

PAUL STOLPER

2017

A new exhibition of works was arranged to be shown in Tokyo this year at The DIESEL Gallery. The curator Yusuke Koishi had been planning the show for some months. At last, the finishing arrangements were made, the final list of exhibits, framing, wallplans, posters, postcards, lectures, interviews with opening dates and times. We were asked to create a piece of work to represent the theme of the exhibition. We had already prepared some drawings for neon pieces we intended to make later this year. Yusuke also asked if we could include the word "WONDER" since it had historic connotations with our early works already known in Japan. So we made the neon maquette "SENSIBILITY and WONER". It was made so the painted panels could become digitally printed backgrounds for an actual neon piece to be manufactured in Tokyo. As the work developed, the painting of the fonts became more important and we eventually decided to complete the piece as a painted Bas-relief sculpture. It would fill the leading wall of the exhibition. A large screen would be installed to the side of the TV prints wall and the John Dove and Molly White video that Jonathan Howells had completed would be shown continuously on the plasma screen.

"We became enthralled in the making of the neon maquette and continued to make further sculptures throughout 2017 – we were hoping these would either become full blown neon pieces or would remain as painted bas-relief sculptures – or both. By September we would be searching for a gallery in London to show the new works in 2018. First call would be our own gallery but we would soon need to show these pieces with other recent works by mid 2018".

We also received an invitation from within our family, Ollie Murphy, has been working with OBEY in Los Angeles. He is an extraordinary photographer at the age of 22. He visited the studio for a week and photographed us in situ. We provided a few historical pics and information so he could write an accompanying piece for the OBEY magazine. The photographs are wonderful. He included an early video of an interview we had with Metropolis, an Italian TV magazine.

"The following weeks will be preparing for the Tokyo visit then returning to make two more sculptures we have prepared the sketches for."

2016

An American publisher invited Dove/White to design a cover for the book 'David Bowie Shock and Awe' by Simon Reynolds. The London Flyers print was produced to be printed on 'sugar paper' colours in black ink. The BOY BLACKMAIL prints were returned to the print table and completed during January: EXPLODING MICKEY, CAT-GIRL, ZIP TATTOO, JUMPING JERRY LEE, JOHNNY REBEL, POP FAKE SUICIDE, LONDON BOYS, and 77-UP. Jonathan Howells began to film the work in the studio and compile a video about the works in progress.

Pop Art Fabrics & Fashion | van Warhol tot Westwood

TEXTILE MUSEUM TILBURG
POP ART FABRICS. WARHOL TO WESTWOOD.

The Exhibition Opening:

Richard Chamberlain and Geoffrey Rayner operate through their company The Target Gallery London trading in Pop Art objet d'art. With curator Caroline Boot, they organised a monumental exhibition of Pop Art at the Tilburg Textile Museum that will run throughout the

summer. The headliners are Warhol, Westwood, Riley, Lichtenstein etc but the European press has produced coverage of the exhibition that promises to be a resounding success for the museum and a great platform for many less known artists and designers such as ourselves. Great to have such a wonderful representation in these international events. Our thanks to Richard, Caroline and Geoff.

Punk and New Wave:

In the 1970s, Vivienne Westwood launched her career in London. Her punk designs and radical new use of fabrics turned the fashion world on its head. The design of pop textiles reached its peak in this decade. As the pop era progressed, young people began dressing differently. Their new style better suited the laid-back, anti-authoritarian and egalitarian way they lived their lives. The icons of this style were the T-shirt and jeans. These provided endless opportunities for self-expression. The exhibition features some stunning T-shirts, with pictures of David Bowie and rock and punk singer Iggy Pop, from the punk period of the British sculptor John Dove and his wife, textile designer Molly White. Their work from the 1970s elevated T-shirt design to modern art.

Evelien Platteeuw of PR & Communicatie Tilburg TextielMuseum sent the coverage of the opening of Pop Art Fabrics & Fashion in the TextielMuseum and the coverage in the national newspapers for the exhibition.

The publication of BOY BLACKMAIL as a composite of all three editions of the BOY BLACKMAIL catalogue from 1980-83 was planned, the artwork prepared for print and an extended text written to provide the story and people behind the project. The BOY BLACKMAIL website was set up in preparation for the book launch scheduled for November 2017.

2015

The beginning of 2015 saw a number of failed projects. The first was to celebrate the year of Magna Carta with Kings College Law School. The curator was Michael Regan and the director Alan Tupper. We designed printed banners to hang through the light-wells of the college. We thought we had created some original and stimulating images but the conservative law school sent us suggestions of images that were merely illustrative and academic in style. Our original images had strong 'punk' elements that we assume may have led us to be dismissed from the project by someone we'd never met – Benjamin Bowling.

The Paul Stolper Gallery was approached by a museum in Mexico City, the Munea, to ask if we would like to show our prints of 70's "punk" styled images in an exhibition they had planned called "TODO ó NADA: El Punk a través de la gráfica" and in English: "ALL or NOTHING: Punk through graphics". A Punk graphics collection was being shown by Toby Mott and a selection of Situationist styled works by Jamie Reid. The plan progressed throughout the year and all was set to go including passport details and discussion on flights and hotels. We had three rooms of works that were beautifully planned out. Many being shown for the first time. There was great enthusiasm for the show. Then suddenly the project fell apart. We assumed there were budgeting problems that would not afford proper shipping and security for the works. While these projects drifted away from us, we continued with our Pin-Ups prints and the first of our Great T-shirt prints. Peter Hall was negotiating a talk for us at The Lightbox Gallery but Molly was hospitalised for a while and the talk was cancelled. Two other collaborations did come good. Yusuke Koishi, who had worked with us on the Iggy Pop Jacket project through Comme Des Garçons, he asked if we would remake the Strawberry Jackets and T-shirts we had produced in the late 60's and had been worn by Paul McCartney on his USA tour in '73.

Later in the year and moving into 2016 we completed the project. Caroline Boot of the Textile and Fashion Museum in Tilburg, Netherlands offered us a very interesting exhibition space for 2016. Geoffrey Raynor and Richard Chamberlain were curators of the exhibition going forward. We began to discuss possible exhibits.

In May/June the first proofs of the Giant T-Shirts were made along with the first 6 steel hangers. The Blondie Face no5 image was completed and hung in the studio before the other Ten images were decided. By the beginning of 2016 the four Face T-shirts were completed and the work progressed on a further six giant prints. The idea to make cardboard boxes for each Big T was actioned with a large box produced with graphics. It was assumed these would be shown at the Munea in Mexico so the first A/Ps were framed by September.

The BOY BLACKMAIL prints were transferred to screens and first proofs were made over the summer months; FACE No1 (Bowie) FACE No2 (Siouxsie) Face No3 (Jordan) and Face No5 (Debbie).

The last of the Leopard Head images GHOST (Blueprint) was shown at the Summer exhibition Group Show with Paul Stolper. Paul also showed our prints at London Art Fair in January.

2014

The Raw Power Jacket release and the collaboration with Comme Des Garcons had dominated the work for the end of 2013. Paul Stolper found buyers for the Gallery (Original) edition through his worldwide network of distinguished clients, Comme Des Garcons continued to exhibit through Rei Kawakubo's Trading Museum global network. Lewis Leathers developed the "Real Leather" edition.

"A further collaboration grew from the Raw Power revival when we met the owners of The Cambridge Satchel Company at Colette's Gallery in Paris. The Cambridge Satchel company asked us if we would join them to produce the Wonder Workshop Leopardskin prints from the 70's. It was re-named as the PUNKARAMA Collection. We printed an amazing range of colours in our studio and arranged the work with our production printer. The Cambridge Satchel company used traditional standard satchels for the prints which gave them an unexpected sophistication".

A Video called PUNKARAMA was produced by Jonathan Howells to publicise the product.

Dove and White worked on a series of leopard head images that were a synthesis of elements derived from the Raw Power Jacket print to expand the edition of "GHOSTS" from 2013. Further Leopard Head montages were also made.

The studio was full of new works. Dove/White made dozens of collages as studies from the previous NEON HEAVEN files for the larger prints in the HEAVENSGATE series. The images from 2013 were photographed and separated into trichromatic colours with enlarged film positives. The wooden screens were made in the studio – stretched and processed on the old light-box (mercury vapour lamps). The first proofs were made to consolidate the direction the collection of prints would follow. Some were printed on black paper in negative using metallic inks.

"In the evenings we would compile dozens more collages from the product images and gradually edit through the next week until we arrived at the perfect collage to be prepared for print. Eventually we had six prints – HEAVENSGATE (Pop Pope Crusade), HEAVENSGATE (Sacred Heart), HEAVENSGATE (Salaam), HEAVENSGATE (Jameelah), HEAVENSGATE (White Diamonds) and HEAVENSGATE (Delicatessen). so we sent images to the gallery hoping Paul Stolper would be interested in showing them but he returned them without comment. This was a huge disappointment. Our friend Michael Regan was enthusiastic about the prints and showed the HEAVENSGATE (White Diamonds) print to an associate at The

Jewish Museum. He also has this print on his wall at home. HEAVENSGATE (Blue Buddha) was abandoned since there appeared to be no support from the gallery with these images. We would return to them when we felt the landscape was more favourable”.

During a collaboration with Sheila Rock in the 70's to photograph the BOY BLACKMAIL Catalogue, she asked Mick Rock if he would let John & Molly have a transparency from the Iggy Pop session. "VIEW FROM THIS SIDE" is a handmade screen-print made from this rare iconic photograph. Paul Stolper continued to show this print and others at ART14, London, IFPDA New York, MODERN ART CONTEMPORARY Abu Dhabi. A small selection of the SNAPPY COLLAGES from the 80's were framed and shown at The London Art Fair for the first time: "LIGHT & VISION" "NO ROMANCE" "READY" "MOTOROLA" and "REFLECTION OF ARCHAIC SELF-CONTENT".

2013

Darren Pih phoned Paul Stolper for the loan of DOVE & WHITE 70's printed Jackets for the exhibition at TATE Liverpool called "GLAM – The Performance of Style" opening in February- they also loaned their poster from 1974 of the V&A exhibition called The Fabric Of Pop that exhibited their early Wonder Workshop prints. There were also arrangements being made through the Paul Stolper Gallery for Dove and White to remake their iconic FACE No.1 David Bowie T-shirt as a special edition for the forthcoming exhibition at the V&A, "BOWIE – IS" Paul agreed a limited edition, boxed with a signed certificate and a photograph of the T-shirt by Sheila Rock taken from the BOY BLACKMAIL editions of 1980 – 81. There were also 2 BOWIE TV images and the FACE No1 print (prints on paper) ordered to sell alongside the Ts. The first edition sold out immediately so a further edition was ordered (The Insane Edition). The BOWIE – IS exhibition opened in March and ran til August. Annabelle Dodds at the V&A wrote a piece to accompany the Bowie prints on paper.

"Artists John Dove and Molly White have worked together for over forty years, their early work is highly influential and was purchased by Mr Freedom, Granny Takes A Trip, and Liberty. In 1976, they set up a shop near Bond Street called KITSCH-22 selling hand screen printed T-shirts. An early t-shirt featured the David Bowie Face, photographed from the inside cover of Aladdin Sane, with an Olympus Trip half-frame camera in black and white. A film positive was produced and then the colours were handpainted on Kodatrace (a special tracing paper made from frosted acetate film and used as part of the exposure process when putting imagery onto silk-screens). This approach to image making was incredibly new and it has been said that John and Molly's work in screen-printed T-shirts paved the way for the printed T-shirt revolution.

They have continued to hand produce innovative and original t-shirts and more recently reproduced some of their iconic designs as limited edition screen prints. These prints are hybrids that have evolved from many years of printing T-shirts. John and Molly have taken great care to retain the character of that journey, developing every nuance and facet of the print. They were amazed to find a Bangladeshi hand-made paper that is made from recycled cotton t-shirts – perfect for these screen prints”.

Paul had also arranged for some of the FACE prints to be included in the exhibition "TWO-FACED FAME" opening in the Studio 3 gallery at Kent University in May. The exhibition focused on artists who had used celebrities as the subjects of their work. Luke Carver, Head Curator wrote about the 4 works by JOHN DOVE and MOLLY WHITE "The aim of the exhibition, Two-Faced Fame: Celebrity in Print 1962-2013, is to survey the ways in which British artists have represented fame and celebrity in their work over the past 50 years. We

feel as though thus far there has been a greater emphasis on how the major American pop artists such as Warhol, Lichtenstein have dealt with this topic. In a number of cases, important British artists such as Blake and Liang have been totally overlooked in the literature surveying Pop art and celebrity culture. We want to bring these artists into focus and draw the attention away from the bigger American names. We've already secured works by Blake, Liang, Hume, Yeo, Hirst, D*Face, Emin, Brooks and Banksy to name but a few and have the support of dealers and galleries such as Goldmark Gallery, Brandler Gallery and the White Cube Gallery."

