

THE  
TURNPIKE  
GALLERY

# The Drumcroon Schools Loan Scheme.

Catalogue of framed artworks  
available for schools.



Wigan  
Council



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

## INTRODUCTION

Drumcroon Education Art Centre opened in 1980 in an old doctor's surgery building on Parson's Walk, Wigan. It developed a national reputation for work in visual arts education and was a pioneer in placing artists in schools, enabling young people in the borough to experience at first hand the work of professional artists. By the time of its closure in 2011 it had developed a loan collection of over 1500 items, including original prints by high profile national and international artists.

**“Drumcroon is first and foremost about children and their educational needs. Those of us involved in the setting up of the Centre back in 1980 never doubted that it would be providing Wigan with a much-needed resource... evidenced in the pupils' work, the uses made of the Wigan Schools Loan Collection, the impact of the Artists in Wigan Schools Scheme, and the creation of school-based galleries. Drumcroon is an attractive building which is a pleasure to visit, but it also represents a philosophical concept which exists in many and varied forms throughout Wigan and its schools.”**

Rod Taylor, The First Ten Years, 1990

The Turnpike Gallery is delighted to once more make available to schools, artworks from the Drumcroon Collection. Newly framed thanks to funding from Arts Council England and Wigan Council, this catalogue lists the artworks currently available to borrow. It is only a fraction of the collection which used to travel throughout the borough, but we are pleased to revive the spirit of Drumcroon by giving children access to original works of art in local schools. We hope that this will be a fantastic resource for teachers to inspire creativity and a love of art in our young people. It also reflects the wider ambition of our museums and galleries to increase access to our stored collections in creative ways to benefit local communities.

Each artwork is numbered, with information about the artist, medium used and key themes as starting points for further research with children. Teachers are invited to select up to 3 artworks at a time for a period of half a term. For more information about how to borrow artworks, please visit our website [www.theturnpikegallery.org.uk](http://www.theturnpikegallery.org.uk) or email [theturnpikegallery@wigan.gov.uk](mailto:theturnpikegallery@wigan.gov.uk)

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## NORMAN ACKROYD

Norman Ackroyd (1938-2024) was a hugely respected and accomplished intaglio printmaker, particularly in his use of aquatint and sugar lift. Predominantly a landscape artist, he was drawn to the rugged coastlines and outlying islands of Britain's west coast. A prolific artist whose legacy includes etchings, oils and watercolours in collections of national importance including The Tate Gallery; the Museum of Modern Art, New York; the Rijksmuseum, Amsterdam; the British Museum; the Royal Collection and the National Galleries of Canada, Norway, Scotland and South Africa.

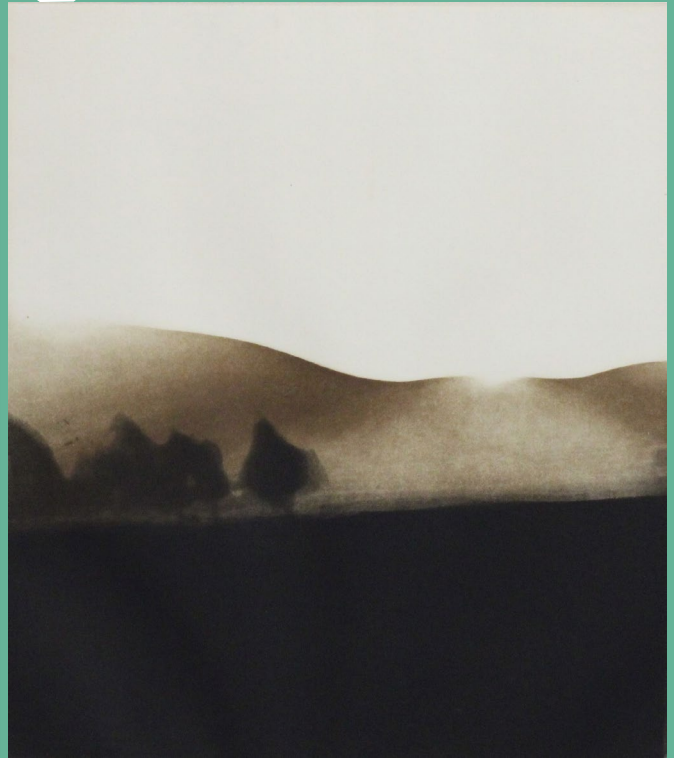
Norman's prints have rich dark tones contrasting with light areas, sweeping marks and textured silhouettes. There is often the sense of changing weather and time passing.

### Key themes:

Etching, intaglio, aquatint.

Landscape, weather, light, chiaroscuro, Scotland, Oxfordshire, countryside.

1



A Scottish Daybreak, etching and aquatint, 1973.  
Frame 53x70cm

2



Woolstone Down, etching, 1980. Frame 53x70cm



## MICK ADDISON

Mick Addison is an established printmaker and artist. His work explores the facades of buildings and other structures investigating the interplay between surface and colour with subtle notions of space inferred by reflection and shadow. His prints are inspired by a visual survey of places where he has lived or worked. Images are carefully selected and often conspicuously edited.

Mike has held numerous academic roles, and his prints have been exhibited widely in the UK and abroad including the US, Canada, Finland, France, Spain and China. His work is included in numerous private, corporate and public collections world-wide.

### Key themes:

Screenprint.

Architecture, urban landscape, buildings, signs, Pop Art.

3



Harp I, screenprint, 1977. Frame 70x90cm

## CHARLES BARTLETT

Charles Bartlett (1921-2014) was a highly regarded painter and printmaker. He was born in Grimsby but grew up in Eastbourne, later attending Eastbourne School of Art. He gained a scholarship to the Royal College of Art where he trained as a painter and etcher following his time in the Guards Armoured Division during the war. From 1960-70 he taught printmaking at Harrow School of Art. He was elected to the Royal Society of Painter-Printmakers in 1961. His work, both prints and watercolour paintings are held in many public collections.

The East Coast was the artist's primary source of inspiration and his watercolours and etchings celebrate the stark beauty of its landscapes. Bartlett enjoyed the light in East Anglia, the flat landscape and the estuaries which provide big skies and ever changing colours. He would capture the ever-changing light and movement of the sea in sketchbooks and later develop the images into watercolour paintings or etchings in his studio. Bartlett brought the traditional seascape into the contemporary world of art.

### Key themes:

Etching, intaglio, aquatint.

Suffolk, industry, canals, railways, architecture.

4



Tugs, etching and aquatint. Frame 52x70cm



## JOHN BEVIS

John Bevis is an artist, writer and poet with a long-time fascination with books and print. He was co-founder of Chocolate News Books in the 1980s with Colin Sackett when both were working at Coracle Press. They were also friends of fellow-postcard-makers-publishers Les Coleman and Ian Hamilton Finlay.

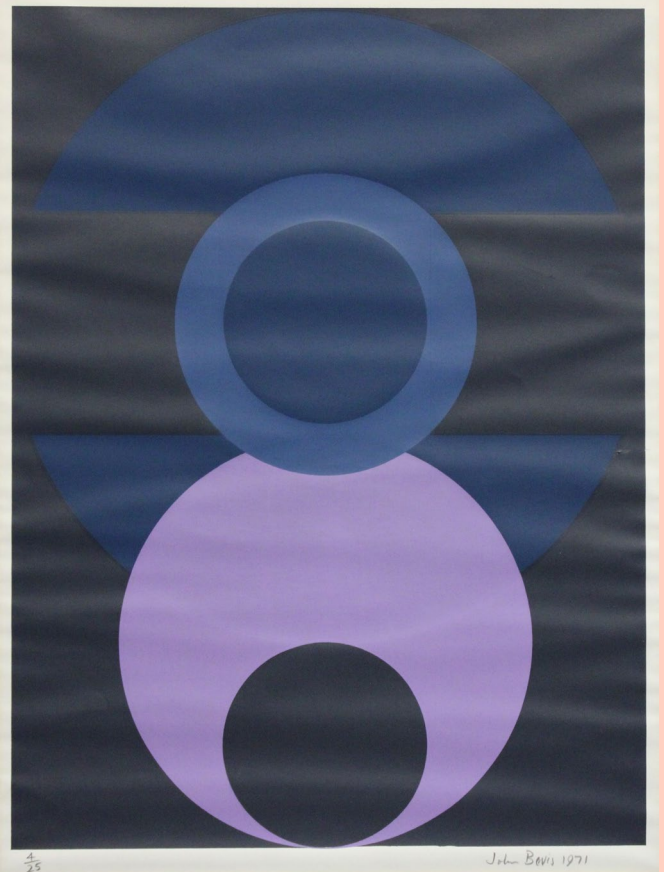
Bevis lives and works in Shropshire and London, writing, editing and proof reading.

### Key themes:

Screenprint.

Colour, abstract, geometric.

