

**Christopher Brown At Michael Parkin Fine Art.
The Art Workers' Guild, 6, Queen Square, WC1N 3NT
May 19th -26th Open 11-6**



Michael Parkin Fine Art is delighted to announce that they are representing and will be exhibiting the early work of Christopher Brown at the Art Workers' Guild where has been a Brother for many years. These linocuts cover the period when Christopher left the Royal College of Art in 1980 until 2000. Many have been reprinted and editioned by Chris for this Selling Exhibition.

Christopher Brown on Linocutting.

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...At this point cutting begins. Using three basic tools - a Japanese knife, a fine V tool and a U tool - I carefully cut and gouge the design out of the lino. Usually I know which areas I want to remain as black. The transferred drawing is not simply copied when being cut the design process continues until the last piece of lino is flicked out of the block. If in any doubt about the design I will print an early proof to see if the image works. It is always easier

cut away more if necessary. If working on a character I'll always start with the eyes too often I've left this till last and an eye has popped out!

Once cut the block is then proofed on photocopy paper.

I use an oil based relief printing ink which when dry gives a rich solid black.

The ink is squeezed on to a thick sheet of glass then using a roller it's spread evenly so that a thin layer adheres to the roller. Too much ink will fill any finer details too little will result in an uneven print.

To print I use a small tabletop press which is perfect for the size of blocks I cut. Many years ago when I assisted Edward with large print of Saffron Walden Church we used our feet which was very effective."

Christopher was born and educated in London and attended the RCA from 1977 – 1980. In his last year at the RCA Christopher's personal tutor, Shelia Robinson, introduced him to Edward Bawden, (now acknowledged as the "Master of the Linocut"). They soon became friends and Edward asked him to accompany him on several sketching trips to Cornwall and assist him with some printing.

Throughout the eighties and nineties Christopher worked for numerous prestigious clients including: The Sunday Times, the Folio Society, Penguin Books, Faber & Faber, Bloomingdales, The New Yorker, Island Records, Trickett & Webb, Barclays and Midland Bank.

Apart from commercial illustration projects, he continued to make his own work, focusing on the use of linocuts, as well as paintings and collages.

In 1981 he began a long association with Michael Parkin Fine Art through his work with Diana Head (the future Mrs. Parkin) who ran Cale Art Gallery in Chelsea. It was there that Christopher had his first solo exhibition – "Myths and Legends". He was included in *The Artist as Illustrator* at the Parkin Gallery 1982 and his linocut illustrated the cover.

His first major commissions were illustrating a selection of W. Somerset Maugham's short stories and a trilogy of the Berry and Co. books by Dornford Yates for Penguin. During the 1980's he worked for the Sunday Times and the Financial Times both illustrating and writing about menswear. In 1997 he won the WH Smith Award for Best Editorial Illustration for a series of three double page spreads on the Men's Paris Collections for the Sunday Times.

Revisiting earlier works and selecting his favourites for the exhibition, has been an enjoyable task for Christopher. Some pieces are original archive prints whilst others are newly printed editions. During the early years he used a paper suggested by Bawden, which is no longer available, therefore the new editions will be printed on Zerkell.

Since leaving the RCA and until the present time, Christopher has taught at various colleges. He recently retired from his post as senior lecturer in illustration at Liverpool School of Art, John Moores University, but continues in his role as an associate lecturer at Central St Martins UAL in both BA Fashion Menswear and BA Fashion Knit, as well as on the MA Illustration course at Camberwell UAL.

His is still much in demand as an illustrator. In 2012 his successful book, “*An Alphabet of London*”, was published by Merrell. Last year he was commissioned by the Museum of London to produced posters for the exhibition “Fire Fire !” and also by The National Trust to produce a series of panels for The Vyne, Hampshire. Currently, he is working on another project for the Museum of London, Docklands.

Of his work he says,

“My work is often far from serious but I am very serious about my work”.

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