

Lynn Chadwick

The Complete Prints



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2025



Printmaking is among the most ancient of human creative expressions. Alongside the celebrated painted images of Palaeolithic cave art, we find numerous handprints; some created by painting the palm and fingers with liquid ochre and stamping them onto cavern walls, others formed by blowing pigment over the hand to leave a negative impression, encircled by a soft ochre halo.

This instinct to press, stamp, and transfer images has endured through millennia, and today remains a fundamental part of artistic education. From the simple potato prints of primary school to the more sophisticated techniques of lino and mono printing taught in secondary schools, the tradition continues to evolve.

Early Experiments

Lynn Chadwick's earliest known prints reflect this same spirit of playful experimentation. His first works were lino-cut Christmas cards (made for friends and family) depicting sculptures he had created that same year or imagined geometric constructions. Often embellished with hand-painted colour or line, each card was unique. Chadwick's informal approach allowed him to enjoy the process freely, experimenting with coloured inks, textured backgrounds, and personalised variations.

His first formally editioned print came in 1952; a two-colour lithograph depicting seven black-and-white figures on a red ground. Chadwick carefully scraped back areas of red on the lithographic stone to lighten the surrounding tone, drawing the viewer's eye toward the diamond-shaped spaces between the figures. This early work revealed his fascination with abstract, triangular-based forms.

Methods and Materials

Chadwick's drawings frequently incorporated printed elements. His enduring interest in triangles, diamonds, and squares - shapes that relate directly to one another - led him to experiment with wooden and glass shapes dipped in ink and pressed to paper. He delighted in the unpredictable textures created within these strict geometric boundaries, adding ruler-printed lines to suggest larger forms or radiating fans reminiscent of the structural rods in his sculpture.

He also employed wax and oil-based resist techniques to create richly textured surfaces, producing marbled and camouflage-like effects that echoed the plastered infills of his sculptures, textures that lent his works their timeless, almost archaeological presence.

Colour was central to Chadwick's printmaking practice. His hand-coloured variants of, *Two Figures - Watchers* 1960 demonstrate how he continued to experiment even after completing the lithograph - reversing images, altering colour placements, and exploring tonal and textural variations.





previous page
Two Figures (Watchers) 1960
Hand-coloured over lithographic
print
48.5 x 37.5 cm

Photography and the Moon

Photography, another of Chadwick's passions, also inspired his prints. His series *The Moon in Alabama* drew upon the early daguerreotype of the moon, whose shadowed crescents and cratered surfaces informed his compositions. The title itself was inspired by Alabama's role in the development of NASA's Saturn rockets during the 1950s. Chadwick even purchased a Hasselblad camera, like those used in space photography. The prints' mottled surfaces, spots, and fingerprints recall both the imperfections of early photograph and the material intimacy of printmaking itself.

His later *Moon Series* (1965–66) explored a more abstracted vision, incorporating the rounded corners of early photographs, crescent shapes, and deep shadows to form eye-like compositions; motifs that echoed contemporaneous sculptures such as *Star* and *Monitor*.

Shape and Structure

Chadwick himself noted that as a child, he would arrange triangular and square "Lotts" bricks into lines and shapes on the floor of his bedroom; an early impulse that became a fundamental influence on his sculpture, drawing, and printmaking. This connection is most clearly seen in the *Trig* series (I–IV), where he composed figures entirely from

triangular wooden blocks, using simple mono-printing methods that he later translated into sophisticated lithographs.

Even *Beast* (1950) began as a triangle drawn with the inked edge of a ruler and embellished with vigorous calligraphic marks; so successful in its simplicity that Chadwick reissued it as an etching in 2003.

Revisiting and Refining

Throughout his career, Chadwick frequently revisited earlier themes, exploring and refining them across media. Drawing and printmaking provided him with an intimate, immediate way to continue his visual thought process, distilling sculptural ideas to their purest forms.