6



Reversed Mauve, screenprint, 1971.  
Frame 43x58cm

5



Orange Dolinen, screenprint, 1974.  
Frame 53x70cm

## IPPITSUSAI BUNCHO

Ippitsusai Buncho, a prominent Japanese painter and printmaker of the late 18th century, worked during 'the golden age of ukiyo-e'. Originally named Mori within a samurai family, he received early training in Japanese Kano-style painting, before he ventured into woodblock printmaking. Little is known about Buncho's life. Influenced by Harunobu, Ippitsusai Buncho often portrayed actors, particularly in his collaboration with Katsukawa Shunsho, where they designed three volumes of an illustrated book featuring kabuki celebrities.

### Key themes:

Woodblock print, Mokuhanga.

Japanese, portraits, theatre, actors, stage, costumes.

Very few 18th century original Japanese woodblock prints survive outside of museums and important private collections. These prints are plates from a book on Buncho. Woodblock printing (or Mokuhanga) was widely adopted during the Edo period (1603-1868). It uses water-based inks and was often used for printing text as well as images. The text or image is first drawn onto thin *washi* (Japanese paper), then glued face-down onto a section of close-grained wood, usually a block of smooth cherry. An incision is made along both sides of each line or area. Wood is then gouged away, based on the drawing outlines. The block is inked using a brush and then a flat hand-held tool called a *baren* is used to press the paper against the woodblock to apply the ink to the paper – without the need for a printing press.

7



8



9



Book plates from 'A picture book of stage fans', 1770. Each framed separately 43x58cm



## GRAHAM CLARKE

Graham Clarke (b1941) is a printmaker, illustrator, author and humourist who has created hundreds of images inspired by rural life, history, the sea, and his travels; often responding to the comedy of everyday life. He was educated at Beckenham School of Art and the Royal College of Art under Edward Bawden. His incident-packed prints have a strong sense of tradition and of religious, social and historical continuities. His work has been sold widely and is held in collections such as the British Museum, Tate, Victoria & Albert Museum.

### Key themes:

Etching, Aquatint.

Landscape, rural life, storytelling, seasons, countryside, illustration

11



Scene from an Unwritten Book 5/100

Graham Clarke

Scene from an Unwritten Book, aquatint, 1974.  
Frame 43x58cm

10



Noon 45/100

Graham Clarke

Noon, aquatint, 1975. Frame 58x43cm

## HENRY EDION

Henry Edion (1905-1987) was born Heinrich Edelstein into a French-Jewish family in Vienna. During the Second World War, he was captured by the Nazis in 1940 and held for four years in concentration camps in southwest France, where he was encouraged to paint by fellow prisoner and German Expressionist painter Gert Wollheim. After the war, Edion studied in Paris. He subsequently lived and worked in Australia, where he joined his older brother and earned a living painting portraits of Melbourne's Jewish community until 1955.

He then travelled in Indo-China, Italy, Canada, and America, before eventually moving to England in 1962, where he Anglicised his name to 'Henry' and held his first solo exhibition at Crane Kalman Gallery, London. Subsequent exhibitions included Fragments Against Ruin, the Arts Council touring show of 1981-2, and an exhibition with Pamela Edion at Drumcroon. In 1994 Ben Uri Gallery held a posthumous selling exhibition of Edion's works on paper in order to fulfil his wish that his works should be sold to raise money to plant trees in Israel. Edion's work is represented in UK collections including the Ben Uri Collection and the British Museum.

The threat of nuclear war and rockets was a recurrent theme in Edion's work, which employed humour, strong colours and thick black lines, often using marker pen.

There is a significant number of Edion's drawings which were gifted to Drumcroon on the condition they stay as a collection and part of the larger Drumcroon collection.

### Key themes:

Drawing.

Portraits, caricature, war, emotion, anxiety

12



The Cat, ink on paper, 1969. Frame 58x43cm

13



The Rocket Fools, ink on paper, 1969.  
Frame 70x53cm



## PAMELA EDION

Pamela Edion (1928-1992) was a fashion designer and artist from Australia who married Henry Edion in the late 40s. She encouraged her husband to travel to Europe and America to try and establish his reputation.

Pamela had a flourishing career at the Myer Emporium in Melbourne and then in New York for Lord and Taylor, and the NY Times. With the onset of serious illness, she and Henry moved to London for treatment. She continued to work and in her later years devoted time to her own painting as well as collating her husband's archive.

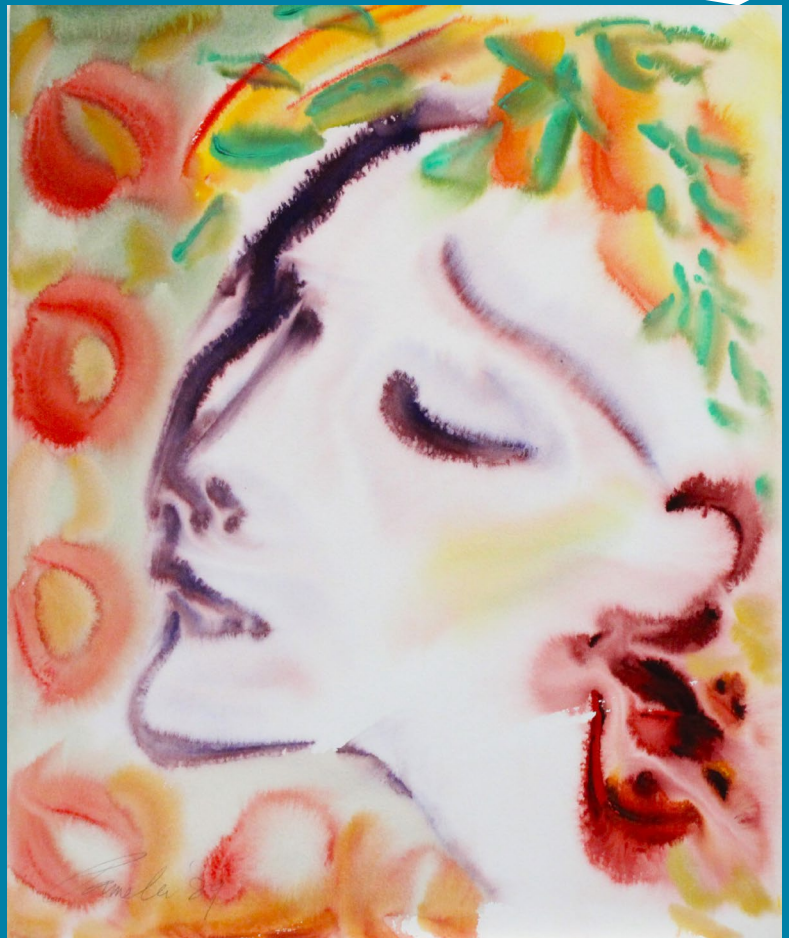
The Pamela and Henry Edion bequest to Pat Gilmour (who had been Head of Prints at the Australian National Gallery) was donated to Drumcroon in 1995.

### Key themes:

Watercolour.

Portraits, expressionism, colour

14



Untitled, watercolour on paper, 1989. Frame 43x58cm

## BRYAN EDMONDSON

Bryan Edmondson was an art teacher and Drumcroon's first Gallery Education Officer before becoming Head of Centre for a number of years. He was also an artist who documented much of Leigh and the surrounding area. In the early 2000s Bryan was heavily involved as artist-in-residence in Leigh schools as part of the Education Action Zone initiative, inspiring young people and creating several murals.

### Key themes:

Painting, etching, printmaking, drawing.

Urban landscape, industrial, architecture, buildings, canal, local history.

