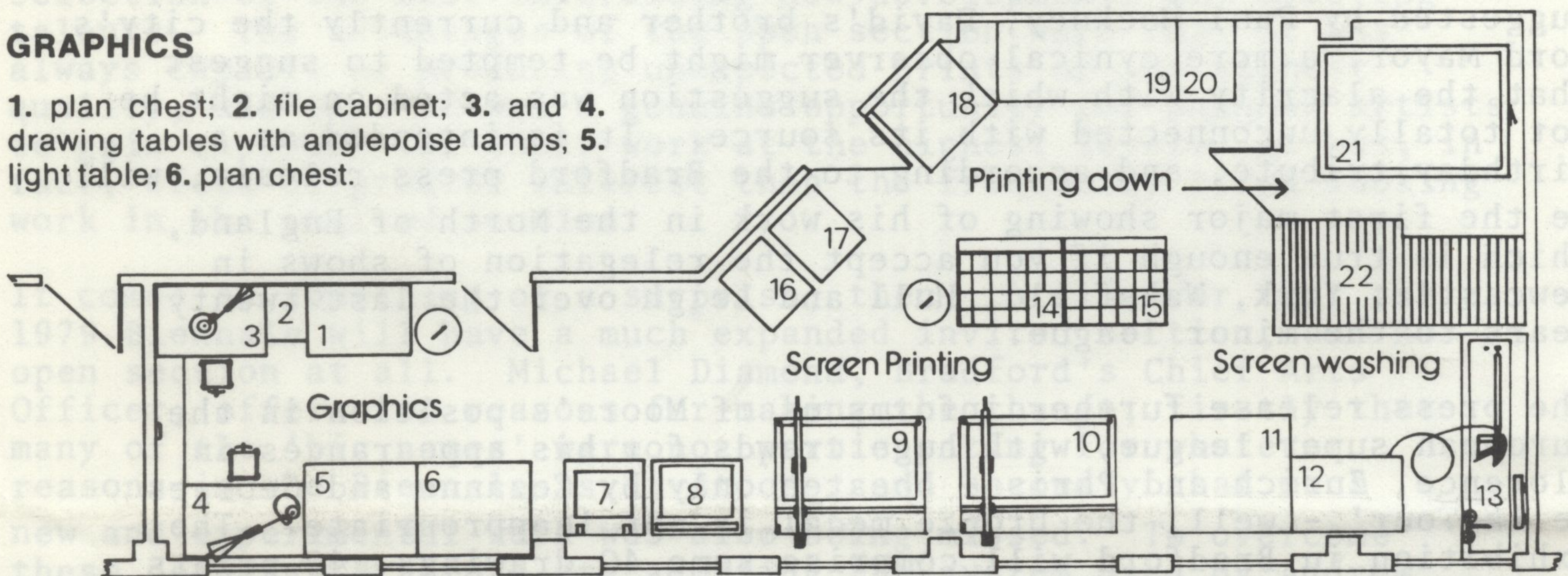


Spectro Print Workshop, Bells Court, Pilgrim Street, Newcastle-upon-Tyne. Organiser: Diane Marshall. Telephone: Newcastle 22410.

The Print Workshop at Spectro offers to members comprehensive reprographic and screenprinting facilities. Membership subscription entitles use of equipment in screenprinting, reprographic photography, monochrome and colour photography, electronic music, and purchase of materials at cost. Technical literature and advice are available to persons wishing to print. Introductory courses are periodically conducted for novices. For notification of enrolment dates, interested persons should contact Diane Marshall, Print Workshop Organiser and course tutor. Fine art editioning commissions are accepted. The Workshop also operates a small commercial printing service for the production of posters and design projects in collaboration with other arts organisations, for information contact Stewart Craig. Open 10 a.m. to 6 p.m. weekdays. Evenings and Saturdays by appointment. Visitors are welcome to tour the studio.

## GRAPHICS

1. plan chest; 2. file cabinet; 3. and 4. drawing tables with anglepoise lamps; 5. light table; 6. plan chest.

