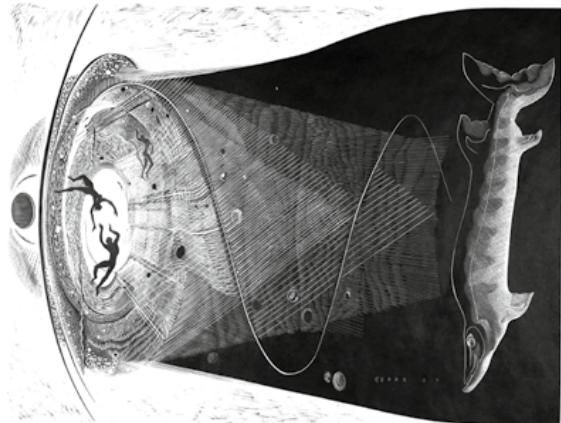


Bits & Pieces



Julian Francis Collection. Image © Estate of Gertrude Hermes

CONNECTING THREADS
Parallel Lines by Gill Clarke and Steve Marshall shares a unique insight into the threads that connect eight contrasting, highly accomplished women artists working during the 20th century. Between them, the work of Wilhelmina Barners-Graham, Prunella Clough, Ithell Colquhoun, Evelyn Dunbar, Gertrude Hermes, Barbara Jones, Enid Marx and Monica Poole covers a dizzying array of disciplines including sculpture, painting, printmaking, textile design and book illustration, to name just a few. "Stylistically diverse, what binds them together is an independent outlook and a willingness to pursue a singular artistic vision often in defiance of prevailing fashions and influences," notes Gill. "Each was an original and innovative creative force, who built a career on their own terms and developed a significant and enduring body of work."

Of particular note to us printmaking fans is the work of Gertrude Hermes. She excelled as both wood engraver and sculptor, and although she felt she might have been more successful had she concentrated on one or the other, she was unable to choose between them. Often hailed as one of the most important British printmakers of the 20th century, "she enjoyed exploring a subject in more than one medium and there are direct links between some of her prints and sculptural forms," says Steve. A highlight is her detailed wood engraving *Undercurrents* (pictured) in which she celebrates water and the joys of swimming but, as the title suggests, all may not be well. "At the surface male and female figures are silhouetted against the light, but a third figure swims nearby, and down in the depths a predatory pike is lurking," explains Gill. Add to this a wide selection of Monica Poole's nature-inspired wood engravings – some of which could be seen as monochromatic inspiration for Angie Lewin's characterful and lively meadow prints – and a raft of wonderful watercolours, drawings, linocuts and paintings by these artists, *Parallel Lines* is an inspiring dive into some very creative waters. **T**

www.pen-and-ink.co.uk/Parallel-Lines-Handbookp/43190

LIVE AND LET DYE

We'd all like to imagine that our workdays are varied, but not many of us can say that we've spent time screenprinting a plaid superhero suit for a Marvel production or repeat-printing long runs of fabric for a prestigious shop in London. Setting up her studio a few years ago after moving from London to Bristol, Sarah Pasricha of Bristol Dye & Prints specialises in dyeing, printing and costume painting for film, TV and theatre productions. "I have two children and needed to find a more sustainable way of working, as the film industry is notoriously all consuming," she explains. This is highly skilled work using a variety of techniques which can include hot foiling, devoré and large format screenprinting. Often working from costumes designers, she creates original artwork and a key element can be colour sampling and matching – echoing the right age or genre for a production is trickier than you might think.

As you can imagine, she's signed more non-disclosure agreements than most of us, so she doesn't have clearance to talk about the printing projects she's worked on this year, but with an archive full of the likes of *Sar Wars*, *Land of the Rings*, *Aquaman*, *Doctor Who*, *Wednesday* and *Beaming Elizabeth*, you can just imagine what she's been keeping busy with lately, and the studio is starting to offer teaching and courses in textiles for costume, screenprinting and natural dyeing. "We're hoping to be able to secure funding to provide some free places for people who wouldn't usually have an opportunity to work in this industry," says Sarah. **T**

© bristol_dye_and_print



IN CELEBRATION OF SILKSCREEN

Screenprinting as a technique originated in China over a thousand years ago – prints were made using stencils fixed on a screen stretched with a fine mesh that would have been made from silk, or sometimes human hair. Although materials and tools have developed over the years, many artists still make their prints by hand, using a squeegee to push ink through a fine mesh. Recognisable largely for their use of vibrant colour and bold clean graphics, screensprints can also be subtle and complex.