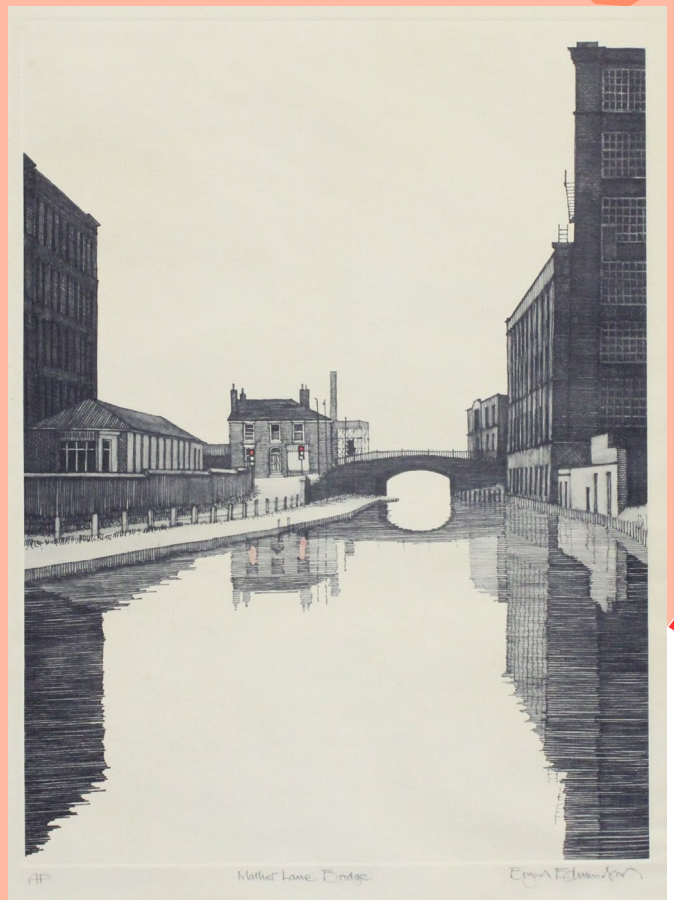
**"I am interested in structure and form, whether it be a canal bridge or a pile of rocks, a factory chimney or a tree. I need some three-dimensional structure to get to grips within my drawing and am only satisfied my picture gives back the feeling I had when I was actually in that environment."**

15



Plank Lane Pit No2, Gouache on paper.  
Frame size 58x43cm

16



Mather Bridge, hand coloured etching.  
Frame size 53x70cm

## SHARON FIRTH AIVALIOTIS

Sharon Aivaliotis was born in Trinidad in 1951 and studied at St Martin's School of Art and the Slade School of Fine Art in London. In 1982 she was awarded the Calouste Gulbenkian Foundation Printmakers Award, and she has works in the British Council Art Collection. In 1990 she became a member of the London Group.

"There is so much detail! The small scale really captures the viewer's attention along with dark background and basket which makes the eggs stand out. Having the bright white of the inside shell draws the attention and begins to form a story as well as questions"

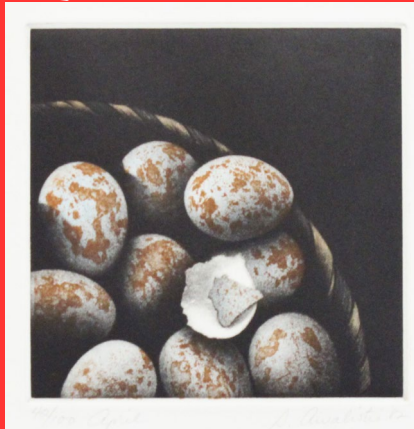
Youth Collective reflections

### Key themes:

Mezzotint, intaglio.

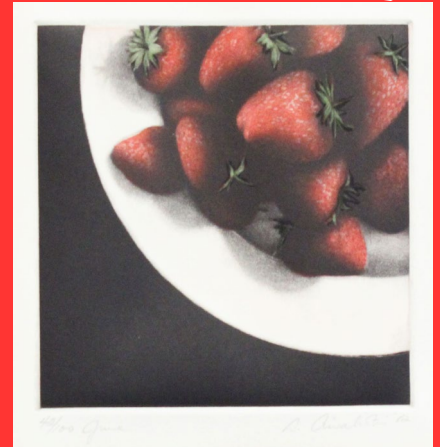
Still life, seasons, nature.

17



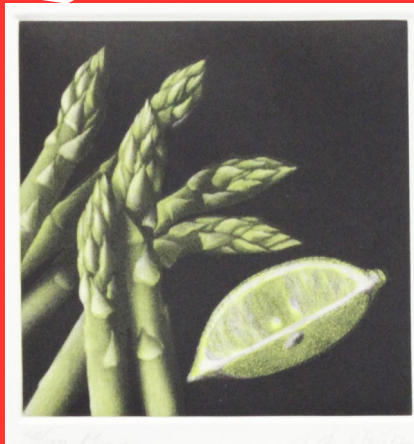
April, mezzotint, 1982

19



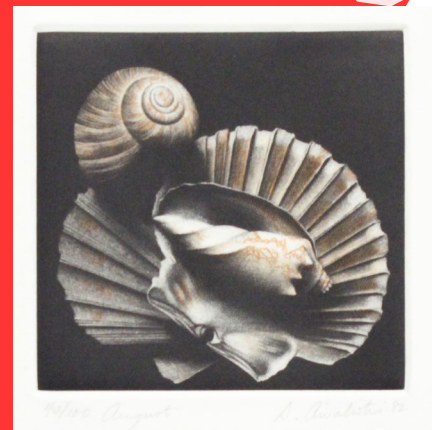
June, mezzotint, 1982

18



May, mezzotint, 1982

20



August, mezzotint, 1982

Four works each separately framed 43x58cm



## SUE GOLLIFER

Sue Gollifer (born 1944) is a pioneer of early computer art and a printmaker who has explored the relationship between technology and the arts throughout her extensive artistic career. She is an artist, curator, organiser, professor, researcher, chair and board member working across many venues. Her work has been featured in numerous major exhibitions, including a one-person show at the Serpentine Gallery in London in 1972, and is held in both national and international public and private collections such as the Victoria & Albert Museum (UK), the Towner Art Gallery (UK), the Museum of Kharkiv (Ukraine), and the British Council Collection (UK).

Sue trained as a Fine Artist and in the early years had no access to computer facilities. She instead ‘turned herself into a computer’. Over the last forty years her work has developed according to a rigorous programme of formal experiment, through which sets of relationships evolved between shapes, colours and tones, using various mathematical sequences including Fibonacci numbers, and modular symmetry.

“I studied at Coventry University [1964-67 – then called Lanchester Polytechnic] and always had an interest in minimalism and systems art. The group Art and Language were in my year [a group that challenged the status quo of art and art education]. Although I officially studied painting, I actually did a lot of printmaking, but back then you couldn’t get a degree in print making - now it is commonplace. Screen printing was not a method that was considered ‘proper’ art. I was influenced by Victor Vasarely and once I was able to visit his studio just outside Paris.”

### Key themes:

Screenprint.

Abstract, numbers, mathematics, colour, systems.

21



12, screenprint, 1973. Frame 63x84cm

22



J2, screenprint, 1974. Frame 63x84cm

## KIP GRESHAM

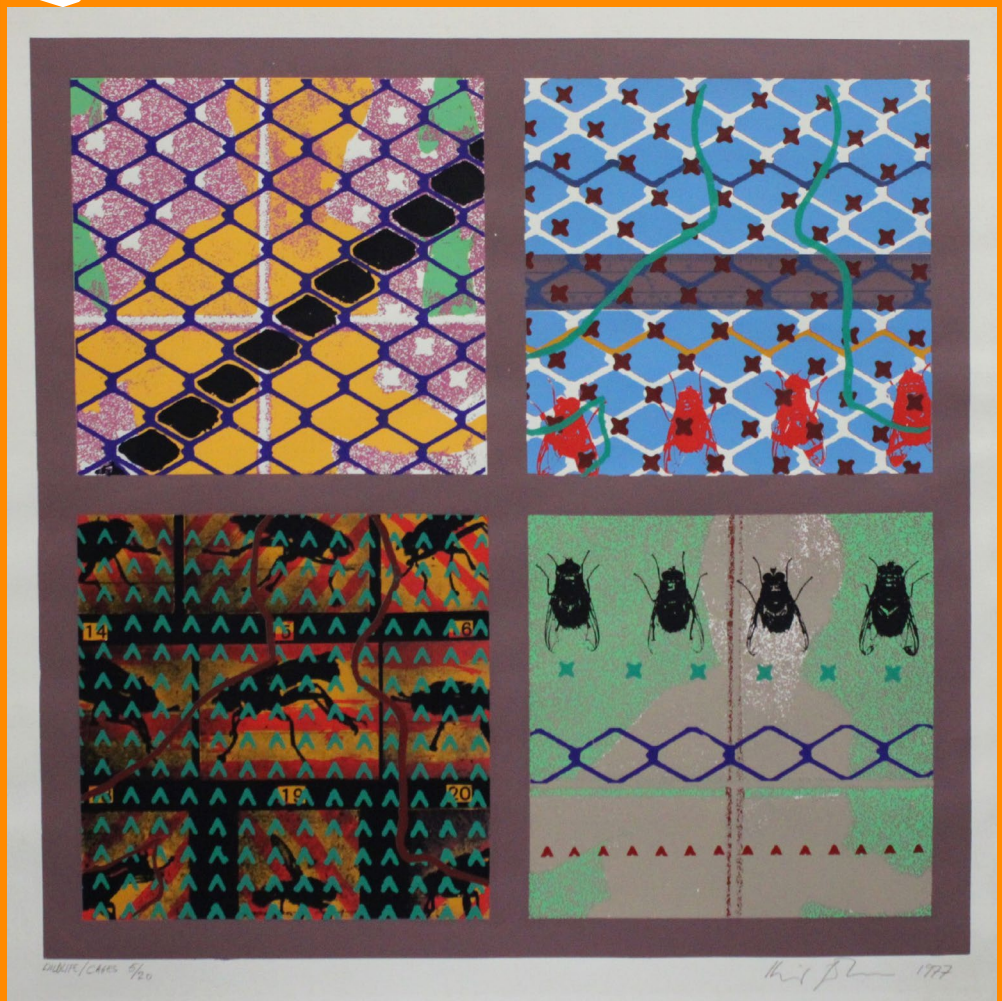
Kip Gresham (1951-2024) was a master printer, publisher and artist. Born in Cambridge, he studied art at Manchester and Newcastle Universities. He established several influential and highly productive printmaking studios and publishing houses including the Manchester Print Workshop in 1975. He became director and master printer at Curwen Chilford Prints (1989-94) and Gresham Studios (1994-2001). He established The Print Studio in Cambridge in 2002. Over the last 40 years he produced over 2,500 editions and one-off prints with collaborating artists including some of the great names in British printmaking like Terry Frost, Elizabeth Frink, Alan Davie, John Hoyland, Albert Irvin and Eduardo Paolozzi. In 2020, Kip Gresham editions was launched as a new platform within The Print Studio.

