

The Post-War Printmakers

An exhibition & sale of original prints & mid-century ceramics



Saturday 25th November to Sunday 3rd December
Elmslie House, 8 Avenue Road, Great Malvern, WR14 3AG

Introduction

Led by a desire to popularise art and by technical improvements, the 1950s saw a dramatic revival in printmaking by a new generation of artists keen to capture everyday scenes in new forms, as well as reworking more traditional subjects such as architecture and landscape. A collection of prints from across Europe has been combined with original ceramics to offer a mid-century perspective on art and design.

The Artists

The work of over 30 artists is represented in the following decades as follows:

1940s

William Gear
Barbara Jones
Bernard Kohn
Edwin La Dell
John Minton
Ruskin Spear
John Piper

1950s

Henry Holzer
Edwin La Dell
Rene Levrel
Leo Michelson
Henry Moore
Vandenburgh

1960s

Richard Beer
Geoffrey Elliott
Heinz Fleischer
David Gentleman
Arne Hansen
Norman Jaques
Heinz Keller
Helena Markson
Henry Moore
John O'Connor
Diether Ritzert
Malte Sartorius
Robert Tavener
Heinz Waldmann
Persy Werner

1970s & after

Charles Bartlett
Ronald Glendening
H.John Jackson
Jens Lindgaar
Henry Moore
John Piper
Valerie Thornton

Printmaking Techniques

We tend to think of 'prints' as no more than copies of an original picture, but prints can be just as original as a watercolour or an oil painting. It's important to make a distinction between 'reproduction prints' such as giclée - which are copies of an original picture - and 'original prints' which have been created by the artist using, for example, etching, lithography or screenprinting. The main printing techniques are as follows.

Etching, engraving and aquatint

In the same way as using a pencil on paper, etchings or engravings are drawn on to a prepared metal plate – typically copper – through an acid resistant covering. The plate is then immersed in acid which bites into the drawn lines while the rest of the plate is protected by varnish. In an aquatint, whole areas are exposed to the acid. To create a print, the plate is inked and wiped so that ink remains only in the etched lines or areas. It is then printed under pressure on to dampened paper, leaving a plate mark which is characteristic of etchings or engraving.



1. *The Yacht*, 1974, Charles Bartlett. Colour etching. £550

Lithography

Lithography can be undertaken by hand or mechanically and is a very flexible medium based on the incompatibility of grease and water; it has most similarity with ordinary drawing. A greasy image is applied to a metal plate or stone surface using a pen, crayon or brush while the area without the image is dampened. Ink is rolled on to the plate and picked up by the greasy image and repelled by the damp area of the plate or stone. The image is then transferred on to paper under pressure.



2. *Lecci*, 1966, Richard Beer. Etching. £250

Linocut/woodcut

A linocut or woodcut is a printing technique using engraved linoleum (lino) or wood. The only equipment which might be used is tracing and carbon paper, pens, pencils, brushes and inks, gouges, rollers, printing inks and handmade paper.



3. *Albert Dock*, 1970, Geoffrey Elliott. Screenprint. £350

Collotype

Collotype is a form of high quality reproduction printing renowned for its accuracy and which is comparable in technique to lithography.

Screenprinting or silkscreen printing

An image is created by forcing ink through a screen stretched on a frame with the non-image areas blocked out by a fine gauze stencil or gel. Each ink colour is pushed through the screen separately using a blade or 'squeegee' whilst other colour areas are marked off.



4. *The Circus*, 1960s,
Heinz Fleischer.
Woodcut. £400



5. *Boats and Buildings*, 1947, William Gear. Lithograph. £1,200



6. *Horstead Mill, Norfolk*, 1966, David Gentleman. Lithograph. £250



7. *Mistley Quay, Essex*, 1966, David Gentleman. Lithograph. £250



8. Saxted Mill, 1966, David Gentleman. Lithograph. £250



9. Woodbridge Tide Mill, 1966, David Gentleman. Lithograph. £250



10. Country Landscape, c.1970, Ronald Glendening. Lithograph. £300



11. Abstract Forms, 1960s, Arne Hansen. Lithograph. £300



12. *The River at Evening*, 1958, Henry Holzer. Lithograph. £300



13. *Fish Wharf Detail No.5*, 1977, H. John Jackson. Linocut. £200



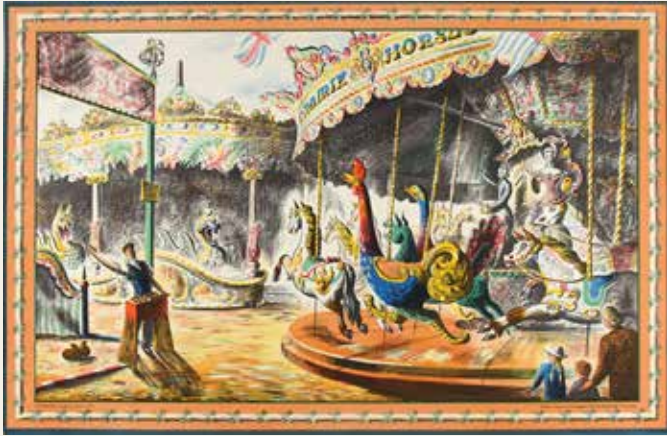
14. *Boats and Cottages*, 1971, H. John Jackson. Linocut. £200



