

Future fusion

Noah Breuer, a printmaker based in UC Davis California, has been discovering how his family history was rooted in print.

In July, *Noah writes*, I visited the Museum of Textiles in Česká Skalice in the Czech Republic, where I continued research on my family's former textile printing business. Started in 1902 by my great-great-grandfather, Carl, and his sons Ernst and Felix, the Carl Breuer and Sons business included a thriving factory in Bohemia [now the Czech Republic]. In 1942 the factory, along with all other Jewish-owned property in German-occupied areas, was seized and sold to Nazi-approved owners; later, three generations of my family were murdered in Auschwitz.

I visited the factory in Dvur Kralove, Czech Republic first in 2006 with my father. In 2014 we discovered that the Museum of

Textiles in nearby Česká Skalice was the home to hundreds of original fabric samples, hand drawn and printed designs and original wooden printing blocks. This year I made scans of several dozen items as reference for future artwork. Through Photoshop, drawing and printing, I am working with my newly found images.

Right now, I am most interested in printing on fabric: not so much in recreating the designs, but using them as my muse. I made some large (40 x 30 inch) woodcuts on silk this summer, carved with a big CNC router here at UC Davis. UC Davis

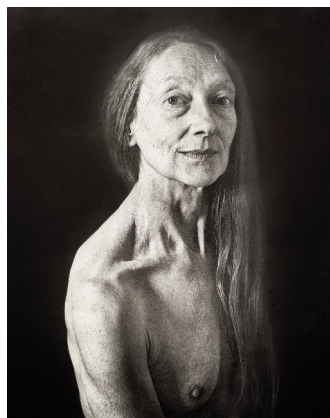


Pilot Hankie (2016) by Noah Breuer. Screenprint, 560 x 560 mm

also has a well-equipped Surface Design department with a digital fabric printer which I've been experimenting with as well. I am continually exploring the fusion of traditional print techniques with new materials and technology. In producing this work, I am reclaiming the history of my family's work and designs.

Modern magic at CFPR, Bristol

Like discovering Willy Wonka's factory does exist, a recent trip to the Centre for Fine Print Research (CFPR) at the University of the West of England (UWE) was an eye-opening experience. Dr Carinna Parraman demonstrated her printing machine: a modified robotic arm on a double caterpillar frame. The arm dips a chunky brush into a palette of browns and then dutifully whirs to the middle of the canvas and starts to apply the paint, plopping down to a mid-brush height and then making an elliptical lift, very much like a parody of an artistic stroke.



Angela (2016) by Peter Moseley. Polymer photogravure printed on Somersat satin paper 300gms, 450 x 370 mm

The movements are coordinated by computer – blindly following instructions – that introduces an element of chance and disaster to the printed image.

Dr Paul O'Dowd was experimenting with heated cornstarch plastic: over 200°C and it squeezes out like a paste from a nozzle, and can be built into forms such as bowls and vessels, or spun into elegant lacy forms with optional hairy threads like a drug-fueled spider. While the toxicity of melted plastic raises questions, printing ceramics directly from a 3D printer seems like a more natural substitute for making fantastical shapes that are impossible to build by hand. The lab revealed printed ceramic forms such as strutted pyramids and delicate ghosts and beetles which were self glazing, though the brittle nature of the patented ceramic powder was not as strong or dense as traditional clay.

Finding modern adaptations for traditional print techniques formed the core of the work with Prof Stephen Hoskins, who showed videos of the ceramic transfer techniques at the great British potteries of Spode and Stafford. There, reportedly, the youngest



Dr Paul O'Dowd's printed extruded plastic forms at CFPR. Photograph by Wuon-Gean Ho

engravers are over 76 years old, so they have digitized and laser-cut replacement plates to give young engravers time to develop. These intaglio plates are printed onto fine potters' tissue with a press, then, while still wet, the prints are transferred to the 3D form with remarkable skill: hand burnishing with a stiff bristle brush.

Also revisiting traditional techniques, Dr Peter Moseley's PhD research project at CFPR investigated the textuality and tonality of early photomechanical printing processes. This resulted in some powerful photographs of elderly sitters: the velvety shadows and continuous tones capturing a forceful portrayal of spirit. His print, *Angela*, has been selected for the Taylor Wessing Photography Portrait Prize at the National Portrait Gallery (until 26 Feb 2017). Remarkably it is the first time that an intaglio print has been selected for this show.

In Brief

Does a bigger book make a bigger splash? Taschen's new sumo-sized book is a lavish monograph on David Hockney RA's stellar career: Hockney himself chose over 450 works: paintings, photo-collages and composites, iPad drawings, stage designs and prints, accompanied with a handwritten statement looking back at his sixty-year career: 'I don't tend to live in the past,' he commented. 'Working on this book, I see quite how much I have done.' The huge book is supplemented with another 680-page volume that is a chronology of his works and writings, and comes with a jazzy custom-designed book stand. The first 1,000 copies in the edition also contain a limited edition ink-jet print. Hockney will have a retrospective at Tate Britain, London from 9 Feb 2017 and *David Hockney: The Complete Early Etchings 1961-1964* opens on 3 Feb at Hazlitt Holland-Hibbert (hh-h.com), London.



Taschen presents David Hockney Sumo: Benedikt Taschen (left), Hockney (right), at the Frankfurt Book Fair 2016

The world's largest collection of paper peepshows (concertina tunnel books printed with charming scenes) has been gifted to the V&A Museum. Jacqueline and Jonathan Gestetner collected some 360 works over the years, and were able to gift this outstanding collection to the National Art Library. 'We are thrilled that, through the cultural gifts scheme, our collection, charting the origin of the paper peepshow from the 1820s to the present day, which has given us immense pleasure over the years, will now join the V&A's collections where it can be enjoyed by many others.' The peepshows commemorate events such as Queen Victoria's coronation, construction of the Thames tunnel by Marc and Isambard Kingdom Brunel, as well as showing miniature forests, cityscapes, interiors of buildings and soldiers on parade.