"In between the print schedules, we made a collection of Leopard Head prints in glitter in about 20 different colours "GHOSTS"2014 – some we blocked into composites of four".

The Pop Design Culture Fashion exhibition was on tour – at The Civic gallery in Barnsley from April til June. The Stacked Bowie TV prints were shown at The Royal Academy Original Print Fair. The GLAM! exhibition was also on the road showing at Frankfurt's SCHIRN KUNSTHALLE. The FACE TO FACE exhibition had generated terrific interest in the prints so most of the year was taken up with printing and production. There was also an invitation from Rei Kawakubo to collaborate on a collection of T-shirts to celebrate the 40 year anniversary of Iggy Pop and The Stooges RAW POWER album from 1973. Also to re-make The original Iggy Pop Jacket through the Paul Stolper Gallery and make a leather version edition to sell through the Comme Des Garcon's Trading Museum.

Paul Stolper Gallery wrote:

'RAW POWER'

Iggy Pop Jacket Reissue Project

Trading Museum / COMME des GARÇONS / Tokyo

Iggy Pop, the icon of punk rock. "RAW POWER' the seminal album by his band THE STOOGES, celebrates its 40th anniversary in 2013. At the time of its release in 1973, the jacket of Iggy, photographed by Mick Rock for the back cover of the album, became much talked about. The jacket was made by the U.K. punk label 'WONDER WORKSHOP' which was founded by artists JOHN DOVE & MOLLY WHITE. Gradually the jacket became an icon of RAW POWER, later called 'the Iggy Pop Jacket'. To celebrate the 40th Anniversary of RAW POWER, John Dove & Molly White have reissued the jacket, with Lewis Leathers London.

In October, MULTIPLIED, the print show at Christies showed more of the Face prints. Paul Stolper was showing some of our TV prints with the IFPDA Print Fair in Park Avenue New York. The most interesting exhibition of 2013 was "WORN LEATHERETTE & BREASTS PRINT" at the Colette Gallery Paris June – July with INSIDEOUT. A broad selection of works gave the show a strong connection with DOVE WHITE's Rock'N'Roll T-shirt prints from the 70's, examples of their earlier collages and some new works that had not been shown before including the new collages about religion in the USA as expressed through neon signs and poster hoardings – "If You Love Me Let Me Know".

"This led us into a new project that had started in March with scanning religious websites for advertising images. NEON HEAVEN was the new image file. The HEAVENSGATE collages stacked up through the year but we remained undecided how we would interpret these into print".

The Liberty prints triptych of the 3 foiled prints in Red Blue and silver were the key pieces at the front of the exhibition – the colours of France.

In October Dove/White screen printed their Rock'N'Roll Hearts tattoo 2010 as a tribute to Lou Reed.

2012

The first images of 2012 were concerned with the vast cultural changes that were rapidly shifting around the globe. "The Paradox of Religious Truths" surfaced in a dream well before these recent events and demonstrations around the Western cities and remained in the sketch book for many years. It was the Liberty prints we made in autumn 2011 that brought.

Also with economic fluctuations world-wide, we revisited the "Print your own Money" print from the 90's and a collage was made from cut-up credit cards, "Credit Crash Collage". Artwork for a poster was offered to support Save The Kensal Rise Library with a collage of the nazi book burnings of the second world war but this idea was rejected. The Westernise Print was expanded to 1360 x 1000 x 5mm 028 opal perspex, with applied digital print on translucent vinyl with over-laminate. The WONDER WORKSHOP website was developed with further chapters about London's PARADISE GARAGE, 430 Kings Road, Chelsea in 1971 and MR FREEDOM, Kensington Church Street 1970-74.

The @SMILE prints began with some photographs lent by Hairdresser extraordinaire, Keith Wainwright MBE who had created some wonderfully modern hairstyles in the 70's. The first 3 subjects were Soo Catwoman, Pamla Motown and Debbie Jubilee. The 3 screen-prints were fused with metallic foils and glitter. In June, Paul Stolper Gallery showed Face prints at Christies "Multiplied 2012" next to Damien Hirst's Skull prints. There were several JOHN DOVE and MOLLY WHITE prints at CHRISTIES POP CULTURE AUCTION 12th June 2012. There were many articles about our work and times written in support of these exhibitions and Art fairs. "Shirts worn by the likes of Mick Jagger and Paul McCartney. Defined by the music they love, it has been said their work in screen-printed t-shirts paved the way for the printed 70's t-shirt revolution". "Keen to stress their independence as a couple, 'they will say we never designed for Liberty's, we never made outfits for Iggy Pop; they acquired them from us".

In July Geoff Rayner and Richard Chamberlain included Rebel T-shirts and Strawberry Print fabrics in an exhibition of Pop Art textiles at London's Textile and Fashion Museum Called POP DESIGN CULTURE FASHION. The remainder of the summer was taken up with preparations for the first solo exhibition of prints, drawings and collages with The Paul Stolper Gallery. The exhibition opened in September called FACE TO FACE. The exhibition was a sell-out and established the screen-prints on paper internationally. Damien Hirst visited the gallery before the opening and purchased most of the prints all edition No.8. The best of the collages too. Paul arranged a celebration party at Groucho's when the exhibition closed. In November Paul Stolper showed the best of the FACE prints at ifpda Print-fair, Park Avenue, New York.

The Paul Stolper Gallery is probably the most important gallery in the world for print editions. Paul will be enthusiastic about new ideas and will welcome the most obscure and dangerous images into his domain while attracting the most eminent names in the Art-world.

2011

When Paul Stolper showed the LIBERTY triptych at the IFPDA shows in New York and Miami towards the end of 2011 and in Los Angeles in 2012. Paul asked for a statement about the Liberty prints; "The LIBERTY triptych represent optimism and power – an abstraction of the

Statue of Liberty compressed into three smaller designated colour fields. The 'LIBERTY' subject has surfaced throughout our history with many variations both in two and three dimensions. Hopes and fears for the free world dissipated by adverse political authoritarian events around the globe. (The Red, White and Blue of France, the USA and Britain reminded of the origins of the Statue of Liberty and the wars of Independence from Britain). The single larger print, a hard chromium metallic LIBERTY SQUARE expands the abstraction into a harder image about New York and the Third world in the 21st Century".

In August, The Lightbox Gallery in Woking held the first British Pop Art Exhibition called "Snap, Crackle and Pop" curated by Michael Regan. Dove & White's 60's Pop Art prints, "Beatles", "Lips" and "Marilyn" were included in the show. Also White's "Centrum" design for Hull Traders, 1966. The Lightbox showed a selection of editions from The Paul Stolper gallery including Dove & White's "Lips" montage, the "Siouxsie" and "Westernise" screenprints.

At the start of the 21st Century, Dove and White revisited many of their images from the 70s/80s and experimented with some of the technical advancements they had included in their artists palette through those last 30 years or so. One of the most innovative was the use of metallic foils, heat pressed onto screen prints made with a flock adhesive. They began producing foiled textiles and T-shirts from 1986 – 1992. Last year they introduced Paul to the foiled Sid TV3 negative screen-print and this year they re-printed the 'Butterflies & Bullets' that originated from 1983. They made a new version with coloured foils as an artist edition of 40. During the last 2 months they have produced new images with the coloured foils since they found new techniques available that enabled them to expand the scale of the works to a much larger format.

At the London Print Fair in April, The Paul Stolper Gallery showed their SID TV3 and FACE No.1 prints at the ROYAL ACADEMY – FACE No1 was also placed in an auction at Philips De Pury and sold to confirm the current prices of their prints. .

2010

Stolper also showed the same prints in Norway, 16 Jun 2010 ... "Go With The Flø" a unique international festival. A group exhibition that took place in Galleri Hugo Opdal in Ulsteinvic, Norway. John Dove/Molly White were said to represent the fusion between Art and Fashion with three works on paper. A graphics company called 'Bleed' made a poster from the 'Westernise' image.

At The Royal Academy of Arts Exhibition, The London Original Print Fair 2010, Paul Stolper showed Dove and White's 'Face' prints, 'Sid TV' and their 'Westernise' alongside prints from Damien Hirst, Gavin Turk and Peter Blake.

In June, Stolper held a group exhibition at his own gallery called 'The Term Reality' which featured collages and photomontages from it's rostra of artists including Dove and White – they showed their 'Hollywood' and 'In Vogue' Zoic Androids montage series and the original 'Lips' montage. Dove and White continued to print other editions of images previously made for T-shirts and in October, The Paul Stolper Gallery showed the 'Zoic Androids' series photomontages at 'Multiplied', a show of art editions at Christies in London's South Kensington.

Clash magazine, by Rose Forde:

(25th. March 2010) "Zoot Money bought a 'Wild Thing' bomber jacket with a leopard's face on the back. Many others followed and Molly and John started to build a portfolio of customers – Marc Bolan, New York Dolls, Lou Reed, The Rolling Stones and The Who, amongst many others – wearing the T-shirts and clothes from their Wonder Workshop label. In 1973, a young Iggy Pop put their design into rock 'n' roll history. An intoxicated Iggy, at his height of musical genius, chose to wear his 'Wild Thing' leopard head jacket as he sat for photographer

Mick Rock, for his 'Raw Power' album artwork. The jacket said everything about Iggy at the time and went on to become the "the Shroud of Turin of rock and roll", as described by music mogul and avid collector Long Gone John. The Sympathy For The Record Industry record label founder, who helped launched the careers of bands including The White Stripes, Hole and Suicide, now owns the jacket. He bought the jacket from a strung out Stan Lee of LA punk rock band The Dickies. The guitarist had earlier been interviewed for Rolling Stone and bragged about swapping drugs with addict Iggy for this iconic piece of fashion. Since this, many fans of Iggy – and Molly and John – wanted to own it for themselves and offers were made to Lee. Long Gone John happened on a time he needed cash and bought the jacket for a knocked down \$3000".

2009

At the end of 2009, White's 1966 Furnishing Textile "Centrum" re-emerged in a touring exhibition of Hull Traders textiles – funded by the Arts Council. The book to accompany the exhibition by Lesley Jackson, a leading curator and authority on post war design, carried the same title of the exhibitions, ' Revolutionary Fabrics and Furniture 1957 – 1980 an Antique Collectors Club publication:

(2009) "Molly White with her husband John Dove, adopted the name Wonder Workshop; produced limited edition t-shirts and jackets with printed motifs sometimes incorporating appliqué` and diamante` decoration, worn by stars of Glam, Rock and Punk. designs included "Wild Thing' 1971 featuring a snarling leopard; 'Painless Tattoos' and 'Breasts' using photographic images to create trompe l'oeil effects. featured in 'The Fabric Of Pop', V&A, 1974. Four other labels added later, Molly White, Kitsch-22, Boy Blackmail and Modzart. Production continued until 2002".

Dove and White left the Aquarium and Amuti galleries after they heard that Paul Stolper was interested in their prints. They had wanted to work with him since 2007 when they first found his gallery at a Print Fair in Islington – they eventually made contact at his new gallery in Museum Street and discussed a show for 2011 with a new set of Screen-prints on hand-made rag paper made from recycled T-shirts. Now the Paul Stolper Gallery is their publisher and gallery.

The Museum Street Gallery is a wonderful long narrow space, with great light. It has an amazing rostra of Artists including Damien Hirst with more skulls, Peter Blake with a sparkling Pop Art set. Ben Kelly & Morph has some new prints of the Hacienda and Kevin Cummins has some of those wonderful B/W prints of Joy Division – then there's Peter Saville and Gavin Turk with his Pop Art paradoxes. Dove and White have tremendous respect for all those artists and felt they had come home. Paul arranged to preview some of Dove and White's prints at The Original Print Fair at The Royal Academy – the Academy web-site had an appealing intro from Chris Orr, RA. "This is the golden age of print – from the traditional technologies to the latest digital works... print and printmaking weaves its way through our culture".

Dominic Lutyens and Kirsty Hislop's book, "70's Style & Design" by Thames & Hudson was published. it featured some of Dove/Whites designs; "Breasts' 1969, 'Wild Thing' 1971 and 'Pink Leopardskin' 1976.

