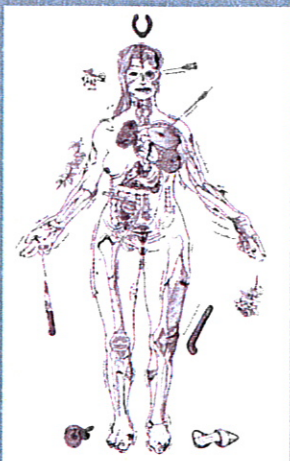


In Brief

The winners of the *Printmaking Today* 20th Anniversary quiz are Frances St Clair Miller, Dilys Mayfield and Laurie Rudling, all of whom answered every question correctly. As the first drawn at random from the hat, Frances wins the beautiful edition of *Eric Ravilious. The Story of High Street*, kindly donated by the Mainstone Press. Both Dilys and Laurie will be sent book prizes. Thanks to all our readers who entered.

Hugo Chapman has been appointed the next Keeper of Prints and Drawings at the British Museum, London, succeeding the erudite, affable and hugely respected Antony Griffiths, who retired at the end of July after 35 years of service. Hugo Chapman is Curator of the Italian School in the Prints and Drawings Department and initiated last year's BP Special Exhibition: *Italian Renaissance Drawings*. www.britishmuseum.org



Euan Stewart is the winner of the *Printmaking Today* Prize at Bite, Mall Galleries, London, from 24 Aug-3 Sep. His large-scale digital prints *Wound man* and *Wound woman* (above) combine meticulous drawing and macabre humour. He wins a year's free subscription and will be the subject of an editorial feature in a future issue.

After 12 years on Robert Street, Limerick Printmakers Studio and Gallery has a new home at 5a Sarsfield Street, which opened on 14 July with the annual *Open Submission Print Show*. Though a staging post in a longer-term move to a specially built site on St John's Square, the new premises is on a main thoroughfare in Limerick City. www.limerickprintmakers.com



Dartington Print Workshop on the move

Dartington makes its move

Dartington Print Workshop has a new home, a move which was celebrated with a grand tea party in June, in the course of which a lucky dip of artists' prints raised over £4,000. This helped boost funds to purchase a new double imperial etching press, the installation of which, hopes Director Michael Honnor, will be completed this autumn.

The background to the move is rather complicated. Though the Print Workshop dates back to 1975, it was never part of Dartington College of Art. As a result, it was unaffected when the College, based on the Dartington Hall estate since 1961, controversially relocated to Falmouth. 'The Print Workshop had a large dedicated space on the edge of the estate but, with the College gone, the decision was made to centralize all activities and move us to one of its former buildings, just outside the courtyard of the Great Hall,' Honnor explains. 'We are now installed in an excellent

space, printmaking has already resumed, and plans are being made for the future.'

'During the 1980s, the workshop became one of the foremost and best equipped facilities in the South West,' Honnor adds. 'It expanded its educational mission, with workshop days for students from the nearby Schumacher College, children and schools, teachers, adults with learning difficulties, as well as daily printmaking classes for adults of all ages. We have run collaborative artists' book projects, one of which, *A Printmakers' Flora*, is in the V&A collection and was also recently bought by the Yale Center of British Art – an example of the way a workshop like this, which crosses the divide between "amateur" and "professional", can produce work of great quality. Another (enormous) artists' book was produced in collaboration with LIFT (*London International Festival Of Theatre*) as part of their five-year investigation into 'Why

Do Artists Play?'

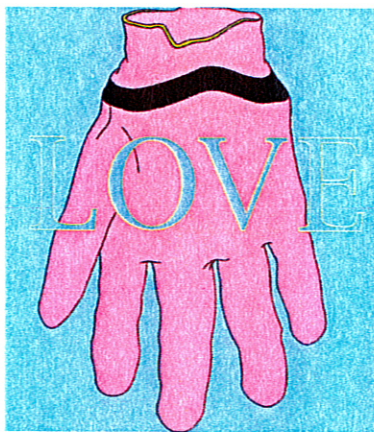
The future is bright. Plans include more schools workshops, an annual residential course and a new membership scheme. In August, Ana Maria Pacheco was artist-in-residence. Honnor hopes this might become an annual residency, to coincide with the famous Dartington Summer School of Music.

'There is a continual turnover of printmakers and students and this, together with a strong voluntary and cooperative approach, helps create a special atmosphere here,' he adds. 'The Dartington Hall Trust was founded by Dorothy and Leonard Elmhirst in 1935 as a base for a cultural and social experiment, providing employment, art and progressive education in a depressed rural area. So, practical, experiential learning is at the heart of the original Dartington ethos – together with producing work of the highest quality imaginable.' www.dartington.org

Better Get Multiplied: Second Outing for London Fair

Paupers Press, the Paragon Press, DCA, Edinburgh Printmakers, Enitharmon Editions and White Cube are among the 40 exhibitors at the second outing of *Multiplied*, the contemporary editions fair, at Christie's South Kensington premises, 85 Old Brompton Road, London SW7 3LD, 14-17 October. *Multiplied* runs concurrently with the *Frieze Art Fair* in Regents Park, which has discouraged editions' exhibitors.

Paupers Press is showing new and recent publications by Bob & Roberta Smith, Charles Avery and Mat Collishaw. The 16 new exhibitors to the fair include Collectiva from Berlin, Grey Area



Multiples, Paris; Ogami Press, Madrid; White Columns/Art & Advisory, New York; and London's Matt's Gallery.

A programme of interactive workshops, lectures and tours run by Christie's Education is also promised. www.multipliedartfair.com

Love/Glove 2011 by Michael Craig-Martin from Counter Editions Monday School 2011 by Henningham Family Press