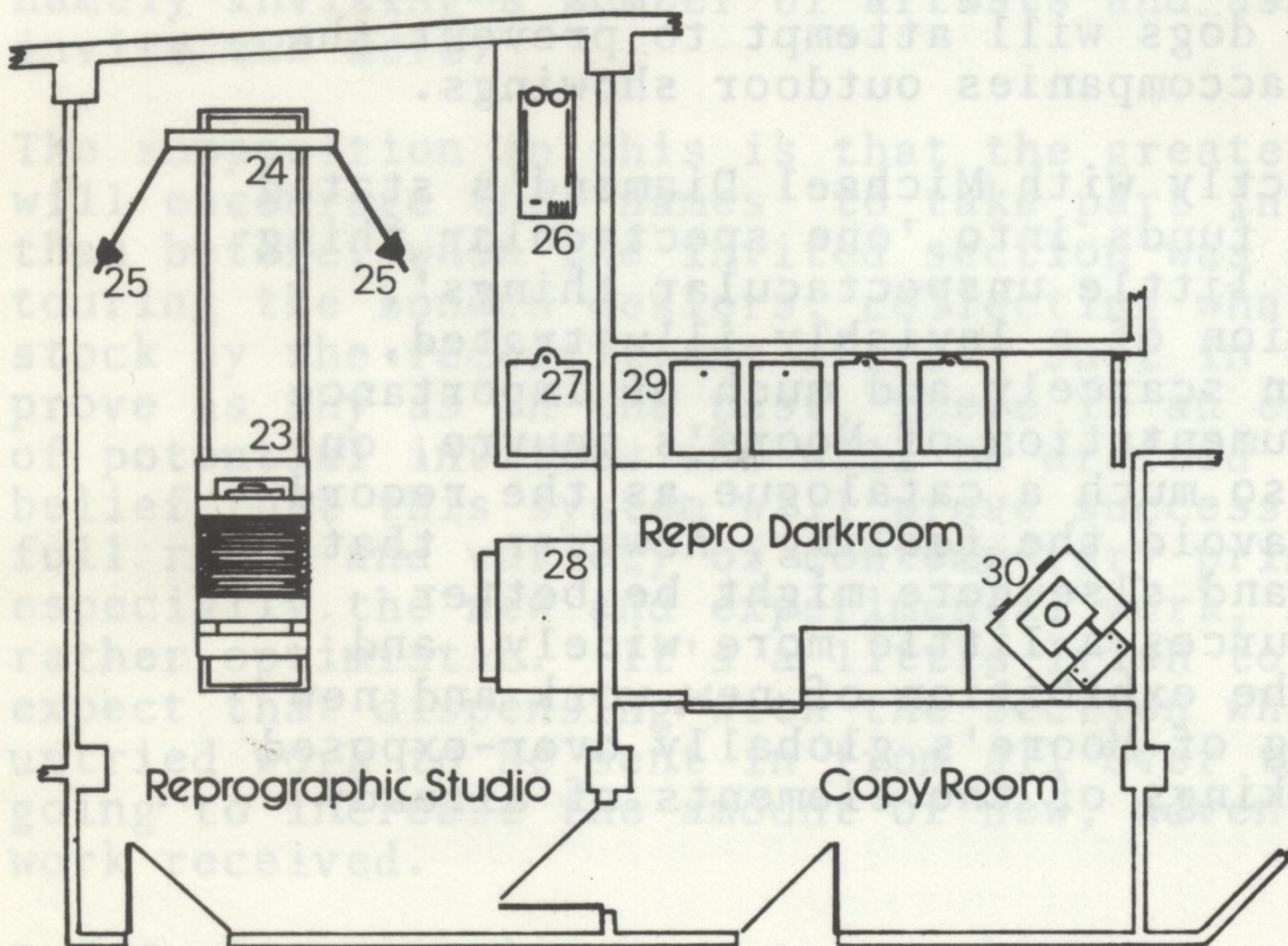


## SCREENPRINTING

7. 26" x 28" multi-colour printing bench; 8. 20" x 16" vacuum printing bench; 9. and 10. 30" x 40" vacuum printing benches with squeegee arms; 11. and 12. prep tables; 13. PVC sink with lighted stencil viewer, mixer tap, high pressure screen washer; 14. and 15. 30" x 40" 50 tray drying racks; 16. and 17. paper trolleys; 18. paper store; 19. and 20. ink stores; 21. 60" x 50" printing down frame with metal halide lamp; 22. screen storage racks.

## REPROGRAPHICS

23. 20" x 24" horizontal gallery camera; 24. 30" x 40" copy board; 25. tungsten-halogen lighting; 26. rapid film processor; 27. PVC sink; 28. 20" x 30" graphoscreen; 29. PVC processing sinks; 30. 4" x 5" enlarger.



## For Sale/Wanted

Wanted: Small direct Stone Litho. Press.  
Contact: Lizzie Cox, Nettlecombe Studios, Somerset.  
Tel: 09844-496 or contact her at Goldsmiths College on Thursdays or Fridays (01-692-0211 ext. 290)



Office Hours:  
Printmakers Council

THURSDAY 2.00 p.m. - 6.00 p.m.  
Clerkenwell Workshop, 31 Clerkenwell Close, London EC1.