Kirsty Hislop wrote: "Love this quote: 'all the influences we both collected on the way would be driving the images on the drawing board. Pop Art, Dada, Surrealism, Rock & Roll graphics would all be mashed into the mix.' "

2008

Laurence Johns of The Amuti Gallery wrote the press release for Dove & White's 3rd show: "The Amuti and the Aquarium Galleries present a new exhibition of drawings, montages, digital prints and screen prints... and some T-shirts too. John Dove and Molly White's work in Sculpture, Printmaking and Textiles have been shown in group exhibitions at The Whitechapel, The ICA and The Victoria & Albert Museum. They have been featured in The Guardian, ID, Vogue, Sunday Times, The Face and news media worldwide and have made TV appearances in England and Japan. Iggy Pop, The Beatles, The Rolling Stones, Mark Bolan, The Small Faces, Led Zeppelin, The Flamin' Groovies, Lou Reed and The Sex Pistols have all been fans of their work. 2008 has seen a resurgence of interest in their early photomontages, T-shirt designs and screen-prints". "When Terry Jones asked me if I'd write an article for ID magazine; a short history of how we had arrived at the 70's/80's revolutions in T-shirt design, I called the piece of special nonsense 'Fuck Art Let's Do The T-shirt'".

The Fuck Art article celebrated a brief period of T-shirt history where the T-shirt was seen as a developing new art form which had begun to leave out the Art & Fashion establishments entirely, "from it's humble beginnings in the Novelty genre, through the Pop and the Literary to the Illusionary and the Surreal." This journey has continued into the 21st Century where the Internet and the post-Punk media revolt have generated more diversity and information from random sources. "The global input has becomes so great, it has changed the spectrum of creative output forever. The concept of mainstream doesn't work when the floodgates of all levels of art and music are open".

2007

Their second show was of prints on T-shirts and Prints on paper from their 1970-80's T-shirt collections mostly from the Kitsch-22 Collection. The exhibition hinged on a period at 'Paradise Garage' in Kings Road when Dove & White began to forge their iconic designs of the 70's. The Exhibition was called "The Paradise Garage Massacre".

Paul Gorman, renowned for his book 'The Look' wrote an interesting account of the exhibition on his Rock, Pop & Fashion blog: "Great fun was had all round at the opening of a new exhibition The Paradise Garage Massacre at the AMUTI Gallery in London on Tuesday night.

Showcasing the groundbreaking designs of John Dove and Molly White in the 60s and 70s, the exhibition title refers to the 1970-71 incarnation of 430 Kings Road (these days Vivienne Westwood's World's End) run by Trevor Myles, who was in attendance along with such Kings Road legends as Lloyd Johnson and Terry de Havilland. Trevor opened Paradise Garage as a hybrid 50s/Polynesian/used denim emporium complete with jukebox and tiny dancefloor. Around him he amassed the brightest and best young design talent, including the late lamented Dinah Adams, Diana Crawshaw, Chris Snow and, of course, John and Molly, who were on the cusp on launching their label Wonder Workshop, most famous for the Wild Thing but responsible for many another brilliant design, including the amazing jacket Iggy is wearing on the Raw Power photo-shoot.

'On the phone Trevor had a very convincing line that painted a compelling picture of a store that was a centrepiece for new designers and the most poignant shop window for their work," says John (above left). "Trevor was a cool London boy who could charm his way into and out of anything. We were hooked! When we arrived at the Garage with the first set of T-shirts, Trevor's tiger-striped Mustang was parked up the kerb and Dinah Adams was sitting on the step, glittering in the sun, studding rehashed American denims with rhinestones. While I discussed prices with Trevor in the Turkish restaurant opposite, Molly and Dinah were plugging rhinestones into the Leopard Head and Marilyn T-shirts. On the doorstep of Paradise Garage, the rhinestone-printed T-Shirt was born. I complained to Trevor that the decoration transformed the hardness of the images into something kinda ethereal. These

designs had been printed on black to create a tougher style. 'C'est la vie!' he would say. 'Sleep on it – give it a chance.'

It was only when I started to get into the Paradise Garage concept of 'urban Surf style/Rock'n'Roll fashion' that I came up with the idea to celebrate the song Wild Thing. This would be the catalyst that would cement the bridge between my roots in Rock 'n' Roll and Chelsea street life. The Leopard Head image I had printed on the back of the Iggy Pop leatherette jacket would become the WILD THING T-shirt.'

John explained that the "Massacre" of the title refers to the invasion of the store by Malcolm McLaren, Vivienne Westwood and Patrick Casey in November 1971; effectively their coup removed 430 as a creative hub for the previous inhabitants, though he bears them no ill-will since it forced he, Molly and the others to expand other horizons. Soon Wonder Workshop was selling through such landmark shops as Granny Takes A Trip, Cockell & Johnson and Peter Golding's Ace, before the pair launched one of the greatest New Wave fashion labels, Modzart.

Among the items on display are John & Molly's very first T-shirt design, an eagle and snake image in the style of a tattoo, and their second, from 1969, a full naked female torso print, modelled by boutique owner Pat Booth and photographed by her partner James Wedge. Though this failed to sell well, such is its candid nature, one wonders whether it acted as inspiration for McLaren & Westwood's famous "tits" tee, as worn by the Sex Pistols".

Dove and White held their first one-man/one-woman show in January 2007 at the LA VIANDE CONTEMPORARY gallery 3 Charlotte Rd, London EC2A 3DH. Steve Lowe from the Aquarium Gallery visited the show and enlisted Dove & White to show at the Woburn Walks gallery in Bloomsbury.

2006

A large Triptych in 2006 called "Opium Targets" completed the transformation of making images from the confines of the T-shirt print to the freedom of working in any medium at any scale.

2004 – 2005

A series of large Scream painting and montage cut-ups were made by Dove while White began a 5ft portrait of Diana called "Charmed" from an original photograph by Lord Snowdon. This piece developed into a major project with the base of the sculpture made in stainless steel and 40,000 diamante's used to form a photographic image of Diana with assorted charms draped and hung from steel chains.

2003

Made a series of prints and paintings of Mohammed Ali.

2002

A second sculpture "9 -11 (reprise)" completed the diptych. Dove and White also worked on the closure of Modzart for much of that year and travelled in Europe and visited Tobago.

2001

The Japanese market was bulging with Modzart – the Luton factory was on overtime and couldn't keep up. Other factories were tried out but the complexity of the production made it difficult to produce. A textural set of prints brought the designs and colours into a simple co-ordinated style that could be produced more easily so the Luton factory could cope. Simple Glitter stripes and diagonal stripes were abundant. An earlier Distressed Denim montage print was revived and a new halftone 'Urban' Camouflage was designed. The new century was not good – the Luton factory had family problems, the production was late, deliveries were late, the Japanese distributors were asking for more. When 9-11 happened, it became clear that a different kind of future was about to emerge. Dove and White closed the company and returned to the studio as Artists. The first piece of work was a bas-relief sculpture called "9 - 11 (relic)"

2000

The Japanese market for Modzart designs was changing – the more conservative styles and colours outsold the more creative styles. It became very easy to make money but very hard to create new work. Throughout the year Modzart produced huge quantities of Gold Glitter jeans followed by a collection of fabrics printed in black negative so it appeared the design was bleached out and the colour printed in. Also the original Paradise Leopard and Tiger printed in Multi-coloured glitter on colours and black. The 70's Snakeskin was produced with a latex print in ten colours. A flo-coloured crocodile skin was also developed.

1999

There were new technologies available from their ink supplier, Magna Chemicals – an expanding foam pigment had a latex content so it could be printed onto stretch fabrics like a 'soft armour'. The Radial Tyre print designed for the Black on Black collection in the 80's was enlarged and printed in Grey on Black, Pale Blue on Blue, Pink on Red and Cream on White. 'Space-age' shapes were made for the body-suits with separate jackets, skirts and shorts. The T-shirts were made to compliment the space-age effects with laminated zipped-in sections of electrical printed circuits. The collection was shown at 40 Degrees, Olympia and at The London Designers Show but it was far too futuristic in concept and bombed. The collection was photographed by Gerald Jenkins in 2011 for a suite of pictures that celebrated the music of Sun Ra called "Outer Space".

Returned to printing multi-coloured glitter on black denim of statements by Malcolm McLaren from the 70's called "Malcolm Says" And "What's Punk Rock?" Also printed a continuous star design in Multi-coloured Glitter.

1998

The Japanese marketing machine clicked in and Modzart Jeans were printed with glitter in every-which-way colour on smooth stretch cotton satin in black and primary colours. The

“Cracked Ice” design from an earlier collection was the photomontage print of crystals that complemented the glitter collection. The T-shirts were synthesised versions of earlier tattoo designs with oriental references. Mr Ohnishi from The Japanese Board of Trade and his associate, Mrs. Etsuko Muto met Dove and White at the 40 Degrees show in London to congratulate them on successful exports of Modzart product to Japan. Modzart were suppliers to:

‘Electric’ Nagoya.

‘Kratistos Co’ Nagoya.

‘Jugoya Co’ Nagoya.

‘Goodwill Inc’ Tokyo.

‘San Fran Enterprises’ Tokyo.

‘Sexy Dynamite’ Tokyo.

‘Printemps Ginza SA’ Tokyo.

‘NF Inter’ Tokyo.

‘Mitsui & Co’ Tokyo.

‘Isetan’ Tokyo.

‘Loveshock’ Tokyo

‘Across Co’ Tokyo.

‘Parabole’ Tokyo.

‘Jha-Jha’ Tokyo.

‘Ashes & Diamonds’ Tokyo.

‘Blueprint Inc’ Osaka.

‘U.W.I Inc’ Kyoto.

‘World Textile Co’ Kobi.

1997

The colour-ways to the Black on Black Snakeskin were extended into White on White, Stone on Stone and Brown on Brown, etc. D&W also designed Red on Red and a Black on Black Chinese Tattoo print. It was also the first time glitter pigments were used for “Crying in The Rain”- raindrops printed in latex and multi-coloured glitter, laminated with clear plastic and made into rainwear. The “Plastic Junk” print was also revived as a laminated fabric.

1996

Photomontage of 'sky-scraper' Buildings mostly of New York and Tokyo – some of Hong Kong, called "City Lights" Printed in full colour – this became the most popular print for 3 years. Later was printed on silk for XXL T-shirts exhibited at Colette Gallery Paris..

Also made photomontages of the pachinko machine parlours photographed on a Tokyo trip.... "Neon Lights" as a full colour trichromatic print – Paris Pret-A-Porter January, The London Show February. British Designer Show in March.

'Black on Black' Snake Jeans and the tiger skin patches t-shirt print was worn by Ewan McGregor in the film "Trainspotting" directed by Danny Boyle.

Plastic. "A photomontage of plastic junk collected after a winter storm – washed up on the Norfolk shoreline in Horsey and Winterton. We could never decide on a title – "Plastic Fantastic", "Plastic Salvage" (printed in full colour half-tone). The Plastic Salvage" Collection was exhibited in June and again in September at The London Show. The following year, "Plastic Salvage" was made into a plastic laminate as Pop Art jackets. We made prints on a Xerox machine of individual pieces of junk with date and location tags. The prints were over-painted and then replaced on the xerox for final A3 prints.

We were contracted by Twin Town Productions to make 6 shirts with the 'Plastic' print for Ewan McGregor in the film "A Life Less Ordinary" also directed by Danny Boyle with Cameron Diaz.

1995

The Guardian Weekend, January 14:

(1995) "The punk legacy cannot be exaggerated. Here string vests and army boots and clothes by Seditonaries. Zandra Rhodes "punk couture" safety pin dress that, at the time, was more upsetting than the suicide of Ian Curtis because it meant that no matter how much you terrorised grown-ups, they still dared to escape from their ghetto. Underneath, there is a neat row of T-shirts by Modzart. These "influential designs by John Dove and Molly White show Beatles 1975, Anarchy In The UK 1977, and in the middle, face, eyes and lips, Siouxsie Sioux."

Photomontage of cut crystal in full colour half tone called "Crystal Clear" with crystal heart T-shirt. Showed Paris Pre- A-Porter January: "New Hotwave '95" at the New Otani Hotel Tokyo – this was the show that crumbled. On the very first day there was a massive Earthquake near Kobi so The DTI closed the show. Special flights were arranged to bring everyone back to England. At the London Show Modzart was selected for a Royal visit, Princess Anne started a strange conversation about colour. "How would everyone know which colours were right for that season?" Dove replied "We've used Royal Blue this year but we think we got it wrong". At the British Designer Show in March, D&W showed another collection of T-shirts – "Butterflies / Bullets", "Skull / Love", "Gun / Flower"... showed Paris Pret-A-Porter September.