### Key themes:

Screenprint.

Pattern,  
abstract, insects,  
fauna, wildlife,  
colour, layers.

23



Wildlife Cages, screenprint, 1977. Frame size 75x75cm



## MICHAEL HARRISON

Michael Harrison (b1945) is a British artist whose work was featured in the exhibition British Printmakers 1968-1970. His work is in the British Council collection.

### Key themes:

Etching, aquatint.

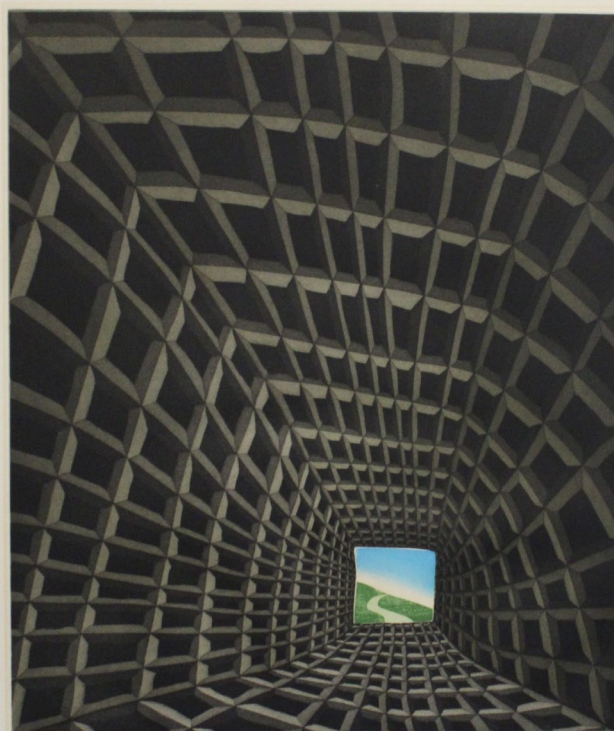
Architecture, structures, surrealism, stories, Imaginary worlds.

24



Disappearing World, etching & aquatint.  
Frame 63x84cm

25



Falling Alice, etching & aquatint. Frame 63x84cm



## JOSEF HERMAN

Josef Herman (1911 – 2000) was a Polish British painter who was part of a generation of central and eastern European Jewish refugee artists who emigrated to escape Nazi persecution. He saw himself as part of a tradition of European figurative artists who painted working people, a tradition that included Courbet, Millet and Van Gogh and Kathe Kollwitz. He attended the Warsaw School of Art between 1930 and 1932 and exhibited for the first time in Warsaw in 1932. In 1938 at the age of 27, he fled Poland to Belgium due to the mounting anti-Semitism prior to the outbreak of World War II. He then moved to France and finally to the UK, arriving in Scotland and settling in Glasgow in 1940. In 1944 he visited the Welsh town of Ystradgynlais in the Swansea valley on holiday and made it his home until 1955. He was later quoted as saying: “I stayed here because I found all I required. I arrived here a stranger for a fortnight; the fortnight became 11 years.” He became a big part of the local community where he was fondly nicknamed ‘Joe Bach’.

Herman’s artistic style was bold and distinctive, taking inspiration from the Welsh mining community and the working people. In 1951 he won a commission to produce a mural for the Festival of Britain which established his reputation as an artist in the UK. In 1955 he moved to Suffolk with his partner, Nini Ettlinger, whom he married in 1961. The tragic death of their young daughter prompted them to move away and from 1972 Herman lived in West London where he remained for the rest of his life. In 1981 Herman was awarded an OBE for services to British Art and was elected to the Royal Academy of Arts in 1990.

### Key themes:

Lithography.

People, history, working life, expressionism.

26



Donkey Cart and Driver, lithograph.  
Frame 80x60cm

27



Three People and a Donkey, 1965, lithograph.  
Frame 80x60cm

## CHARLIE HOLT

Charlie Holt is an artist/print maker. He was head of Fine Art at Liverpool Hope University and has studios in the North West of England and southern Portugal.

**“My work has its roots in pop art, surrealism and dada....the idea of random, elements of unpredictability, chance and unseen elements is central to the production and creation of the work...”**

Charlie has several works in the Drumcroon collection. This monoprint is a painterly, abstract work evoking forms and feelings of landscape.

### Key themes:

Monoprint.

Abstract,  
colour,  
expressionism,  
landscape,  
Kandinsky.

28



Sundance, monoprint. Frame 84x63cm



## NORMAN C JAQUES

Norman C Jaques (1922-2014) was born, studied and later taught in Manchester. He attended the Manchester College of Art and Technology from 1937 until 1942. Specialising in printmaking, he later became Senior Lecturer in the Printmaking Department at Manchester Polytechnic from 1950 until 1982.

His work is in collections of the V&A and Manchester Art Gallery. Norman was a member and president of both the Manchester Academy of Fine Arts and The Manchester Art Club.

Norman's subjects ranged from urban and industrial landscapes in and around Manchester, to rural landscapes throughout England, Wales and Scotland.

He would often build up layers of rich, dense colours in his etchings, lithographs, screenprint and collagraphs.

### Key themes:

Intaglio, etching, relief print, linocut.

Landscape, urban landscape, industry, Manchester, Wales, expressionism.



Moss Side Sunset. Etching, 1968.  
Frame 43x58cm



South Wales Coast. Linocut. Frame 53x70cm

## ADRIAN JOHNSON

Adrian Johnson was born in Wigan in 1960 and after school and college here, went on to gain a first-class degree in Fine Art from the Ruskin School of Drawing at Oxford University. Inspired by artists such as Frank Auerbach and Leon Kossoff, Adrian was to focus on the human form as his main subject.

Despite suffering from a debilitating illness for much of his adult life, he has continued to work and develop his own distinctive style working mainly in oils and, more recently, acrylic. Alongside his painting are many beautiful charcoal drawings such as these. Adrian exhibited at the Turnpike Gallery in Leigh in 1999.

### Key themes:

Drawing, charcoal.

Portrait, family, Auerbach, Kossoff, Bomberg.

32



Mother, charcoal on paper. Frame 71x92cm

31



Father, charcoal on paper. Frame 71x92cm



## BEN JOHNSON

Ben Johnson (b.1946) is a painter and printmaker from Llandudno who attended Wrexham and Chester Schools of Art before studying at the Royal College of Art 1966-70. He has exhibited widely in the UK and internationally and his work is included in museum collections, including the Museum of Modern Art, the Centre Georges Pompidou and the Victoria & Albert Museum, London.