15. *Fishing Village*, 1960s, Norman Jaques. Lithograph. £600



16. *Harbour Scene*, 1960s, Norman Jaques. Lithograph. £600



17. *The Fairground*, 1946, Barbara Jones. Schools Print. Lithograph. £250.



19. *Two-Masted Schooners*, 1947, Bernard Kohn. Lithograph. £350.



18. *Manuela*, 1960s, Heinz Keller. Woodcut. £400



20. *Claire Gate, Cambridge*, 1959, Edwin La Dell. Lithograph. £450



21. *Tower of London*, 1946, Edwin La Dell. Schools Print. Lithograph. £300



22. *Blanes*, 1955, Edwin La Dell. Lithograph. £550



23. *Palais de Justice*, mid-1950s, Edwin La Dell. Lithograph. £550



24. *On the Banks of the Seine*, 1950s, René Levrel. Lithograph. £300



25. *Scandinavian Lakeside*, 1970s, Jens Lindgaard. Lithograph. £550



26. *Pierhead (Liverpool)*, 1964/65, Helena Markson. Etching and aquatint. £600



27. *Tower of London*, 1968, Helena Markson. Lithograph. £300



28. *Tree and Seine*, 1950, Leo Michelson. Colour print. £250



29. *Beach in Corsica*, 1948, John Minton. Lithograph. £150



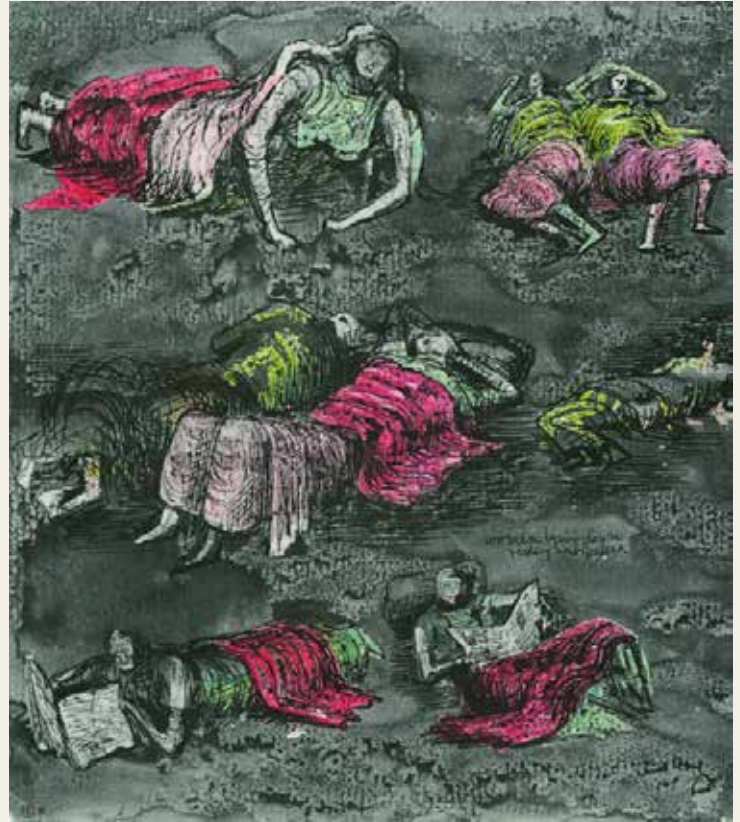
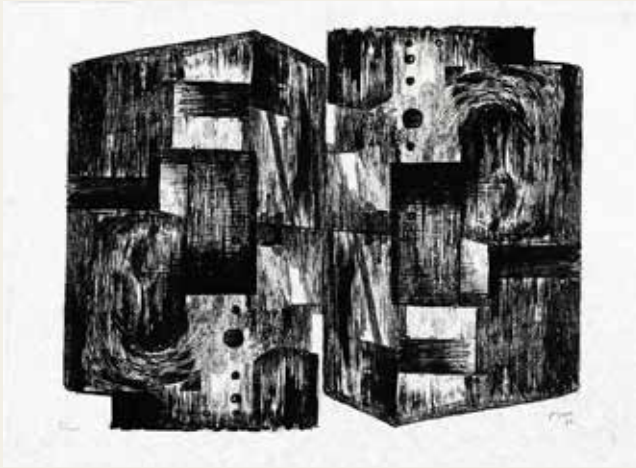
30. (Left) *Streets of Corsica*, 1948, John Minton. Lithograph. £150