1994

Designed the Big Leopard Print which was printed at Ivo Prints in Southall. a Another Photomontage print, "Heart to Art" was introduced. In May Dove & White were taken to Japan with the B.K.C.E.C on a trade mission with meetings in Tokyo, Kobi and Osaka. D&W had a

breakfast Meeting with the Minister of Trade and Industry for Japan, Mr. Ohnishi, at the Royal Hotel in Osaka – an amazing Art Deco hotel. Show at Paris Pre-A-Porter in September and at The London Show in September – The British Designer Show in October.

The “Street Style” Exhibition at the Victoria & Albert Museum in November 1994 included many Dove and White T-shirt prints from the last 20 years. Valerie D Mendes, the V&A Textiles & Dress curator, requisitioned T-shirts for the permanent collection:

“Eagle/ Snake Tattoo” 1968,

“Lips” 1973,

“Wild Thing” 1971,

“My Baby Loves The Western Movies” 1973,

“Pink Leopardskin” 1973,

“Leopardskin Girls” 1974,

“Beatles” 1974,

“Face no.1” 1976,

“Face No 3” 1976,

“Exploding Mickey” 1977,

“Anarchy in The UK no.1” 1977,

“Anarchy in The UK no.2” 1977,

“Breasts Tattoo” 1977,

Black and Fluorescent colour “Jackson Pollock” printed jeans 1977.

Black and Fluorescent colour “Leopardskin” printed jeans 1977.

Black and Fluorescent coloured “Tigerskin” printed jeans 1977.

“Black and White Stripe printed jeans 1977.

“Jayne County Rebel” 1978,

“Iggy Pop Rebel” 1978,

“Spaghetti & Tomato” 1983,

“Rock ‘N’ Roll Hearts” 1983,

“Dollar/Crucifix” 1989

In Premiere magazine, (June 1995) The Lips print was photographed by David LaChapelle on the 'frisky, seductive' body of Hollywood's 'bad girl', Drew Barrymore.

1993

The design work was carried out entirely in the Norfolk studio. Production samples were made in the factories set to complete the production. D&W produced a collection of prints related to denim – "Deja Vue" (a photographic print of badges on denim), "Distressed Denim" (A collage of photographs of worn out denim as continuous patches), "Crushed Cans" and "Torn Posters". Jeans, jackets and skirts were made from the printed denim and tops were made from the printed cotton Lycra. Ichi-Ni-San in Glasgow was a main outlet for Scotland.

There was a break-in at Modzart's Chelsea studio. Anna Peasgood of The Kensington & Chelsea Times reported the theft with a headline – It's not junk, it's rare punk:

(16th. September 1993) "Priceless rhinestone jackets and clothes worn by rock stars of the 70's have been stolen from a Chelsea warehouse just days before they were due to go on show at The Victoria & Albert Museum. Raiders smashed a window at the Lots Road Warehouse of designers Modzart and made off with the priceless collection between last Wednesday night and Thursday morning. The garments made before 1976 had Wonder Workshop labels inside and those post '76 a Modzart label".

1992

More designs were made with full colour photographic motifs and tonic coloured foils. – "Lucky Charms" and "This is Pop" could be made into a wide range of garments. Multi coloured stripes in various widths on canvas for MODZART jeans. The Villiers Road studios and workshops were taken back by a Tory council and demolished to build a block of flats – Dove and White moved to more substantial premises in Chelsea. They designed the offices and warehouse so clients could buy wholesale from stock over the counter. More importance was given to the business and prints were commissioned to large production printing companies.

Francesca Fearon wrote in The Glasgow Herald:

(April 27th.1992) "Unbeknown to many, photographic prints on denim have been the mainstay of the MODZART collection for more than 10 years. John Dove and Molly White, the archetypal Art College graduates of the 60's have been toying with photo montage and hand drawn prints for years. Conjuring up unique combinations for the likes of Mick Jagger, Iggy Pop and Lou Reed. The current collection includes the Elvis/Memphis montage print on Hipsters, Rocker Jackets, Stretch Dresses, iridescent Snakeskin Jeans; Las Vegas print Bra and Zip Dress as well as Roses, Drapery and Jewel photo prints. Sexy and flamboyant, they embrace the pop culture. John Dove, also a Fine Artist doesn't see it as Pop Art graphics but the prints by him and Molly White were always stocked in cult shops such as BOY on the Kings Road and in their former shop called Kitsch-22. These glamorous photo montages will be flaunted by disco divas everywhere".

1991

The Metallic foil printing was taken to extremes with a Black & Chrome Collection – Black Lycra Jersey and Black Cotton sateen was printed with adhesive as a continuous print and sent to Brunnschweiler & Co. Ltd. in Manchester to have chrome foil heat-pressed with a rotary system. The designs; "Pyramid Chrome Studs", "Chromed Chain", "Crushed

Chrome”and “Chromed Snakeskin”. There were technical problems with the Brunnschweiler production and many orders were lost. Eventually an Indian transfer company was found in Southall with heat-press rollers – the prints were successful. Stephane Raynor from BOY wanted the collection but his offer was rejected.

1990

D&W used Hot – foiling on Black t-shirts to embellish the “Dollar/ Cross”, “Jewels/ Cross”, “Dollar/ Guns” and “Sold” images that had been printed in full colour half-tone. These were another progression of their groundbreaking trompe l’oeil designs that began in the 60’s. The Jeans prints were , “Money” with the “Jewels” from the previous year. The prints were produced in Holland but there were problems with the print quality and the Dutch episode was closed after much of the potential of the collection had been lost.

1989

D&W had begun another distinctive collection which reflected the decade of huge profits made in the financial sector and the evolution of the ‘false economy’. The UK/USA economies were set to implode by 1989 and mark the trend of a downward spiral of the global economy in the 21st Century. The “Money and Jewels” Collection. New prints in full colour half tone of large Gems – “The Jewels print” in 7 colour-ways on satin and bleached denim Black, White, Ruby Red, Fushia, Turquoise Blue, Imperial Purple and Golden Yellow. The collection was launched at The British Designer Show, Olympia – The London Show at the Kensington Exhibition Centre. Galleries Lafayette in Paris and Isitan Tokyo returned their largest orders with MODZART. The first Zoic Android prints were completed as montages. The Zoic Android T Shirt prints were completed with Chromium foil verses ; the “Golden Entrepreneur”, “In Vogue”, “Hollywood” and “Muscle”. These were Shown in September at The London Show and at The British Designer Show in October.

1988

“The T-Shirt Book” was published. The Wonder Workshop T-shirt prints were featured – Alice Hiller and John Gordon, Ebury Press, (London 1988) ...”Wonder Workshop T-Shirts distilled the flamboyance of the early 70’s. Artists John Dove and Molly White started the label in 1971. Lou Reed, Mick Jagger, Marc Bolan and Paul McCartney were photographed in state of the art shirts like “Pin-up Girls” and “My Baby Loves The Western Movies”. Their hand-printed designs had a major influence on T-Shirt graphics. Sophisticated prints were realised through a pioneering use of photographic screens and photo-montage techniques that produced “Lips” and “Leopardskin Girls” in 1973 while the “Exploding Mickey” T combined skilled draughtsmanship with explosive colours to evoke the American Dream gone berserk.”

1987

There were further Jeans designs: “Crushed”, “Cracked” and “Faded Glory”. There were also further T-shirt prints in the ‘Super Power’ series: “CCCP UK USA”, “Super Power”, “Glasnost”, “Communicate!” and “Da”. A map of Russian nuclear targets was printed on dress sections with the T-shirt slogans above. the entire collection in red white and blue. The prints were shown at The New York Boutique Show in August, at the London Show in September and at The British Designer show in October. D&W were interviewed by Alice Hillier for The “T-shirt

Book". They contributed a large number of Dove & White designs plus their own T-shirt Collection to be photographed for the book.

1986

The London Designer Awards Show – a catwalk show for selected designers at Olympia. Leslie Goring ran the show and MODZART was invited. Dove and White would do glamour, they created a cutting edge show with LG and launched a new collection under the MODZART EXCLUSIVE label. They made the Rococo design on bleached denim and a striped denim print for the collection with many of their standard pieces revamped. Dove recorded and mixed some Electro music for the show with artist Dan Perfect. A Film unit recorded the event.

There were further MODZART Jeans Prints; "London" and "Blue Roses" and more T-shirt prints – "Dramatic Art", "Smile", They began the Super Power collection with 3 Jeans prints – "US Rebel", "Stars and Stripes" and "Russian Red". For Body stockings, tights and T-shirts they printed "Super Power Kills" and "Flying Bullets".

1985

Dove and White bought a second floor studio in Bedford Gardens, Kensington. It became the conference room for client meetings and the creative hub for the prints and montages. A new BLACK ON BLACK design based on the Ace of Spades was the final unlucky card for the print run at Cautaulds in Black Lane Macclesfield. The printers who had printed in those huge print-rooms for 6 years finally cracked and attacked each other with squeegees. One ended up in hospital and the other in prison. Cautaulds decided to stop printing BLACK ON BLACK. The screens were shipped to London to a T-shirt printing company found in the East end with a semi-automatic table to print panels and a gas baking machine. BLACK ON BLACK was back.

There were further MODZART Jeans Prints; "Blue Jean", "Today" and "Rococo". The new T-shirt prints – "Butterflies And Bullets", "Time To Cry". "Time To Laugh", "Yes/No" reflected the times they needed a-changing.

1984

The BLACK ON BLACK designs were still running – another design was added – "Radial Tyre". The giant T-shirt prints offered a larger scale of print with more creative potential for screen-print. The new designs were diverse – "Too Hot To Handle", "Don't Stop", "Just Cruising", "Red, Red Or Dead", "In The Pink", "99%", "5-4-3-2-1", "T.V.", "ME?" and "Smile". The Giant T-shirts were featured in many IPC magazines, ID magazine and Vogue. There were 2 further Jeans prints made from the "Da Da" design. Again, the natural rhythms of creativity in fashion were changing...

1983

The KITSCH -22 "Rebel collection" was showing in New York at The T-shirt Gallery. The opening party was at Studio 54 where Andy Warhol was presented with Dove/White's Warhol

Rebel T-shirt. Colin Self visited the London studio and collaborated on a Jeans print, "Smarty-Pants", a colour photographic print of a continuous image of Smarties (like M&Ms). We used the same screenprint techniques as the Roses and Junk Food prints of '79 and commissioned Courtaulds to produce the screens and the production. It was shown with the MODZART 1983 collection at The London Designer Show, Olympia. The tattoo t-shirts from the 70's were photographed and produced as a full colour photographic prints to make tights and T-shirts.

The new XXL T-shirt prints were, "Anarchy Is, Art Isn't" and "Pop Goes The Easel". "Made In Japan" and "Westernise" were made in a Japanese shape. "The Planet Rocks" and "Rock'n'Roll Hearts" were printed as deconstructed worn t-shirts with 'string vest' underarms. Jackets made from Artists canvas with coloured leather appliqué backs – "ART", "BLACK" and "1984".

Alice Hiller wrote in 'The Observer':

(1983) "John Dove and Molly White have been designing and hand-printing T-shirts since the late Sixties when they were among the first people to start exporting them to America. Originators of the Seventies glitter T-shirt and the Punk black-on-dayglo Tiger stripe designs, they now produce 1000 T-shirts a week. This years best sellers show a torn picture of the Mona Lisa, captioned 'Anarchy Is Art Isn't' and a 'Rock'n'Roll Heart' tattoo".

John Krevine received an offer from Stephane Raynor to buy BOY – he had been a partner in Acme Attractions in the 70's and had been the other half of Helen Robinson's PX. Dove and White were called to a meeting to work out the contract between MODZART and BOY. MODZART accepted the BOY BLACKMAIL ownership and printing rights as severance. The KITSCH-22, MODZART and SEDITIONARIES designs were withdrawn.

They extended the Kitsch-22 T-shirt Collection: "Last Kiss", "New Faces", "Anarchy Is", "Lost That Loving Feeling". BOY had been financed by the Shinko company in Japan – it was about to become another Carnaby Street product Co. with diminished creative input.

1982

The Norfolk studio took 6 months to build and fit. The London offices were also refurbished. To keep the business pumped up, a collection of Lycra Jersey body stockings were produced from all the MODZART designs complete with packaging – "Modzart Standard Product". Another edition of BOY BLACKMAIL was published. Vivienne Westwood had approached D&W to include her SEDITIONARIES T-shirts in the catalogue. It was a complementary addition to the BOY/MODZART collection and gave BOY BLACKMAIL more exposure. Another 4000 copies were printed. Dove & White embarked on a new collection of giant T-shirts with large lino type letters torn up in a Situationist style. The first collection prints were "Da-Da" and "Black Black".