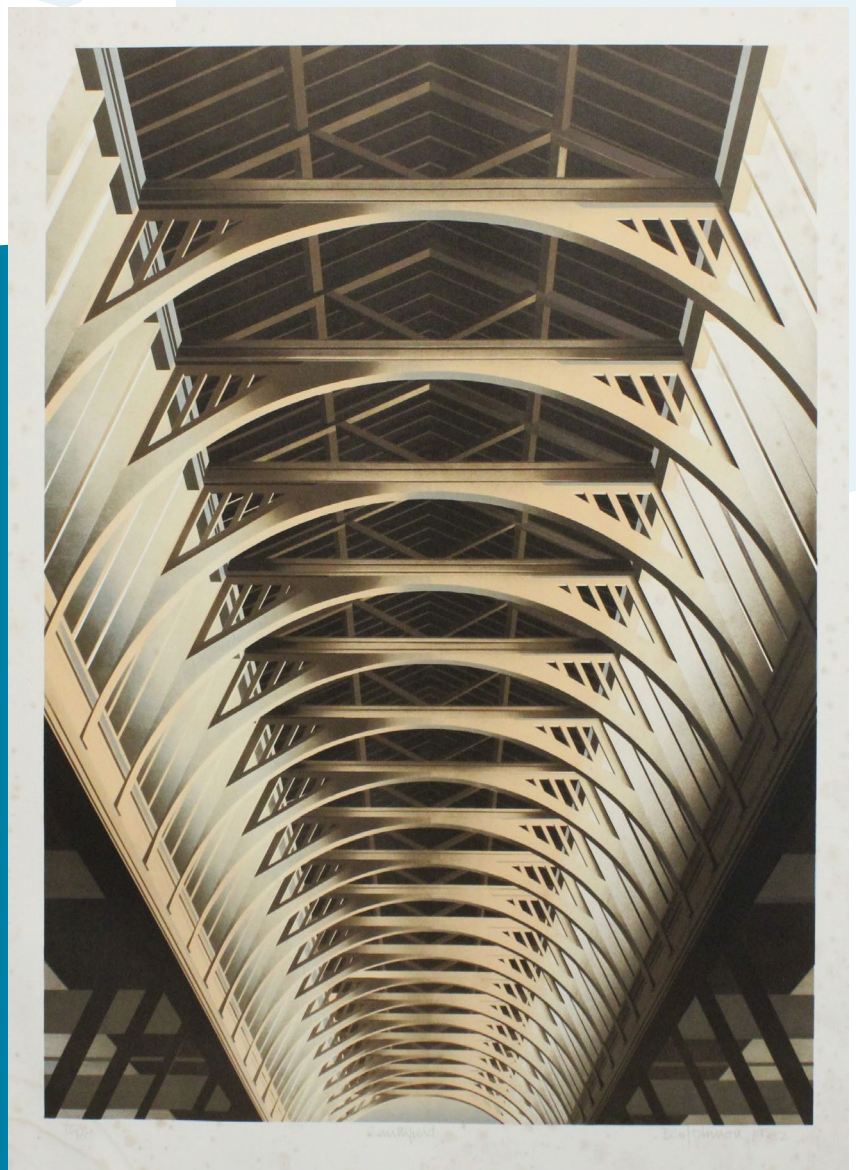
Johnson is known for his meticulous paintings, drawings and prints of buildings, architectural spaces and panoramic cityscapes. This work was printed by Curwen Studio (set up by Stanley Jones in 1958) as a lithograph drawn on grained film with an airbrush and made using the continuous tone process. It became the inspiration for a later painting of the same subject, now in the Guildhall Collection.

### Key themes:

Lithograph.

Architecture, structure, buildings.

33



Smithfield, 1982, lithograph. Frame 64x89cm

## JOHN KEANE

John Keane (b.1954) studied at Camberwell School of Art and his art became widely known in the 1980s and 90s for its contemporary political and social themes. He was commissioned by the Imperial War Museum in 1990 as official war artist for the Gulf War.

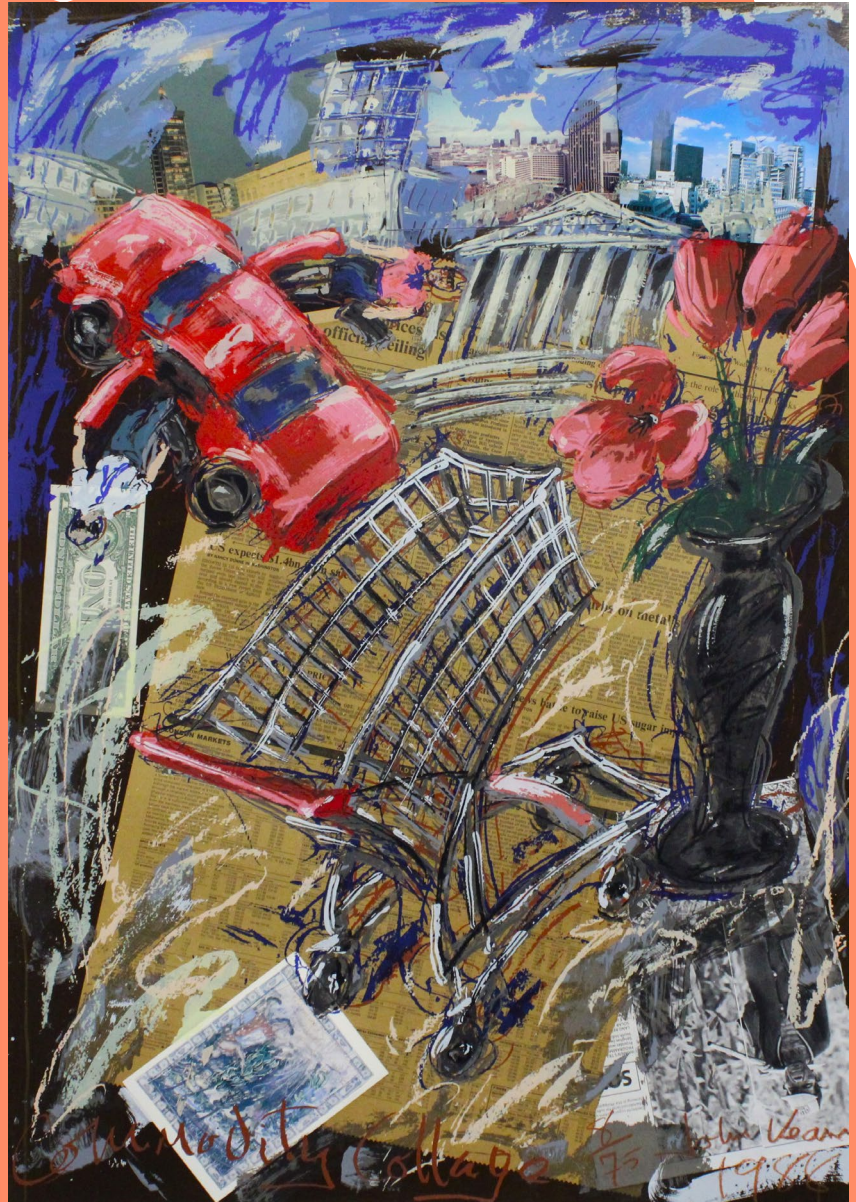
In the early 2000s he painted a number of portraits of political figures, including British MP Mo Mowlam.

In 2021, he decided to stop painting.

### Key themes:

Screenprint, collage.

Society, politics, urban, capitalism, figurative, expressionism, painterly, layers.



Community Collage, 1988, screenprint and collage.  
Frame 71x91cm

"I am interested in the process of painting, and I am interested in why human beings want to kill one another for political ends. These two apparently diverse preoccupations I attempt to reconcile by smearing pigment around on canvas in an effort to achieve a result whose success can be measured by how well it disguises the sheer absurdity of the attempt."



## DAVE LABRUM

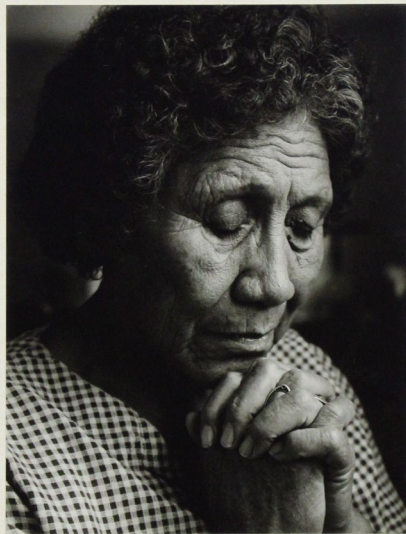
For the past 25 years David Labrum has been a mental health counsellor in Indiana, USA. Prior to that he was a photographer who created art programmes for at-risk youth, gifted and talented high school students and disabled veterans. He developed an artist-in-residence programme with the Northern Cheyenne Indian Reservation in Montana which led to a series of photographic portraits, and in 1983 came to Wigan to photograph 'People'. There are over 50 photographs by Dave Labrum in the collection.

35

### Key themes:

Photography.

Portraits, people,  
places Wigan,  
UK, Montana,  
USA, work,  
leisure.