Screenprint 2024, an exhibition showcasing the art and craft of screenprinting, takes in the whole gamut, ranging from carefully crafted editions to more experimental approaches, both on fabric and paper. In response to the excellent *Linaprint 3* show in February last year, Bristol artist and show organiser Simon Tozer had a lightbulb moment, planting the seed for his own show, this time a celebration of silkscreen art.

Running from 9th to 21st February at Centrespac in Bristol's Old City district, the show will feature work by over 50 outstanding artists from around the UK and beyond, most of whom have graced the pages of *Pressing Matters* over the years. "The artists in the show have been brought together partly because they are amazing artists, but also because of the very different things they do with a squeegee and some ink," notes Simon. "I'd love visitors to experience the same thrill that the artist feels when they are in the print room, pulling the first print, lifting the screen and seeing their work for the first time."

And with a roll call that includes such screenprint luminaries as Andy Lovell, Angie Lewin, Carlos Hernandez, Clare Curtis, Gail Mason, Giuseppe D'Inella, Jessie de Salis, Jonathan Lawes, Jonny Hannah, Katy Binks and Stanley Donwood, it promises to be a breathtaking show. Get your travel plans in place and start saving your pennies. We'll see you there! **T**

© screenprint2024



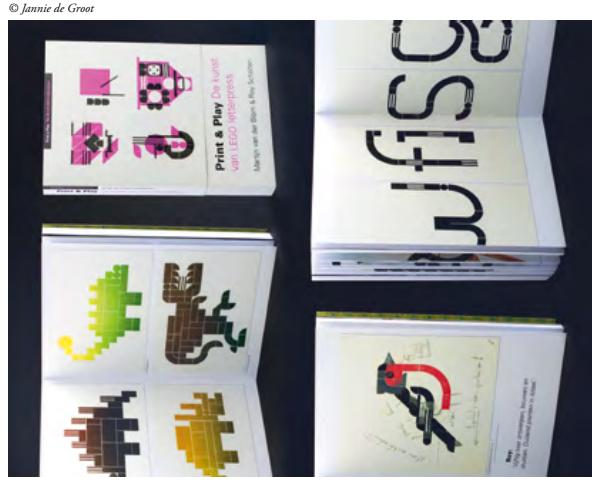
PRINT AND PLAY

There's an inescapable joy that comes with a set of LEGO – an opportunity for limitless creativity. *Print & Play – The Art of LEGO Letterpress* by Martin van der Blom and Roy Scholten charts ten years of printed experiments with the toy bricks, and we get the impression it's been an endless source of fun. The book starts with a basic introduction into letterpress and why it makes the perfect partner to LEGO. "Printers have always used lines, shapes, furniture and dingbats to add something new to their designs, so why not use LEGO in the same way?" muses Roy. Initially spending some time developing a system that would work at Dutch Type Height, the pair's first project together saw them embracing the built-in playfulness of LEGO, starting with dinosaur printing workshops for 9- to 10-year-olds. The expressive shapes of the creatures offered the perfect playground to see what could be done with the modular set and flat pieces.

Whilst this bilingual book (in Dutch and English) covers a multitude of creative experiments and ideas from the last decade, a few projects stand out. Marlijn's elegant *Quintz* typeface is a celebration of shape and pattern, and a masterpiece in curve, dot and line. Roy's *50 Birds* project is a wonder to behold – echoing the birds' forms, feathers and beaks using geometric shapes is no mean feat and his often 'less-is-more' design aesthetic makes these winged wonders a real treat to take in. Both artists enjoy designing them to new ways of working and has created a hearty archive of ideas and start-points for future prints.

Special attention has been given to the production of the book too. The publication is designed on a grid using the LEGO point as its base unit, it uses flabbook binding which means it lies flat on every page, and it has end papers with custom designed patterns by each of the artists. A work of (LEGO) art in itself. **T**

www.tactis.studio/print-play-the-art-of-lego-letterpress



© [Jannie de Groot](https://jannie.de.groot)