Terry Jones, the creator and Art Director of ID magazine asked me to write a piece about the history of T-shirts in the UK for ID No.9. "Fuck Art , Lets Do The T-shirt" by John Dove. An excerpt from the article:

(1982) "The first T-shirt i noticed was on Marlon Brando in 'Street Car Named Desire'. Ripped and torn, and soaking wet – sex, sweat and rebellion way back in 1951. Brando gave the T-shirt it's best start in life – never seen a T-shirt look so good on anyone!....By the turn of the seventies, every major fashion store had a range of t-shirts. Carnaby Street and Kings Road were saturated by 'novelty' T-shirts and an abundance of new materials found their way into the T-shirt media – rhinestones, studs, glitter, flock, metallic inks and vacuum formed latex. The T-shirt was now firmly established in England in a strong and varied market. T-shirts

were promotional. political, satirical, iconic, pop, rock, comic, everything but plain – ideas past and present..... The T-shirt is now a universal garment – Fashion Designers ignored it, it was so simple, rejected by the Fashion elite it was so classless, overlooked by Fashion journalists – too much 'a product'.

The T-shirt is a socialist revolution born out of a product of the capitalist modern world. The T-shirt belongs to everyone – part of a universal language – more personal than a Pop poster, more poignant than a song – from it's humble beginnings in the novelty genre through the Pop and the Literary to the Illusionary and the Surreal”

1981

The Catalogue sold out. Further designs were introduced, photographed and a second edition of about 2000 books was published. Modzart Jeans continued to sell worldwide and a larger factory was found close to home in Harlesden. Soon Modzart Jeans totally filled the Harlesden factory production and it became the Modzart Jeans factory. D&W approached Courtaulds in Macclesfield to print the “Black On Black” which had extended to “Black On Black Leopardskin”, “Black On Black Snakeskin” and a thin “Black On Black Stripe”. They set up a hand printing system with custom built infra-red dryers in a huge print shed in Black Lane, Macclesfield, ordered 2 tons of ink from ICI and printed the Black on Black every day of the week. It ran for 6 years. Further “Black On Black” prints were introduced – a “Black On Black Help shirt”, “Black On Black Daggers” and “Black On Black Heaven & Hell” caps. The “Sid TV 1”, “Andy TV” and the “Tits Tattoo” T-shirts were included in the catalogue.

MODZART showed at The London Show, Olympia for the first time. Ex Royal College designer Ian Scott-Hunter designed the exhibition stand with a series of screens in black steel and rubber with perspex display cases on the inside surfaces. Adeptus black cord sofas filled the back of the stand against stark white walls. The MODZART team all hung out at the show to the astonishment of the establishment companies. MODZART became a focal point, the BOY Blackmail catalogues sold out and MODZART was established as an alternative fashion design company within a global market. Marketing with a fashion show was a new dimension so other options were considered. In September MODZART showed at the Men's Apparel Guild in California – MAGIC.

Dove and White bought a Tudor house in Norfolk. The couch-house was converted into a print studio to give more focus to the art and design and to escape the rigours of business management. D&W extended the MODZART collection by enlarging the T-shirt full colour separation positives for “Roses” and “Lips” to produce the designs as Jeans fabrics. Later, David LaChapelle photographed Drew Barrymore in the LIPS Jeans as a pull-out poster for Max magazine and a cover for Preview. They also produced the “Junk Food” print.

1980

The catalogue design was complete, the first designs to be photographed were set up with 2 photographers, Derek Hutchins, one of the top Hairstylists at “Smile”, Kings Road, whose individual style of photographic work was known to D&W and Sheila Rock an accomplished new fashion photographer well known on the Chelsea scene for her sharp black and white pictures – these would be perfect for the Mono format D&W had designed. The pictures were cropped into sharp spacial compositions mostly 'golden section' design. Minimal type was used and the colour plates were printed on a crude laser copier. London Bridge Printers would integrate the colour pages with their offset print and bind with a black plastic spiral. The black covers were printed separately with a black ink – “Black On Black”. the first edition was

about 600. The title for the catalogue – BOY BLACKMAIL. Flash Publishing, London Bridge Printing Co. John Krevine wrote a profile of Kitsch-22 as a foreword:

(January 1980) “Kitsch-22 is a small studio/factory located in North West London on the borders of Kilburn and Willesden. John Dove and Molly White and friends have created and developed a new concept in printed clothing which has made them the most successful and best respected in this field. All their original designs are produced in limited editions and sold to selected shops throughout the UK and abroad. They don’t advertise or solicit publicity and refuse to increase production to meet growing demand where they insist on printing and supervising every individual themselves. The result is a quality and detail that is instantly recognisable to discerning punk rockers and teenage rebels everywhere. For a Year in 1977 – 78 they ran their shop at 22 Woodstock Street (hence the name KITSCH-22) in the West End of London. This bizarre and garish establishment with it’s vast following of da-glo juvenile barbarians caused consternation and outrage in neighboring Bond Street but firmly established the name KITSCH-22 on the London fashion scene.”

The T-shirt and Jeans production had been totally in-house but the demand was building a huge backlog. Dove and White found manufacturers for making the Jeans and another for making the T-shirts. They expanded into the building next door for offices and warehouse, employed a regular staff and moved on with the Jeans label leading the business – MODZART. D&W registered “Modzart” as a trademark in most countries of the western world and developed the wholesale part of the business and never refused to supply the growing demand.

1979

In 1979 John Krevine, the owner of BOY, Kings Road, approached John Dove and Molly White to appoint BOY as their London stockist for Kitsch-22 designs. The collaboration proved fruitful and increased the wholesale demand. BOY was in debt and Krevine was unable to find more capital from his family’s fortune. Krevine suggested they publish a catalogue, he would finance it, D&W would design and produce it under the pseudonym “Flash Publishing’. This contribution to Krevine’s recovery of BOY losses was made in return for exclusive sales rights at standard wholesale prices from the BOY shop and from the catalogue. The project was started by D&W drawing up a format and finding a suitable printer – London Bridge Printing Co.

D&W had experimented with a black ink in ’77 to print the Rebel T-shirt tags black ink on a black ground. ICI were approached for an opaque black ink that would solidify under infra-red, have a smooth finish and a raised effect. After a year or so the trials were good so D&W designed a Leopardskin with rounded spots that would screen-print flat. The difficulty of squeegee passages with such thick ink mixes was like tarring a road but the result was a unique printing process they called “Black On Black”. To have ‘Black On Black’ patented was an anomaly – it was not technically possible owing to the paradoxical meaning of the term and the fact that the word Black cannot be owned by anyone.... nevertheless, the Patent Office protected Dove & White’s use of the term in relation to the printing process. The first Black On Black was printed in the Villiers Road studio and made into Black On Black Leopardskin Jeans. Other new designs – “Black Flash”, “Black & White Checks” and “Graffiti”.

1978

The Kitsch-22 Collection was expanded again. New prints “Psycho-Fur”, “Snakeskin”, “Half-Inch Stripes” in black and dayglo colours, ‘Union Jack Combat Trousers’, Jeans and Rocker Jackets in Pink Leather. Knitwear made with dyed string and leather with chrome chains

studded into each arm. "The Last Resort" in the East End stocked the Kitsch-22 and Modzart labels to cover the entire London Streetstyle scene.

Kitsch-22 was described by Michael Roberts in The Sunday Times in his feature 'Prospect: Strange new shops, stranger faces. Alien, Tricoloured, disturbing:

(January 1st. 1978) "These are the clothes shops '78 style. Terribly Futuristic aren't they? You can't see in, you can't tell what's going on, can't see what to buy or can't tell whether they're open or closed. Until you enter – dare you? What's inside? Dehumanised merchandising. Lots of chrome, grillwork, clothes stacked in cages or shackled to walls..... Kitsch-22, 22 Woodstock Street, W1. As lurid and appealing as the cover of an Asimov paperback. Pink lettering, black paintwork, punched metallic Meccano style framework. Dark window artfully painted with a Dayglo space-traveller – The Silver Surfer. They sell mainly 'Off-beat' dayglo clothes, some artfully splodged with Jackson Pollock styled dribble dyes."

They began a new collection of Tribute T-shirts. The Rebel Collection. They listed their twelve most revered Rock'N'Roll Rebels and made photo-montages for the fronts of a their largest t-shirt pattern. The print technique would be black print on a white fabric printed in negative so an all-over black and white 'positive' image could be achieved without the use of heavy white pigments. A solid black dyed fabric would be used for backs and arms. The first list: 1 Elvis 2. James Dean. 3. Lou Reed . 4. Iggy Pop. 5. Sid Vicious 6.. Johnny Thunders 7. John Lennon 8. Wayne County 9. Marriane Faithfull 10. Little Richard. 11. Jerry Lee Lewis 12. Andy Warhol. The increased wholesale business of Kitsch-22 swept D&W into the studio 24-7 and led them to become an international Fashion company. The shop, Kitsch-22 was mismanaged and fell vulnerable to massive shoplifting, mostly from Glaswegian hordes of Punks that invaded the shop en-mass. The notorious Angels turned up in suits and sharp haircuts when they were targeted by another biker gang. The shop was closed in the autumn.

1977

A replacement sign for KITSCH-22 was refitted in Flo -pink upholstered plastic on a black and white Zebra-skin ground. A "77-UP T-shirt celebrated the opening of the shop.

After the shop opened, it was clear the name "Modzart" could be a successful label in it's own right so D&W extended the Jeans collection by introducing Combat trousers in primary coloured brush – strokes they called Urban Camouflage and another in classic amoeba shapes but in Red, White and Blue. Lips print and Jackson Pollock printed denim Jackets and a "Face No.4" (Johnny Rotten) T-shirt. "Johnsons" made the Leather Jackets and took the Modzart Jeans to their Kensington outlet where they sold for a decade. By the end of '77 most of the production for the shop was selling wholesale before it reached the rails. D&W were printing in the studio day and night while friends helped to expand the production side of the workshop. London' s ITV 'Nationwide' programme shot an extensive account of the shop and lifted everyone off to the utopian Alton council estate to film the Modzart gang against a futuristic urban backdrop. The shop, Kitsch-22 attracted a wonderfully bazaar collection of celebrities including Malcolm McLaren & Vivienne Westwood, The Sex Pistols, Screaming Lord Sutch, Jamie Reid, Johnny Thunders, etc. Adam Ant and Pat Booth locked themselves in the changing room for half an hour and a very young Boy George sat in day after day with Wendy May who ran the shop, weaving his tale of future fame and fortune. A couple of Hells Angels became resident around the Jukebox and would relate their frightening tales of mayhem to the young punks.

1976

Dove and White produced a new collection of prints from their 60's screens by enlarging the animal skin patterns and stepping up the colours with black and florescent dyestuffs. They produced a range of coloured Leopardskin and Tigerskin fabrics and revived the Tribute To Jackson Pollock print. These formed the basic prints for their new label – "Modzart." The new T-shirts were "Exploding Mickey Mouse", "Nuclear Sunbather", "Face No.1" (Bowie), "Face no.2" (Siouxsie) and "Face no.3" (Jordon). Deconstructed shirts were made from used print table backing clothes. The makers of Burberry Coats abandoned their shop at 22 Woodstock Street, near Bond Street and rented out to Dove and White. They called it KITSCH-22. The shop was refitted in a style that was basically black with corrugated iron plastered with torn posters and steel constructions of scaffolding splattered with paint. The counter was made from car fenders and perspex with a surface of faded car upholstery built on a staging of illuminated steps with gold glitter embedded in the wood-grain. The sign and the ironwork was made by sculptor Roger Lee. The letters KITSCH-22 cut out of steel with an oxyacetylene torch – black plastic oozed from the gaping letters. Locals raised a petition with the Council and the sign was removed. Dominic Lutyens and Kirsty Hislop's book, "70's Style & Design" by Thames & Hudson wrote:

(2009) "In the same year, Mr Freedom designers, John Dove and Molly White opened Kitsch-22 in London's Woodstock Street. Described as a 'bizarre and garish establishment with a following of day-glo juvenile barbarians. The shop caused much consternation in nearby Bond Street"

1975

D&W continued to produce the Wonder Workshop Collection but Granny Takes A Trip closed so they moved to new outlets in Kings Road and South Molton Street with "Ace" and with "Midnight Blue" in Fulham Road. The Lips T-shirt print was photographed on Malcolm McDowell by David Bailey and featured in the Sunday Times on Molly Parkin's pages. The last Wonder Workshop T-shirt prints were "Hawks and Doves" and "Exploding Coke." From their Las Vegas trip, they designed some new T-shirts and boleros based on drawings of Neon signs. "Flamingo", "Stardust" and "Thunderbird". The "Stardust" print complete with Rhinestones was a huge success.