Gladys Old Mouse (Cheyenne)

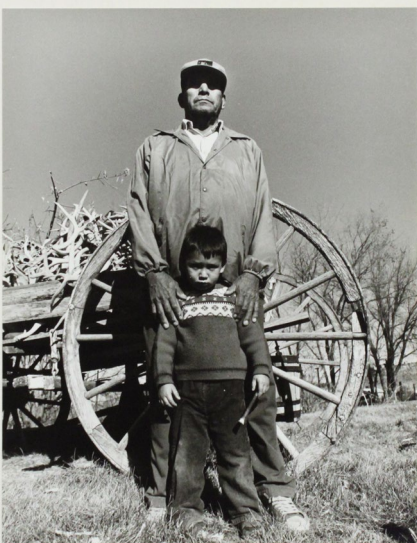
36



Mrs Molly Mahon (Wigan)

Frame sizes 43x58cm

37



Father, Son (Cheyenne)

38



Whelley Bowling Green (Wigan)

## JAN LARKIN

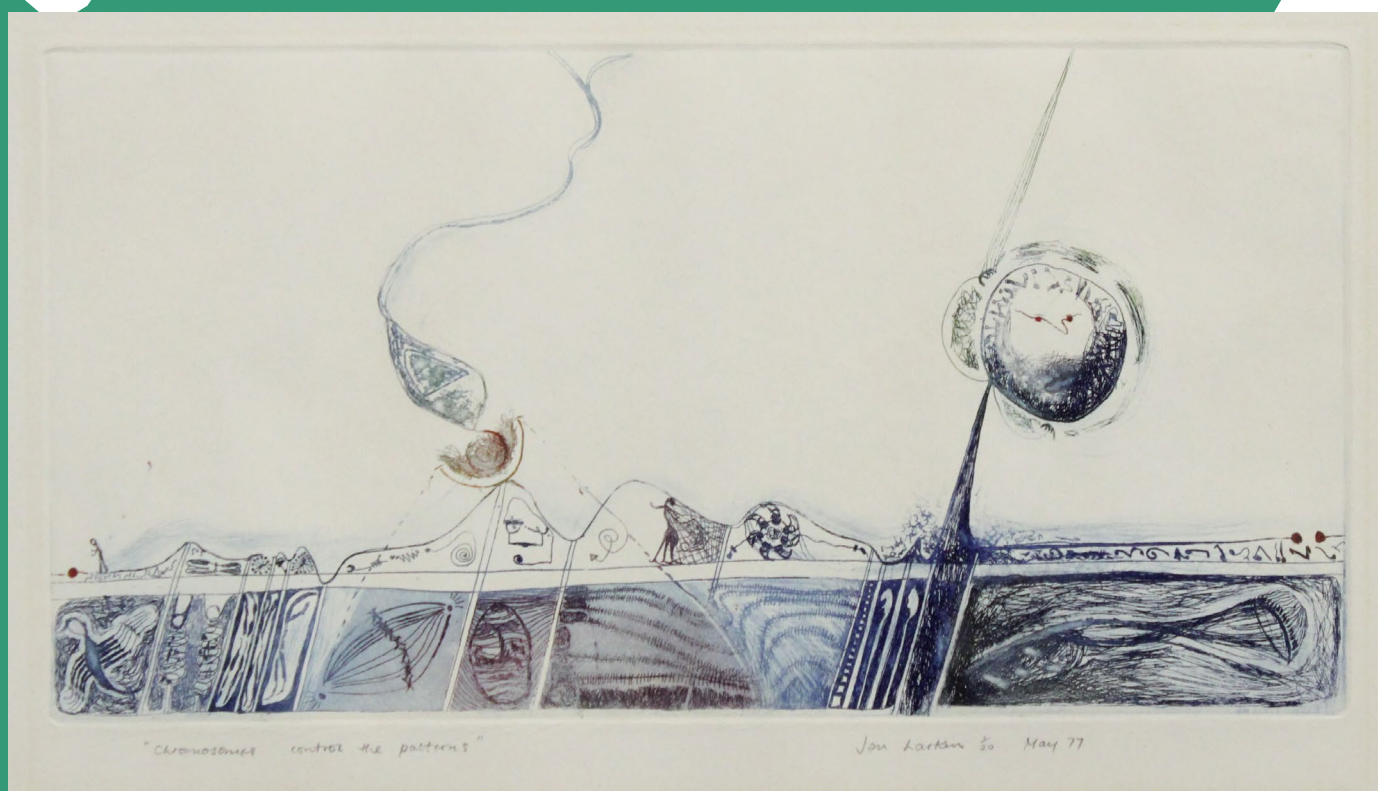
We don't know anything about this artist. There are some 35mm slide images of her degree show work in the Chelsea College of Art & Design archive and several of her prints in the Drumcroon collection.

### Key themes:

Etching.

Surrealism, imagination,  
human body, skin,  
microscopic

39



Chromosomes Control the Patterns, 1977, coloured etching Frame 43x58cm



## IAN MURPHY

Ian Murphy (b.1963) grew up in Wigan and attended the Foundation course at Wigan College before studying Fine Art (Painting & printmaking) at Sheffield Polytechnic (now Hallam University).

In 1985 he was artist in residence at the Turnpike Gallery and joined the Artists in Wigan Schools Scheme. Established by Rod Taylor in 1984, the scheme placed an artist, with their own studio space, into every school in Wigan. From there they would work on their own art, exhibit and teach. Ian had a studio space from 1986 to 1987 at the Tyldesley County Primary and was also AiR at Drumcroon Education Art Centre from 1990 to 1991. Since the 1990s Murphy has delivered Artist in Residence courses around the UK and internationally, including Dubai, Singapore, Hong Kong and Thailand.

**“Working outside of my home or school, just became a habit for me, I really enjoyed walking to new places and winning the technical challenge when I drew places in my sketchbooks. This is definitely the time I got a solid understanding of perspective and creating the illusion of depth. When I look back at my career, I realise the importance of the time and effort I dedicated to my drawing at school. It really set me up for the challenges ahead.”**

40



Landscape II, watercolour & pencil on paper, 1993. 77x44cm.

### Key themes:

Drawing.

Landscape, countryside  
hills, fields, monochrome

41



Shallowfield, pencil & white paint on paper, 1993. 77x44cm

## BRENDAN NEILAND

Brendan Neiland (b.1941) is best known for his architectural paintings and his depictions of building reflections which make use of a distinctive spray-gun technique originally developed at the Royal College of Art. He was an elected Royal Academician in 1992, and his work is in major public and private collections worldwide.

Neiland has long been fascinated by architecture, the artwork of Fernand Léger, and he combines rippling reflections on glass with the rigid steel structures of modern buildings. Léger started out in an architect's office, and his interest in construction inspired the grid-like compositions for which he became renowned. Neiland held his solo exhibition 'Rhythm of the City' at Drumcroon in 1992.

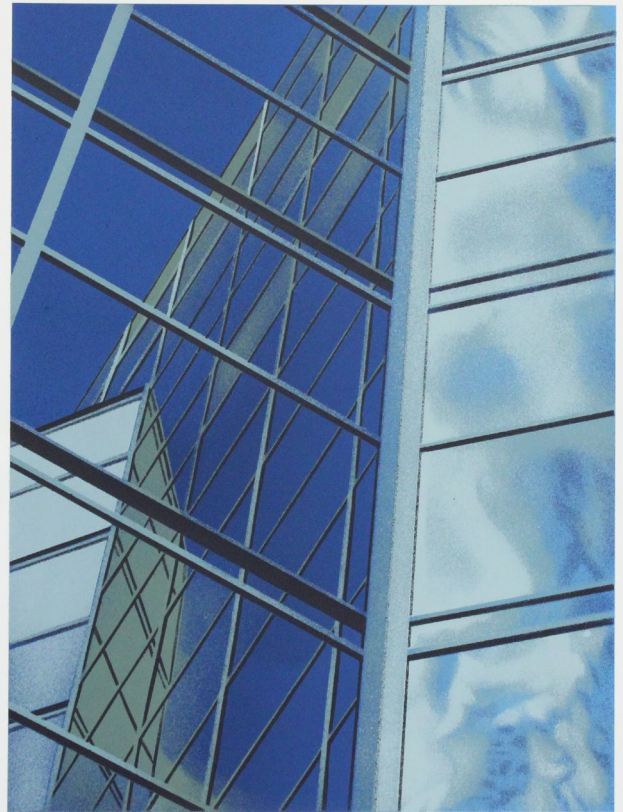
"So much of the city is observed through reflection"

### Key themes:

Screenprint.

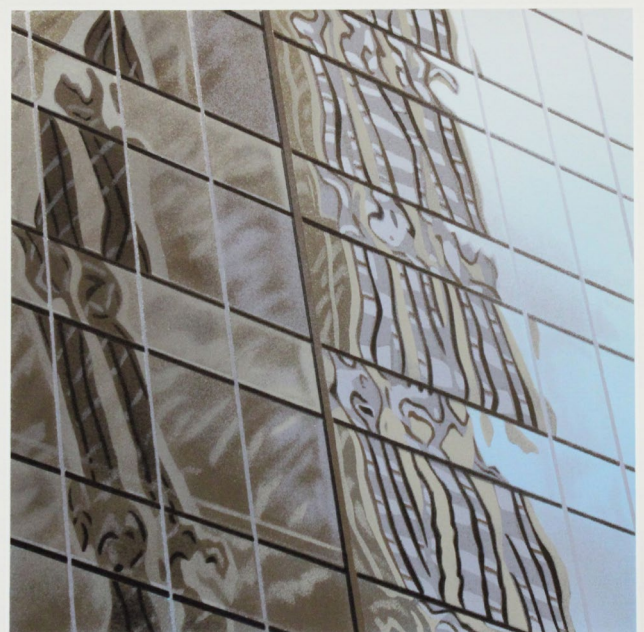
Architecture, cities, buildings, glass, reflections, abstract, Léger.