31. (Bottom left) *13 Standing Figures*, 1958, Henry Moore. Lithograph on handmade paper. £650

32. (Bottom centre) *Red and Blue Standing Figures*, 1951, Henry Moore. Lithograph. £650

33. (Bottom right) *Seated Woman in Armchair*, 1973, Henry Moore. Lithograph. £2,250





34. (Top left) *Square Forms*, 1963, Henry Moore. Lithograph. £1,250

35. (Left) *Shelter Sketchbook 1*, 1940–41, Henry Moore. Collotype. £250

36. (Above) *Shelter Sketchbook 2*, 1940–41, Henry Moore. Collotype. £250



37. *Canal*, 1960s/1990, John O'Connor. Wood Engraving. £250



38. *Suffolk Flint*, 1960s/1990, John O'Connor. Wood Engraving. £300



39. *Boissy-en-Dronais*, 1990, John Piper. Screenprint. £1,750



40. (Above) *Ottery St Mary*, 1987, John Piper. Screenprint. £2,500



41. (Top left) *Castles on the Ground 1*, 1946, John Piper. Lithograph. £150



42. (Top right) *Castles on the Ground 2*, 1946, John Piper. Lithograph. £150



43. (Below) *Castles on the Ground 3*, 1946, John Piper. Lithograph. £150



44. *Castles on the Ground 4*, 1946, John Piper. Lithograph. £150



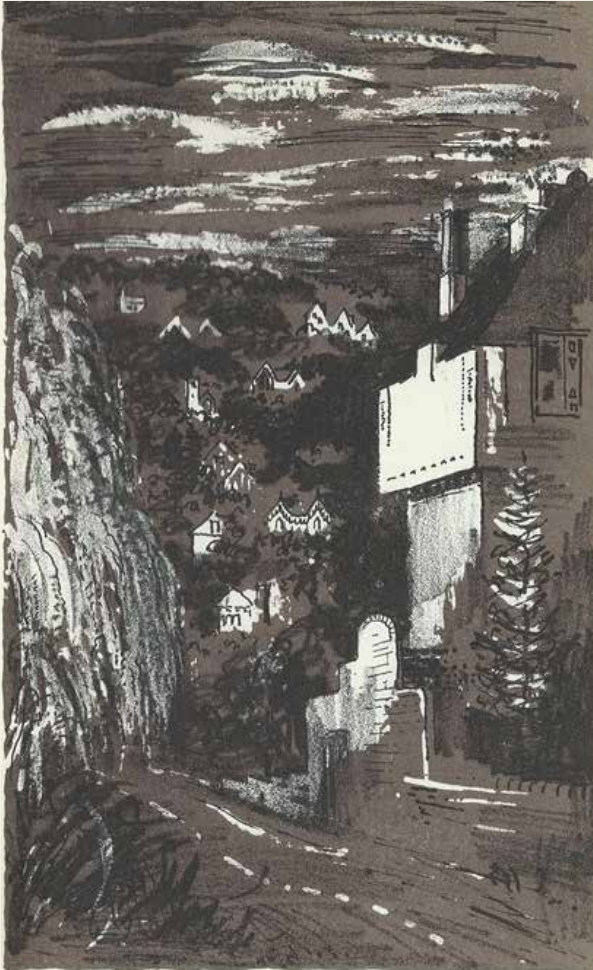
45. *Castles on the Ground 5*, 1946, John Piper. Lithograph. £150



46. *Castles on the Ground 6*, 1946, John Piper. Lithograph. £150



47. *Castles on the Ground 7*, 1946, John Piper. Lithograph. £150



48. (Left) *Castles on the Ground 8*, 1946, John Piper. Lithograph. £150



49. (Above) *View of Windsor Castle*, 1948, John Piper. Lithograph. £750



50. (Far left) *Bunch of Flowers*, 1960s, Diether Ritzert. Linocut. £450



51. (Left) *The Station*, 1960s, Malte Sartorius. Linocut. £500

52. (Bottom left) *The Piano Lesson*, 1944/45, Ruskin Spear. Council for the Encouragement of the Arts (CEMA). Lithograph. £600

53. (Bottom right) *Horse Guards no. 6*, 1969, Robert Tavener. Lithograph. £600





54. (Top left) *Kentish Village with Oast Houses*, c.1966, Robert Tavener. Linocut. £1,100

55. (Top right) *St David's*, 1971, Valerie Thornton. Etching with aquatint. £450

56. (Left) *The Guildhall, Lavenham*, 1977, Valerie Thornton. Etching with aquatint. £450



57. *Cannes*, 1958, Vandenburgh. Woodcut. £350



58. *Stray Cat*, 1960, Heinz Waldmann. Lithograph. £500



59. *The Flautist*, 1960s, Persy Werner. Woodcut. £500



The Station by Malte Sartorius

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