The Fabric Of Pop" exhibition visited Norwich Castle Museum. A centre-page feature in the Norwich Evening News covered the show. Jenny Belson wrote:

(August 1975) "The travelling exhibition organised by the Victoria and Albert Museum, with accompanying rock 'n' roll music explores the influence of Pop Art on textile and fashion design over the last 12 years. Although the T-shirt explosion has been sullied to some extent by blatant advertising, John and Molly see it as a creative market. John told me when we met in his in-laws home at Newmarket Street, Norwich. 'I think T-shirt prints are a true art form.'

Dove and White were interviewed in the exhibition by ITV for the Anglia News program. They embarked on a lecture tour of Art Schools in England which marked the end of an era with their Wonder Workshop label.

Anthony Hayden Guest wrote an extensive diatribe of the 'multifarious and prolific progeny of the original cotton T-shirt' in the Daily Telegraph magazine. The article gave extensive cover to most T-shirt designers working in London with examples of their designs. Dove & White's "Lips" T-shirt was featured:

(December 5th. 1975) "The ordinary old stretch cotton T-shirt has spawned a progeny of sequins, glitter, and – in at least one esoteric case – rubber. What started as just low budget

stuff has, unbeknown to itself, burgeoned into a fucking language. It has like all languages, its complexities..... And things to come? 'Los Angeles is always first, and then Paris', says John Dove of Wonder Workshop. (Dove has designed some splendidly garish pin-up designs). 'London's bad taste level is about one year behind and Germany's bad taste level is about two years behind us. We sell bad taste to all of them'.

1974

Son James was born.

In the summer, Dove and White visited Los Angeles and their outlets "Granny Takes A Trip" on Sunset and "Vibrations" at Century City in Beverley Hills. They drove across the desert from the Yosemite mountains to Las Vegas.

D&W extended the Cherished Memories Collection with a Jimi Hendrix tribute and an Eddie Cochran portrait. White produced a collection of Swing coats in Pink Leopardskin Fun-fur, printed Blonde Bomber Satin Western Shirts and Pink and Green Leopardskin sweaters. These were photographed for '19' magazine by Ahmet Frances – the pictures were reproduced in the book "70's Style & Design", Thames & Hudson by Dominic Lutyens and Kirsty Hislop:

(2009) "The leopard print jacket, the "Wild Thing" T-shirt and satin pedal pushers are all by Wonder Workshop, the label of 50's enthusiasts John Dove and Molly White, who designed for everyone from Mr Freedom to hip Kings Road shop Paradise Garage during the early 1970s".

After the Dolls European tour and Malcolm McLaren had first listened to The Strand in July, he and Vivienne Westwood visited Dove and White at their studio in Villiers Road NW10. Vivienne had gleaned a mass of information about fetishist clothing while Malcolm was away with the New York Dolls. She said she was interested in Dove & White's ideas and would like their "Lips" and "Leopardskin" fetish T-shirts for a new shop venture and McLaren was interested in the "Breasts" print. A deal for the T-shirts couldn't be struck but it was really the term "Punk Rock" and the name "SEX" that had been the most attractive ideas on the table.

Samples of most of their recent work had been requisitioned by Michael Regan, curator of the major exhibition at The Victoria And Albert Museum called "The Fabric Of Pop" which drew parallels with Pop culture, Fashion and Pop Art. The exhibition ran from 18th. July – 18th. August 1974.

Regan wrote in the V&A catalogue:

(July 1974) "Pop Art's influence on textile and fashion owed all it's inspiration and much of it's success to our mass-produced urban culture. It found it's full expression in the commercialism it poked fun at and came full circle by ending up in those glossy magazines that had originally provided Pop Art with much of it's imagery".

The V&A requisitioned the prints from the exhibition for the permanent collection:

"Strawberry" – repeated Jacket image on white cotton sateen with studded diamonte' 1968

"Elvis" repeated T-Shirt image on black cotton jersey fabric with studded diamonte' 1968.

"Wild thing" repeated T-Shirt image on black cotton jersey fabric with studded diamonte' 1971.

“My Baby Loves The Western Movies” – photomontage repeat on denim fabric 1973.

“Silver Surfer” – a tribute to Jack Kirby, a screen-printed DIY jacket kit on black cotton sateen – with studded diamonte’. 1973

The Exhibition was reviewed in the National press. The Guardian article by Hazel Shaw, gave a refreshing review of the show including pictures of the Wonder Workshop exhibits:

(July 1974) “Textile designers have always been interested in using objects in design, generally taking care to simplify and integrate the idea so that it is hardly recognisable on the final statement. Not so with Pop Art fabrics. they brashly defy all the laws of tasteful design, blatantly using every kind of commercial imagery in a most haphazard way. “Strawberry”, with cotton satin fabric printed with enormous diamonte` studded strawberries has been made into delightful high-waisted jackets by Wonder workshop. Whether you love it or hate it, “The Fabric Of Pop” happened and as Michael Regan pointed out, in 50 years rime it will be at the Victoria and Albert Museum for students to study. I hope I am still around to see their reactions”.

Arts Review, ran a couple of pages – Michael Shepherd described the show:

(July 1974) “Michael Regan of the V&A has had the splendid idea of investigating the influences of Pop Art on contemporary textile design, in this exhibition of furnishing and dress fabrics as used by St Laurent, Mr Freedom and Zandra Rhodes, and those made by new designers such as Wonder Workshop and OK Textiles. The re-establishment of a genuine popular art may at last be with us; and thats always a good omen for art in general”.

Rockstock Magazine carried an extensive review of The Fabric Of Pop exhibition:

(November 1974)

1973

Dove & White moved from their derelict studio in Paddington to another derelict studio in Villiers Road, Dollis Hill, London NW10, built an extensive screen printing table and a sample making workshop. They produced thousands of T-shirts and Jackets in a 70's Rock'n'Roll style. Gene Krell of Grannys ensured these would be worn by his superstar customers, Mick Jagger, Lou Reed, Marc Bolan, Paul McCartney and Paul Getty Jnr.. The new designs “Pin-up Girls” made from 1940's decals, “Silver Surfer” drawn as a tribute to Jack Kirby's Marvel comic hero. “My Baby Loves The Western Movies” a photomontage celebration of the song “Western Movies” by the Olympics. “Roses Grow on You” the first Wonder Workshop photomontaged full colour photographic T-shirt print. Tigerskin Jackets made in suedette in florescent colours and their classic Leopardskin and Tigerskin T-shirts. Black T-shirts with Jerry Lee Lewis and Elvis Gold Sun Records printed on Leather yokes. The most revolutionary print that year was the “Lips” photomontage made into T-shirts – other photomontage prints were “Leopardskin Girls” and “Merseybeat”. D&W joined Gene Krell from Grannys for a ‘Day in the Life’ television documentary made for Tokyo TV. An article about Wonder Workshop and Granny Takes A Trip followed in ‘Anan’ magazine (August 1973).

1972

“Wild Thing” and the new designs were extended to join their growing printed T-shirt collection in an exclusive contract with Colette Neville Pret-A-Porter of Paris. Dove and White registered Wonder Workshop and produced hundreds of Wonder Workshop T-shirts and Jackets per week for Colette. The Wonder Workshop label was distributed throughout Europe. Dinah Adams returned from New York and rejoined Dove & White to work with Granny Takes A Trip, also in Worlds End. Grannys had an amazing clientele and found a steady market for the Wonder Workshop label both in the UK and in their stores in New York, Los Angeles and Dallas. They forged new unique shirt patterns for the DIY Jacket Kit designs. The bomber Jackets were made in printed Satin and embellished with Rhinestones in the Paradise Garage tradition. During this period Dove & White continued to make sculptures and drawings but by the end of '73, Screen Printing had taken over their lives.

1971

Dove and White produced a new collection of printed T-shirts that were rejected by Libertys and other leading stores. A shirt company, Cockle and Johnson in Kensington were the first store to stock the T-shirts. In May/June D&W joined Trevor Myles and Dinah Adams at Paradise Garage, 430 Kings Road, a new strange boutique constructed as an Hawaiian Surfer hut. Dove and White brought in their newest T-shirt collection under the label “Wonder Workshop” – the world’s first black printed T-shirts and a short run of printed Black Plastic Jackets which featured a print of a snarling Leopard head on the back. One of these was purchased by Iggy Pop and photographed on Iggy’s back by Mick Rock on the back cover of his most celebrated album, “Raw Power”. The T-shirt designs, “Wild Thing”, “Elvis”, “Marilyn”, “Stupid Cupid”, “Rock’n’Roll Music” and the “Cherished Memories” became hugely popular in the Fashion subculture that was beginning to percolate at that time. Dove and White also produced their Coloured Leopard And Tiger T-shirts. The owner of ‘Paradise Garage’ Trevor Myles sported a Tigerskin flocked Mustang V8 customised by the Electric Colour Company. The Garage sold wholesale to the upmarket stores in Europe including ‘Galleries Lafayette’, the famed ‘Fiorucci’ and ‘Camomilla’ stores in Rome. The popularity of the Black T-shirts with bright coloured prints led Dove, White, Dinah Adams and Trevor Myles to revamp the entire store in black with black studded upholstery. D&W made an Elvis T-shirt with printed portrait on silk, cut into a leather yoke studded with heart studs and rhinestones.

In “The T-Shirt Book” (Ebury Press 1988) Alice Hiller writes: “John Dove and Molly White started out mixing all their own inks and in 1970 worked out how to print on Black T-shirts – commercially produced inks which did this, only became available in 1975 – and used the technique for the WILD THING T. Designed as a tribute to Jimi Hendrix, it featured a roaring Leopard head with the words WILD THING underneath and was pirated from America to Brazil to become the first global T-shirt hit. Its success launched rhinestones as a major T-shirt fashion and by 1973 they were selling thousands of shirts under their Wonder Workshop label.”

In 2009 The Wild Thing T-Shirt was included in Dominic Lutyens and Kirsty Hislop’s book, “70’s Style & Design” by Thames & Hudson.

Paradise Garage was poorly managed and soon fell vulnerable to opportunists. By the end of November 1971. the owner, Trevor Myles was away on a Jamaican honeymoon with his bride, Swedish model Maria Elisabet Pettersson. Bradley Mendelson and Malcolm McLaren hatched a plan to take over the store. Adams was involved with Mendelson so Dove and White were excluded by default and eventually would lose the showcase venue for their new designs – apparently McLaren had paid Myles for a concession at the back of Paradise Garage. By the time Myles had returned from his honeymoon, McLaren and Westwood had taken over the entire store. Myles called on his Landlord, Charlie Simpson to evict McLaren & Westwood and for a time Paradise Garage was closed. A few months later, Myles ex-partner, Tommy Roberts financed legal assistance for McLaren and Westwood and they resumed ownership of the Lease of 430 under the name “Too Fast To Live, Too Young To Die”.

January 1972. The Cherished Memories T-shirts and Black Beatnik Sweaters woven with Elvis song titles, "Don't Be Cruel", "All Shook Up", "Tutti Frutti" and "Its Now or Never" remained in Paradise Garage at the time of the McLaren take-over with some black Rock'n'Roll T-shirts and Leopardskin Jeans. This event was later referred to by Dove & White as 'The Paradise Garage Massacre'. In December, The Paradise Garage workshop off Enos Grove was cleaned out by Dinah Adams to compensate her Paradise Garage losses and she presented Dove & White with their first industrial sewing machine, a Singer 81K Over-locker. It was used to make Wonder Workshop T-shirts for the next 5 years.

Paul Gorman wrote in his book "The Look" by Adelta Books:

(2006) Trevor Myles – "I installed this AMI Jukebox and racked it with Rock'n'Roll records. Then I had someone build a raised miniature dance floor right at the front and painted the back part black. I went into Rock'n'Roll T-shirts, Black trousers and 50's jackets. These clothes were produced by John Dove and Molly White, who specialised in images featuring animal heads and Pop Art prints..... Myles was unwittingly setting the scene for what was immediately to follow at 430. However circumstances dictated that he would not be well-placed to capitalise on this."