42



Reflection, 1987, screenprint. Frames 53x70cm

43



Reflections II, 1983, screenprint. Frames 53x70cm



## SIDNEY NOLAN

Sidney Nolan (1917-1992) was one of the leading Australian artists of the 20th century, best known for his series of paintings on legends from Australian history, including Ned Kelly. In 1951, Nolan moved to London, and travelled extensively in Europe, studying printmaking in Paris for two years with Stanley William Hayter.

The Floral images are from a series of 15 prints, printed by Kelpra Studio in London, set up by Rose Kelly and Chris Prater. Drumcroon senior staff, Rod Taylor and Bryan Edmondson, invited Kelpra to stage an exhibition and subsequently purchased prints for the Drumcroon collection.

### Key themes:

Screenprint.

Flora, nature, still life, expressionism, painterly.

44



Floral images 6, 1972.

45



Floral images 8, 1972.

46



Floral images 10, 1972.

Screenprints. Frame size 63x84cm each

## PETER OAKLEY

Peter Oakley (1935-2007) was a painter and printmaker. Born in Stafford, he studied at Stafford College of Art, 1952-56, then at Leicester College of Art, 1958-59, before moving to the North West for teaching at Edge Hill College of Higher Education, Ormskirk. He exhibited in Merseyside Artists 3, toured by Walker Art Gallery, Liverpool, in 1986-87. Other exhibitions included Atkinson Art Gallery, Southport, 1984, Lancashire Open at Preston Art Gallery, 1985, and Hanover Galleries, London, 1986. He was for a time President of Manchester Academy of Fine Arts and his works are in the collections of Atkinson Art Gallery, University of Liverpool Art Gallery, and Warrington Museum and Art Gallery.

### Key themes:

Drawing, collagraph  
printmaking.

Urban landscape, detritus,  
waste, environment, everyday.

47



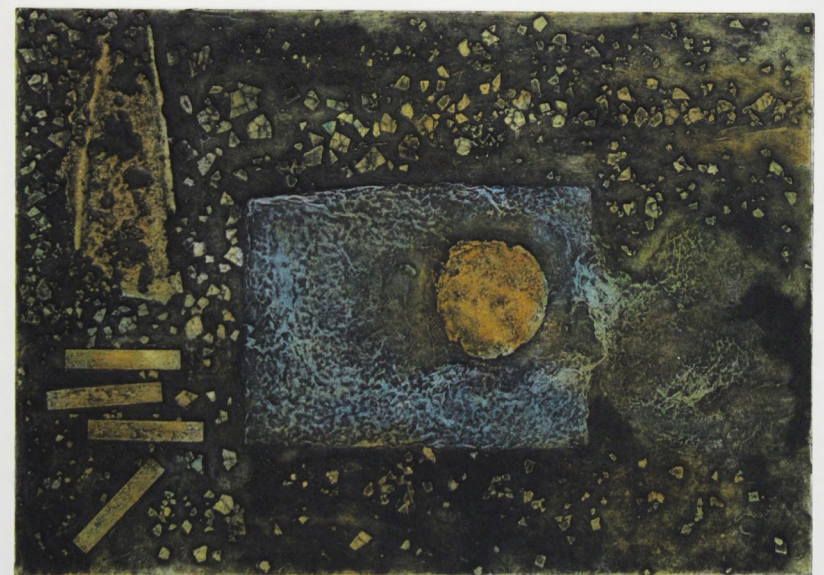
Scrap, pencil on paper,  
1985. Frame 63x84cm

48



Toxic Wasteland, collagraph,  
1986. Frame 63x84cm

49



Wasteland Resting Place, collagraph, 1985. Frame 70x53cm



## MICHAEL OELMAN

Michael Oelman (1941-2023) was born in Llandudno, studied fine art at Reading University and then etching and lithography in London. In 1966 he was awarded a scholarship to study at Stanley Hayter's in Paris. He has exhibited extensively and has work in many private and public collections.

**"I think Jacob's Ladder entices me because of the composition – using a rule of thirds. This separates the piece nicely and compliments the contrast of mark making. I love the mark making as it encapsulates details and textures."**

*Youth Collective reflections*

### Key themes:

Etching.

Storytelling, dreams, landscape, seascape.



Water-Mariner's Dream, 1980, etching.  
Frame 71x53cm



Jacob's Ladder IV-Fisherman's Bridge, 1980,  
etching. Frame 71x53cm

## DAVID OXTOBY

David Oxtoby (b. 1938) is a Yorkshire-born painter and printmaker associated with the Pop Art movement of the 1960s. He attended Bradford College of Art from 1950 to 1957 and the Royal Academy Schools from 1960-64. He is a contemporary of David Hockney, Derek Boshier and Peter Blake.

Much of his work of the 1960s was lost in a warehouse fire and in the 1980s Oxtoby gave up exhibiting so as to devote himself to a series of large paintings on rock music.

Oxtoby's subjects range from the stars of American rock n roll and jazz, including Chuck Berry and Bob Dylan, to his contemporaries in the UK, such as The Who, Led Zeppelin, David Bowie and (in this work) Ringo Starr. Most of them were made from collections of photographs rather than from life. Oxtoby said **"I try not to meet them, I don't want to spoil my image of them"**.

### Key themes:

Etching.

Portrait, popular culture, Pop Art.

52



Star (Ringo Starr), 1974, etching. Frame 43x58cm



## ANNE-MARIE QUINN

Anne Marie Quinn (b 1960) was a founder member of the Artists in Wigan Schools Scheme, working as a young artist-in-residence in the 1980s and later went on to manage the Drumcroon Centre in the 2000s. She became widely known for her large scale works of female figures, often depicting intimate or private moments.

Quinn's teaching and her works in pastel, print and collage have inspired many children in Wigan Schools, including drawing from life and developing positive self-image.

**"The texture is raw and organic which adds a unique pattern to a print that is difficult to capture. The choice of colours reflects the organic nature of the human body as well as the natural material used."**

*Youth Collective reflections*

### Key themes:

Woodblock print.

Portrait, expressionism, Degas, domestic, intimate.

53



Red Stockings I, woodblock, 1985.

Frames 53x71cm each

54



Red Stockings II, woodblock, 1985



## GERALD RICKARDS

Gerald Rickards (1931-2006) was one of Wigan's most admired artists, specialising in depicting buildings in his own distinctive style. Born in Aspull, he studied at Wigan School of Art and then Liverpool College of Art, followed by a postgraduate fellowship at Edinburgh. He often drew from personal memories and experience to create meticulously crafted pictures, including murals at Wigan Museum and Wigan & Leigh Hospice. He was the first artist-in-residence at Drumcroon and had a solo show there in 1981.

### Key themes:

Painting.

Architecture, Wigan, industrial, canal, mill, urban landscape, town, buildings, local history.

55



Wigan Pier, 1978, gouache on paper. Frame 58x43cm



## CARL ROWE

Carl Rowe is an artist from the east of England who works predominantly in paint, print and drawing. He is based in the Outpost studios in Norwich and previously worked part-time as Senior Research Fellow at the Norwich School of Art.

Having graduated with a degree in Printmaking from Manchester, Carl exhibited at the Turnpike Gallery as one of several artists on the 'Artists in Wigan Schools' scheme in 1987.

Colour plays a big role in his works, alongside an expressive array of energetic mark making. The prints here one-off monoprints employing layers of saturated colour, reminiscent of works by Howard Hodgkin and Patrick Heron. They are from a series which evokes feelings of lush flora and fauna in the Garden of Eden.

### Key themes:

Screenprint.

Monoprint, Abstract, landscape, flora, colour, layers, painterly.

56



Garden of Eden V, silkscreen monoprint 1985.  
Frame 84x63cm

57



Garden of Eden XII, silkscreen monoprint, 1985.  
Frame 84x63cm

## LAURENCE SCARFE

Laurence Scarfe (1914-93) was an artist and designer, best known for his mural designs, including the British Pavilion in Paris in 1937, the Britain Can Make It exhibition in 1946, the British Industries Fair in 1948 and the Festival of Britain in 1951. He travelled extensively in Europe between 1947-1969 and taught part-time at several art colleges from 1937-1980.

### Key themes:

Lithography.

Architecture, flora, structures, design.

Scarfe's work represents a range of personal influences - in designs and theoretically focused work before the Second World War, through the optimism and growth of the Festival of Britain period and the abstract movements of the seventies. In his later years, he began to create more pictorial and pastoral work.

There are several of Scarfe's prints in the Drumcroon collection, published at the Curwen Studio in London, which was set up by Stanley Jones who originally came from Wigan.