1970

John Dove & Molly White:

Designed a shirt collection made by Jasper Shirts Co. of "Blonde Bombers", "Jackson Pollock", "Bathers", and a trompe l'oeil image of a Sweater printed on the front and back of a shirt. Erte' commissioned Dove & White to produce 15 colour block prints on silk of his "Garden Of Eden" designs. The shirts were produced in a limited edition by Jasper Shirts. Received Design Centre Awards for "Marshmellow Pie and "Swansong For A Rare Bird" published by McMillan and D&AD awards nominations. Sculptures were photographed by Interior Design magazines including Ideal Home. and "Flying Duck" was included in the first European exhibition of Multiple Art called "3 to Infinity" at The Whitechapel Gallery. The exhibition was a marvellous collection of multiple works and prints from around the world, many from outside of the Art Establishment – but it was poorly advertised and badly attended – so instead of the kick-start it promised to make where Art could become a more accessible way to buy and sell works in a capitalist culture, it marked a relapse for 'Art as Multiple' in this country.

In Vogue magazine, Tim Street Porter photographed the Giant Green Jello sculpture:

(September 1970) "Fantastic Food – A greengage fibre-glass jelly with cherry on top, green light inside for translucence – on blue-green marbled fibreglass base on green check wooden table, on flame red nylon rug lit by red lights under table. By John Dove to order from Aspidistra, 34 Teignmouth Road, NW2. Next – a flashing red cherry on smaller pink blancmange on chrome".

Made a collection of Drawings of movie stars for M Magazine in Hamburg and Mirror Magazine in London. illustrated "Mind Of A Fat-girl" feature for Nova with photographer, John Claridge. Worked with Richard Barnes (renown for his books on The Who) on a 'Pop Special' – a collection of Pop posters for The Isle Of White Pop festival published with a souvenir edition of The Evening Standard. Backstage meetings with Jimi Hendrix, The Who and Jim Morrison of The Doors.

1969

John Dove:

Worked on "Giant Jello" and made the first 10 multiple editions of the "Flying Duck". Editions Alecto drew up an agreement to produce the Duck sculptures with Design Animations but since the Italian fiasco, independence remained the first priority and Dove decided to produce the edition in his own workshop. The 'Giant Jello' sculptures were photographed by Tim Street Porter for Vogue Magazine and the "Flying Duck" for Domas. John continued to draw for the colour supplements, IPC newspapers and Panther Books. These received Design Centre awards and D&AD nominations. A double page drawing in Nova of Marlon Brando also received a nomination.

John Dove & Molly White:

For the last 3 years, many IPC Fashion magazines had written articles about Dove and White's work. One of the most well informed pieces was by Ian Stewart called "Doing Your Thing, Living Your Life":

(January 1969) "We have this general idea: we want to make beautiful things, but for a wide audience. At the moment, if we have an idea that turns out to be expensive, we won't do it. The only problem is that we have so many ideas, we can never get round to doing them all. One of the things I would like most would be for my father to hang one of our works on his wall. It does often bother us that what we're doing doesn't contribute much to society. We don't want to work for anyone.

I am working on these flying ducks which are gigantic facsimiles of the sort of thing you would find in Woolworths. Molly is printing some lovely silk handkerchieves. We can usually see only two months ahead but we've got one thing we want to do in two years maybe – that's go to the USA and travel around the States and South America with a mobile workshop just making things in the workshop and paying our way – it'll give us complete freedom. We don't see things in terms of talents, people can do anything they want. It's just circumstances that make some people do more than others. Our way of life just sort of happened. I used to walk down the street and sometimes things would not look so great anymore. That was bad. Everything is important. We just can't sit around waiting for it to happen".

The "Breasts" print as a t-shirt was stocked by "Countdown" London and "Ians" in Greenwich Village, NY. The breasts print emerged later in 2009 as a classic T-shirt of the 60's and was featured in Paul Gorman's appraisal in "The Tits T-shirt Odyssey" and in Dominic Lutyens and Kirsty Hislop's book, "70's Style & Design" by Thames & Hudson:

(2009) "John Dove and Molly White's T-shirt featured the torso of top model Pat booth, photographed by James wedge and was sold in Wedge and Booth's London boutique "Countdown". Designed back in 1969, it kicked off the trend for trompe-l'oeil T-shirts and was re-launched in 1977 when, fittingly, it collided with punk. Indeed, Dove and White were in the vanguard of the punk T-shirt graphics revolution having created designs that fused elements of Pop Art, Dada, Surrealism and Rock'n'roll much earlier in the decade".

Burda House Publishers purchased The 'Flying Duck' sculptures. The Observer and others interviewed Dove about the making of the 'Great Flying Duck' sculpture and later in the year Tommy Roberts, a director of the Kensington Fashion imporium, "Mr Freedom" asked Dove to make a multiple he could sell in his store. Dove produced "Liberty Souvenir" – a 10 foot high silver laminate of the Statue of Liberty as a multiple. The Sunday Times photographed the Liberty piece for the colour supplement.

The Observer wrote an article entitled "Birdland":

(29th. June 1969) "A change from Mrs Wilson's up-the-wall ducks – this 10ft long drake. Ex-Norwich Art Student, John Dove, who lives with his wife and two blonde hussies aged 2 and

4, off the Edgware Road in London. Their rooms are large enough to hold two drakes with a wall each in the living room. They blend successfully into the neat comfortable background with it's 'Birdland' Art Deco objects and swivel chair. I'm always impressed by the beauty of ordinary everyday decor when used ingeniously, Dove says. The Drakes are in moulded polyester resin, 'British made' in metallic silvery grey, blending to dark blue with caramel feet. What gave him the idea? 'When I was a kid in the 50's, I had a stack of those rubber moulds you buy in craft shops. I used to make them up with another boy in plaster of Paris – we made John Bulls, Scotsman with bagpipes, Gnomes and Budgerigars. Then we took them round the housing estate at weekends – we would make about 5 shillings. He left Art School and spent about two years growing out of being a student with some freelance illustration and some teaching until I came to a point where illustration seemed a little old fashioned because photographs do things so much better. I didn't want become involved in the Fine Art set-up so I thought back and considered the moulds. His wife Molly makes silkscreen fashion designs on silk scarves,. They're on the bread-line most of the time but they've just rented an old factory from Brent Council which they will be able to use for 3 years until it's demolished. Ducks cost £80 from Design Animations Ltd. 6 The Plain Wandsworth SW18. 4 weeks to order”.

White & Dove designed a collection of Animal skin prints in primary colours which were a parody of real Leopard and Tiger Skins popularised by the Fashion Industry. In “The T-Shirt Book” (Ebury Press 1988) Alice Hiller writes: ” John Dove and Molly White designed their classic dayglo tiger print as an anti-fur trade protest in 1969 and resurrected it for Punk.”

The “Painless Tattoo” collection was purchased by Bloomingdales of New York. Bloomingdales' directors also purchased drawings, prints and montages from D&W's studio on a visit to London and opened the “Painless Tattoo Parlour” in Bloomingdales, Manhattan. They imported transparent body stockings into the UK for the prints to be made at Chippenham House and had decals of the tattoo designs made by 'Transflair' Ltd. The collection was photographed by Vogue, Harpers, Nova, 19, The Guardian and The Times.

In Domas magazine, Tim Street Porter photographed the Flying Duck sculptures and Dove/White's interior design:

(August 1969) “John Dove and Molly White, Adesso poi staremo a vedere che cosa succedera` del figlioletto: finira o no per essere ossessionato dal complesso dell'anitra che vola? finira` o no per essere ossessionato dal – blancmange – che non si puo`mangiare? finira o no per essere ossessionato da questo mondo nero ne! quale gli oggetti fluttuano con i loro colori brillanti come le piume degli uccelli del paradiso che in un pomeriggio notturno di nubifragio ho visto cadere verso la giungla della Nuova Guinea? Per ora, padrone di una anitra cosi grande, sembra felice”.

1968

John Dove:

Worked as a Sculptor also on drawings for Nova Magazine and Panther Books. Worked in Munich and Hamburg. Made drawings for Twen Magazine, M Magazine. With Bill Fallover from Nova magazine, they designed a “SEX” cover for Stern (banned). Began work on “Flying Duck” – a Multiple unlimited edition.

Taught Drawing at Hornsey School Of Art where student friend Andy Vargo and fellow Lecturer Tony Horrocks were instrumental in the organisation of the Student revolt and the sit-In at the College. Tariq Ali led the political agenda – memorable clichés of the time – “Art is the Cinderella of Capitalism” countered by “Art is the ugly sister of Communism”. The student sit-in culminated in an exhibition of revolutionary graphics at the ICA but the entire protest

failed and the College was closed by right wing politicians to ensure that in the future Art Schools would not become hotbeds of left wing extremism, a philosophy perpetuated by the Tory party under Thatcherism in the 80's.

Dove worked with White on a print project of a DIY bomber style jacket printed flat on cotton sateen with various original images. The shapes and cutting lines were also printed in 4 sizes so the fabric could be cut and sewn together on a domestic sewing machine. These were envisaged as 'multiple' works of Art.

Molly White:

Produced a further collection of printed silks for Liberty of London and Mr Fish. S. Molton St. Continued as a teacher of Printed Textiles at Berkshire College Of Art. The "Butterfly" collection of silk scarves were given exposure by Libertys and the designs reached a world market for the first time. For winter '68, White began making T-shirts in wool with images woven into the fronts – Designs, "Banamas", "Birds", "Pretty Polly" and "English Rose" were made in S. Wales at Corgi Hosiery with Welsh 'Shetland' yarn on Intarsia machines.

Molly began working with John on the "Painless Tattoo" Collection and from this time, they continued to work together. The Tattoo Collection was photographed for a Nova Magazine feature and stocked by "Countdown", a leading Chelsea boutique owned by photographer James Wedge and top model and 'pulp fiction' writer, Pat Booth. The picture for the T-shirt of Pat Booth's Breasts would give us exactly the marketing springboard we had needed for our work. 'Countdown' became our first outlet and that was how Bloomingdales found us and we opened 'The Painless Tattoo Parlour' in New York.

Nova's Fashion editor Caroline Baker wrote:

(April 1970) "Give yourself a past with a painless tattoo. Tattoos have been the subject of so many sordid jokes, but some patterns can be quite beautiful in their own right. – funny old fashioned fantasies in faded blue on pink skin, smacking of seedy Eastern ports and rugged pasts."

Alice Hiller wrote in the T-shirt book:

(Ebury Press 1988) "Anthropologists term this technique of letting your T-shirt do the talking, the "new primitivism" and draw parallels between body painting in Polynesian cultures and T-shirt wearing in the First World."

John & Molly moved into a large derelict factory with other Artists – Chippenham House in Paddington – where they built a screen printing unit and a sculpture workshop. The first images on fabric were the "Strawberry", "Elvis Gold" and "Blonde Bomber" prints, The first prints on paper were the "Fairisle Sweater", "Painless Tattoos" and later the "Breasts" prints. Peter Bird purchased the prints for the Arts Council Collection.

1967

John Dove:

Worked In London on Sculptures – "Puzzle-Puzzle", "Fantastic Food" and "3D Eyes" as 'Multiples'. Nova magazine Art Director, Harri Peccinotti, commissioned a first drawing for NOVA magazine – a portrait of writer Patrick O'Donovan for his article called "God and I". A tattoo drawn on the bare torso of Patrick O'Donovan was rejected by the editor Dennis Hackett on the grounds that the drawing was indecent – only the portrait was published. This

rejection led D&W to research the history of Tattoos in London and led to their “Painless Tattoo Collection” the following year. Illustrations for Corgi Modern Classics, New English Library, King Magazine, African Drum Magazine and Management Today provided funding for new sculptures.

Teaching – Drawing at Hornsey School Of Art.

Molly White:

Continued work with Hull Traders ‘Time Present Fabrics Ltd’. Designed an ‘Art Deco’ inspired Collection of screen-prints on silk, purchased by Liberty of London and Mr Fish. in S. Molton Street. Featured in Vogue Magazine. White designed and produced photomontage printed shirts of early 20th century Pin-ups from Dove’s artwork – this was their earliest ‘Fashion’ project. The “Bathers” artwork was made at the same time but not produced until 1970 with Jasper Shirt Co.

Teaching – Printed Textiles at Berkshire College Of Art.

Daughter Frances was born.

1966

John Dove:

Produced a series of 20 drawings in watercolour, pencil and ball-point pen, the drawings of Bridget Bardot wearing a topless dress led Dove to be included in an exhibition in Milan of drawings by young British artists at Galleria d’Arte del Naviglio where he met Bruno Alfieri. Bruno Alfieri’ owned Metro Magazine and Pagina in Milan. Alfieri was renown for his friendship with Jackson Pollock and his introduction of Pollock to Peggy Guggenheim. He also collected works by Pop Artist Roy Lichtenstein and had written extensively about Pop Art. Dove made 400 drawings for ‘Mustang Contro Honda’ – a comic book based on Alfieri’s idea of an A1 size comic as a tribute to Lichtenstein. The publication of the comic became restricted by the Italian Distributors that were controlled by a Sicilian organisation that would not allow large format publications to compete with those of their own standard format. The Lichtenstein project bottomed out and Alfieri lost his publishing company in the Florence floods. Dove returned to London penniless to continue working in their Willesden Green studio.

Pop Artist Colin Self was a mentor and introduced Dove to the 60’s Pop art scene where he met David Hockney, Patrick Proctor, Billy Apple, Peter Blake and Jan Howarth. Self also introduced Dove to the poet Christopher Logue who wrote to Dove later to applaud him for his “Mind Of a Fatgirl” drawings published in Nova. These included an early photomontage from a collaboration of Dove with London east end photographer, John Claridge.

Molly White:

Worked as a Textile Designer and designed fabrics for Hull Traders Time Present Fabrics Ltd. HT became one of the most exclusive Furnishing Fabric companies in the UK. White was included when the Arts Council of Great Britain joined with Shirley Craven to present a Hull Traders retrospective which travelled a UK museum circuit in 2010 and in 2011 “Centrum” by White was selected for a celebratory exhibition of 60’s Pop Art at The Lightbox Gallery, Woking, called “Snap, Crackle & Pop!”

Teaching – Printed Textiles at Berkshire College Of Art.

1965

John Dove:

Worked as a Painter. Design and illustrations for Sidgwick & Jackson, Secker and Warburg, New English Library.

Teaching – Drawing at Sutton School Of Art.

Molly White:

Worked as a Textile Designer.

Daughter Sarah was born.

1964

John Dove:

Exhibition: Royal Society Of Painter Etchers, London. (Group show)

Worked as a Painter. Design and Illustrations for Weidenfield & Nicholson, Bodley Head Press, Michael Joseph.

Molly White:

Worked as a Textile Designer.

SHOWS, FAIRS, EXHIBITIONS.

2012 Jan 18th -Jan 22nd "LA Art Show" Paul Stolper Gallery LOS ANGELES CONVENTION CENTRE L.A.

2011 Nov 30th – Dec 4th "Art Miami" Paul Stolper Gallery THE ART MIAMI PAVILLION Miami

2011 Nov 3rd – Nov6th " IFPDA Print Fair" Paul Stolper Gallery PARK AVENUE ARMOURY New York

2011 Sep 8th. – Oct 8th. "Editions II" group exhibition PAUL STOLPER GALLERY London

2011 Aug, 7th – Sept. 28th. "Snap, Crackle & Pop" group exhibition LIGHTBOX GALLERY Woking

2011 Apr 19th – Apr 21st "London Print Fair" Paul Stolper Gallery ROYAL ACADEMY London

2011 Jan 18th – Mar 5th. "Revolutionary Fabrics" group exhibition HARRIS MUSEUM & ART MUSEUM Preston

2010 Nov 30th – Dec 3rd "Scope Art Fair" Paul Stolper Gallery 3055 North Miami Avenue Miami

2010 Oct 23rd – Oct 27th "IFPDA Print Fair" Paul Stolper Gallery PARK AVENUE ARMOURY New York

2010 Oct 15th – Oct 18th. "London Print Fair" Paul Stolper Gallery ROYAL ACADEMY London

2010 Oct 15th – Oct 18th "Multiplied" Paul Stolper Gallery CHRISTIES S. Kensington London

2010 Sep 18th – Oct 30th "Revolutionary Fabrics" group exhibition KING LYNN ARTS CENTRE Kings Lynn

2010 Jun 25th – Aug 3rd "The Term Reality" group exhibition PAUL STOLPER GALLERY London

2010 Jun 16th – Jun 23rd "Go with The Flo" group exhibition GALLERI HUGO OPDAL Ulsteinvic, Norway

2010 Jun 15th – Jun 19th "Scope" Paul Stolper Gallery CONTEMPORARY ART SHOW Basle

2010 Apr 29th – May 3rd "London Print Fair" Paul Stolper Gallery ROYAL ACADEMY London

2009 Oct 3rd – Jan 3rd "Revolutionary Fabrics" group exhibition FERENS ART GALLERY Hull

2008 Nov 25th – Dec 13th "Mutate Britain" group exhibition CORDY HOUSE London

2008 Nov 12th – Nov 22nd "F-Art Prints Show" Duo – show AMUTI GALLERY London

2007 Oct 19th – Nov 17th "Paradise Garage Massacre" Duo – show AQUARIUM GALLERY London

2007 Jan 13th – Jan 20th. "Neo-Pop Painting & Montages" Duo – show LA VIANDE CONTEMPORARY London

2001 January "IFF" K3 Co., Ltd. INTERNATIONAL EXHIBITION CENTRE Tokyo

2001 February "40 degrees" Modzart Exclusive EARLS COURT London

2000 October, "T-shirts / Textiles " K3 Co., Ltd. SHIBUYA SHOWROOM Tokyo

2000 June, "T-shirts / Textiles " K3 Co., Ltd. SHIBUYA SHOWROOM Tokyo

2000 February "40 degrees" Modzart Exclusive EARLS COURT London

1999 October "T-shirts / Textiles " K3 Co., Ltd. SHIBUYA SHOWROOM Tokyo

1999 June, "T-shirts / Textiles " K3 Co., Ltd. SHIBUYA SHOWROOM Tokyo

1999 March, "T-shirts / Textiles " K3 Co., Ltd. SHIBUYA SHOWROOM Tokyo

1998 September "T-shirts / Textiles " K3 Co., Ltd. SHIBUYA SHOWROOM Tokyo

1998 March "British Hotwave" Modzart A-Line BRITISH EMBASSY Tokyo

1998 February "40 degrees" Modzart A-Line EARLS COURT London

1997 September "40 degrees" Modzart A-Line EARLS COURT London

1997 September "London Designer Exhibition" Modzart A-Line NATURAL HISTORY MUSEUM London

1997 February "London Designer Exhibition" Modzart A-Line NATURAL HISTORY MUSEUM London

1997 February "The London Show" Modzart A-Line OLYMPIA London

1996 October "National Boutique Show" Modzart A-Line JAVITS CONVENTION CENTRE New York

1996 September "The London Show" Modzart A-Line ISLINGTON DESIGN CENTRE London

1996 September "The London Designer Show" Modzart A-line DUKE OF YORK HEADQUARTERS London

1996 September "Paris Pret-A-Porter " Modzart A-Line EXPO PORTE De VERSAILLES Paris

1996 June "The London Show" Modzart A-Line ISLINGTON DESIGN CENTRE London

1996 March "The London Designer Show" Modzart A-line NATURAL HISTORY MUSEUM London

1996 January "Paris Pret-A-Porter " Modzart A-Line LES HALLES Paris

1995 October "The London Designer Show" Modzart NATURAL HISTORY MUSEUM London

1995 June "The London Show" Modzart ISLINGTON DESIGN CENTRE London

1995 March "The London Designer Show" Modzart NATURAL HISTORY MUSEUM London

1995 February "The London Show" Modzart ISLINGTON DESIGN CENTRE London

1995 January "British Hotwave" Modzart NEW OTANI HOTEL Tokyo

1994 October "The London Designer Show" Modzart NATURAL HISTORY MUSEUM London

1994 September "The London Show" Modzart ISLINGTON DESIGN CENTRE London

1994 August "Pret-A-Porter" Modzart EXPO PORTE De VERSAILLES Paris

1994 June " Street-Style Exhibition" group exhibition VICTORIA & ALBERT MUSEUM London

1994 June "The London Show" Modzart ISLINGTON DESIGN CENTRE London

1994 May "The BKCC Japan Mission" Touring exhibition BRITISH EMBASSY Tokyo

1994 February "The London Show" Modzart NATIONAL HALL OLYMPIA London

1993 October "The London Designer Show" Modzart NATURAL HISTORY MUSEUM London

1993 September "The London Show" Modzart NATIONAL HALL OLYMPIA London

1992 September "The London Show" Modzart NATIONAL HALL OLYMPIA London

1991 October "The Designer Show" Modzart THE WORLD FASHION CENTRE Amsterdam

1991 March "The London Designer Show" Modzart DUKE OF YORK HEADQUARTERS London

1991 February "The London Show" Modzart EARLS COURT II London

1991 March "The London Designer Show" Modzart DUKE OF YORK HEADQUARTERS London

1990 October "The Designer Show" Modzart THE WORLD FASHION CENTRE Amsterdam

1990 September "The London Show" Modzart ISLINGTON DESIGN CENTRE London

1990 September "The London International Fashion Show" Modzart OLYMPIA 2 London

1990 March "The London Show" Modzart ISLINGTON DESIGN CENTRE London

1990 February "The British Designer Show" Modzart OLYMPIA 2 London

1989 October "The British Designer Show" Modzart OLYMPIA 2 London

1989 October "The Designer Show" Modzart THE WORLD FASHION CENTRE Amsterdam

1989 September "The London Show" Modzart KENSINGTON EXHIBITION CENTRE London

1989 June "The London Show" Modzart KENSINGTON EXHIBITION CENTRE London

1989 March "The London Show" Modzart KENSINGTON EXHIBITION CENTRE London

1988 October "The British Designer Show" Modzart OLYMPIA London

1988 October "The Fashion Fair" Modzart THE WORLD FASHION CENTRE Amsterdam

1988 September "The London Show" Modzart KENSINGTON EXHIBITION CENTRE London

1988 March "The London Show" Modzart KENSINGTON EXHIBITION CENTRE London

1987 October "The British Designer Show" Modzart OLYMPIA 2 London

1987 October "The Designer Show" Modzart THE WORLD FASHION CENTRE Amsterdam

1987 September "The London Show" Modzart KENSINGTON EXHIBITION CENTRE London

1987 August "New York Boutique Show" Modzart

1987 March "The London Show" Modzart KENSINGTON EXHIBITION CENTRE London

1986 October "The British Designer Show" Modzart OLYMPIA 2 London

1986 October "The Designer Show" Modzart THE WORLD FASHION CENTRE Amsterdam

1986 September "The London Show" Modzart KENSINGTON EXHIBITION CENTRE London

1986 March "The London Show" Modzart KENSINGTON EXHIBITION CENTRE London

1986 October "The British Designer Show" Modzart OLYMPIA 2 London

1986 September "The London Show" Modzart KENSINGTON EXHIBITION CENTRE London

1986 March "The London Show" Modzart KENSINGTON EXHIBITION CENTRE London

1985 October "The British Designer Show" Modzart OLYMPIA 2 London

1985 September "The London Show" Modzart KENSINGTON EXHIBITION CENTRE London

1985 March "The London Show" Modzart KENSINGTON EXHIBITION CENTRE London

1984 October "The British Designer Show" Modzart OLYMPIA 2 London

1984 March "The London Show" Modzart KENSINGTON EXHIBITION CENTRE London

1983 August "The London Show" Modzart OLYMPIA London

1983 August "Britain Salutes New York" group show THE T-SHIRT GALLERY New York

1983 March The London Show Modzart OLYMPIA London

1982 September The London Show Modzart OLYMPIA London

1982 March The London Show Modzart OLYMPIA London

1981 September The London Show Modzart OLYMPIA London

1981 August "Magic Show" Modzart LOS ANGELES CONVENTION CENTRE Los Angeles

1981 March The London Show Modzart OLYMPIA London

1975 August 'The Beatles Convention" Wonder Workshop ST. ANDREWS HALL Norwich

1975 July "The Fabric Of Pop" group exhibition NORWICH CASTLE MUSEUM Norwich

1974 June "The Fabric Of Pop" group exhibition VICTORIA & ALBERT MUSEUM London

1970 Nov – Jan “3 to Infinity” group exhibition WHITECHAPEL ART GALLERY London

1970 August “D&AD Awards” group exhibition ROYAL COLLEGE OF ART London

1970 April “Modern British Prints” touring exhibition THE ARTS COUNCIL London

1970 December “The Book- cover awards” group exhibition THE DESIGN CENTRE London

1970 August “D&AD Awards” group exhibition ROYAL COLLEGE OF ART London

1970 April “Modern British Prints” touring exhibition THE ARTS COUNCIL London

1969 September “D&AD Awards” group exhibition PICCADILLY DESIGN CENTRE London

1967 November “British Drawings” group exhibition GALLERIA d’ARTE del NAVIGLIO Milan

1967 September “Time Present Fabrics” Hull Traders SEDLEY PLACE GALLERY London

1964 July “1964 Print Awards” group exhibition ROYAL SOCIETY OF PAINTER-ETCHERS London

1963 July “1963 Print Awards” group exhibition ROYAL SOCIETY OF PAINTER-ETCHERS London