58



Fonthill, 1966, lithograph. Frame 63x84cm

59



Summer Morning, 1966, lithograph.  
Frame 63x84cm



## IAN STEPHENSON

Ian Stephenson (1934-2000) was an English abstract artist who held his first solo exhibition at the New Art Centre in 1962. Born in Northumberland, he attended King's College Newcastle and worked as a Studio Demonstrator with Richard Hamilton and Victor Pasmore on their influential 'Basic Design' course.

A major exhibition of his was shown at the Hayward Gallery in 1977 which toured to the Turnpike Gallery in 1977.

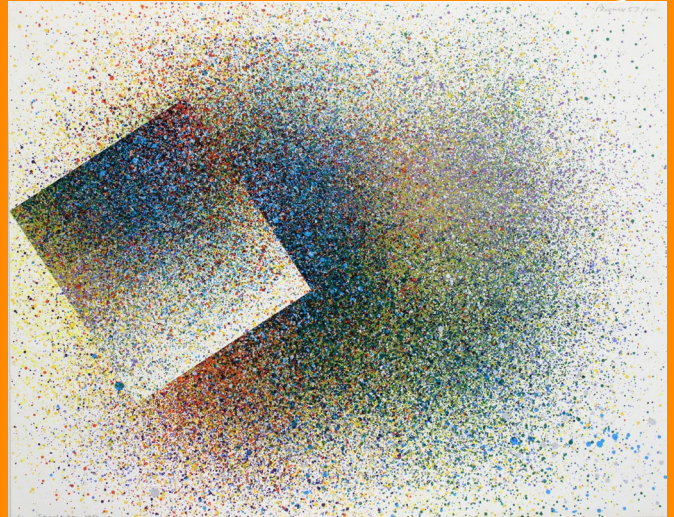
Stephenson's work was characteristically made by splattering droplets of paint onto paper or canvas and repeating this with many different colours. Because the layers are applied quite widely the effect created in the finished paintings is determined not only by the colour and quantity of the spots of paint, but by the order in which they were applied. Described by critic Andrew Forge as 'pictures of nothing which are about everything.'

### Key themes:

Screenprint.

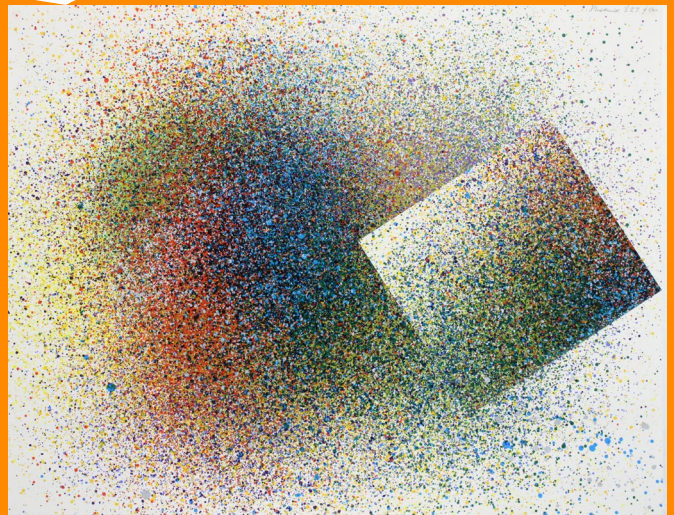
Abstract, painterly, chance, systems.

60



Phoenix, 1980, screenprint. Frame 84x63cm

61



Phoenix, 1980, screenprint. Frame 84x63cm

## ELIZABETH STUART SMITH

Elizabeth Stuart Smith is known for her paper making workshops and has exhibited in print and paper exhibitions internationally, including Spain and Germany as well as the Bluecoat Gallery in Liverpool. She completed a residency at Drumcroon in 1983 where she explored working with paper, inks, wax, pigment, straw, bamboo, graphite, thread and other materials as a way of resolving the challenges of painting, printmaking and sculpture.

**“I found a way of incorporating the subject matter of my work directly into the work itself.”**

### Key themes:

Paper, craft, printmaking.

Abstract, fibre art, landscape, natural materials.

62



Shadow I, handmade dyed/printed paper. Frame 63x84cm



## ROBERT TAVENER

Tavener's works included lithographs, screenprints, woodcuts, gouache and watercolours. His subjects included the English countryside and English architecture, including Oxford and Cambridge colleges, Canterbury Cathedral, Westminster Abbey, York Minster, and Christopher Wren's London churches. Tavener's work is owned by public institutions in the UK and USA.

Robert Tavener (1920-2004) was born in London and served in the Royal Artillery during the Second World War. He studied art and crafts in Germany after the war, and then at Hornsey College, followed by teacher training at the University of London. From 1953 he spent many years teaching at Eastbourne College of Art & Design.

### Key themes:

Linocut.

Landscape, rural, pastoral,  
Oxfordshire, nature, farmland.

63



Magdalen from the Cherwell, 1974, linocut. Frame 84x63cm



## VALERIE THORNTON

Valerie Thorton (1931- 1991) was born in London and lived there for most of her early life other than throughout the Second World War where she and her brothers had been evacuated Montreal but she returned in 1949. She then went on to studied at Byam Shaw School of Drawing and painting. At this time, she began to become interested in architecture which became reflected in her work. In 1965 she travelled to Paris to Stanley William Hayter's Atelier 17 studio studying etching and engraving. Later she became an assistant art teacher at Charterhouse. She became a founder of printmakers council in 1965 and was part of many high art societies throughout her life.

### Key themes:

Etching.

Architecture, building, churches, Romanesque, Gothic.

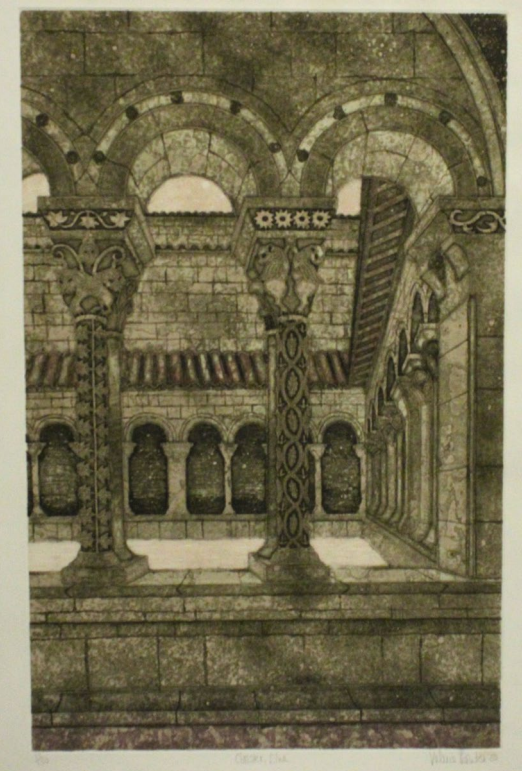
**"I love the dramatic atmosphere created through the deep tones. Plenty of detail is shown, drawing you in. The angle of the building makes it look even more grand, focusing on the different elements.**

**I love the colour palette as well as the texture created, giving an almost aged feel. The composition of multiple walls at different angles draws the eye around the piece and has an enclosed feel."**

*Youth Collective reflections*



Barking, Suffolk, 1981, etching.  
Frames 63x84cm



Cloister, Elne, 1981, etching.  
Frames 63x84cm



## JULIAN TREVELYAN

Julian Trevelyan (1910-1988) was a renowned artist and printmaker. Initially gaining recognition for his 1930s Surrealist prints, he later found enjoyment in rural and industrial landscapes. In early 1930s Trevelyan worked in Paris under Stanley Hayter alongside Ernst, Kokoschka, Miró, Masson and Picasso. His work was experimental, portraying everyday objects with a dreamlike quality.

In 1935 he set up his etching studio at Durham Wharf in Hammersmith, where he remained until his death in 1988. From 1955-63, Trevelyan worked at the Royal College of Art and became Head of the Etching Department. Highly enthusiastic, he became an influential teacher, with students including David Hockney, Ron Kitaj and Norman Ackroyd.

### Key themes:

Etching.

Aquatint, Flora, people, structures, nature, architecture.

66



Palm House, 1978, etching & aquatint. Frame 63x84cm

## JOHN WALKER

John Walker (b1939) attended Birmingham College of Art in the late 1950s before studying in Rome and Paris. Best known for his large-scale abstract paintings, he represented England at the Venice Biennale in 1972 and won the John Moores Painting Prize in 1976. He has taught at the Royal College in London, in Australia and the USA, where he now lives.

For over sixty years, John Walker's paintings and prints have explored a range of abstract approaches which achieve a balance between gestural and spontaneous movement and structured space. Complex compositions of repeated mark making are derived from looking at landscape but also other artists. At different times he has been inspired by the artworks of Goya, Matisse and Manet, and the art of Oceania.

### Key themes:

Etching.

Abstract, drawing, landscape.

67



Untitled, 1975, etching. Frame 63x84cm





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