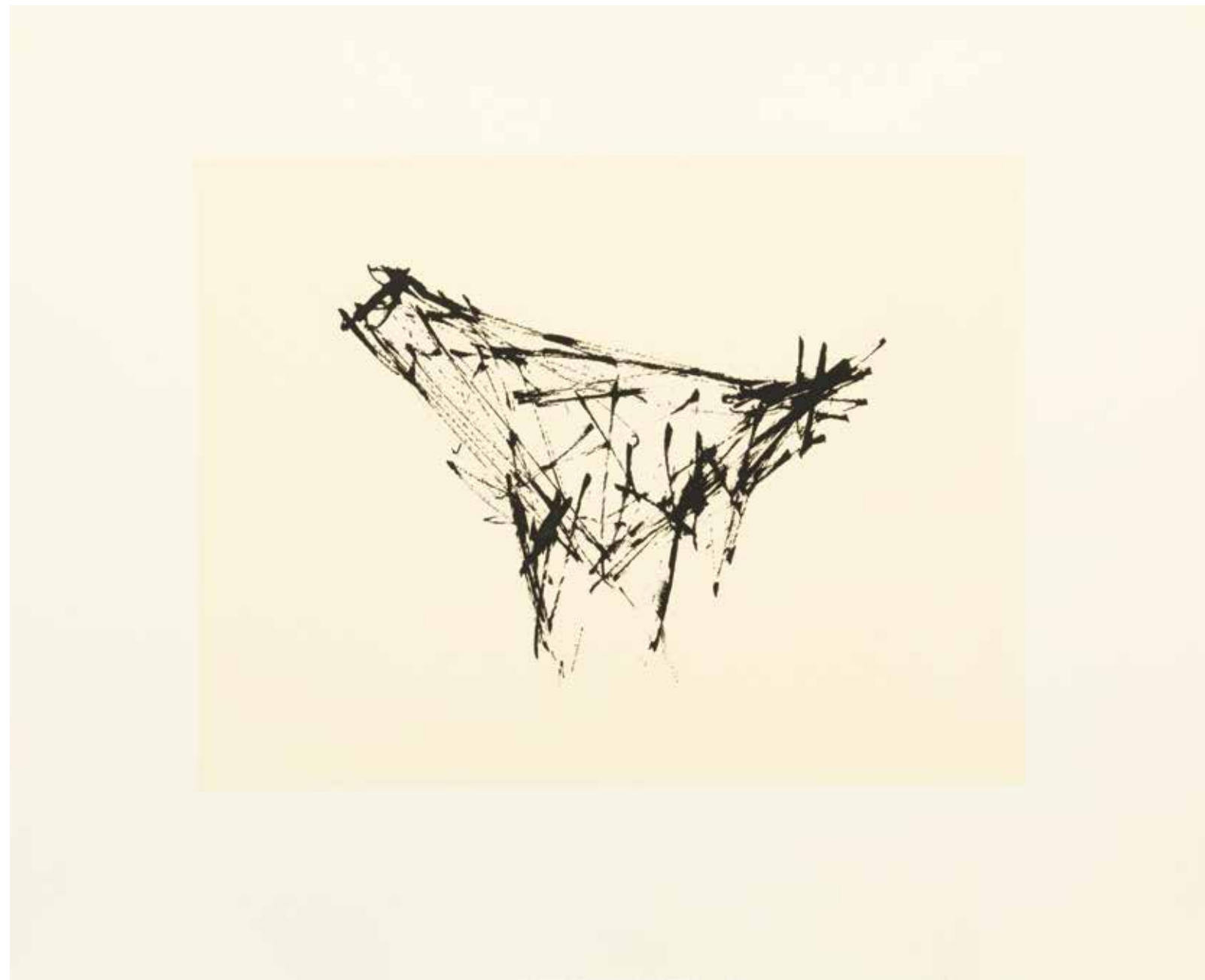
Chadwick's prints present a remarkable entry point into his world. They encapsulate all of his great themes; *Teddy Boy and Girl*, *Beasts*, *Conjunctions*, *Watchers*, *Pyramids*, *Electras* and more, and being pre-digital, offer a direct window into his creative process. Free from the physical constraints of sculpture, these works retain a striking freshness and clarity, expressing the same vision that established Chadwick as a defining figure of postwar British art.

Rungwe Kingdon

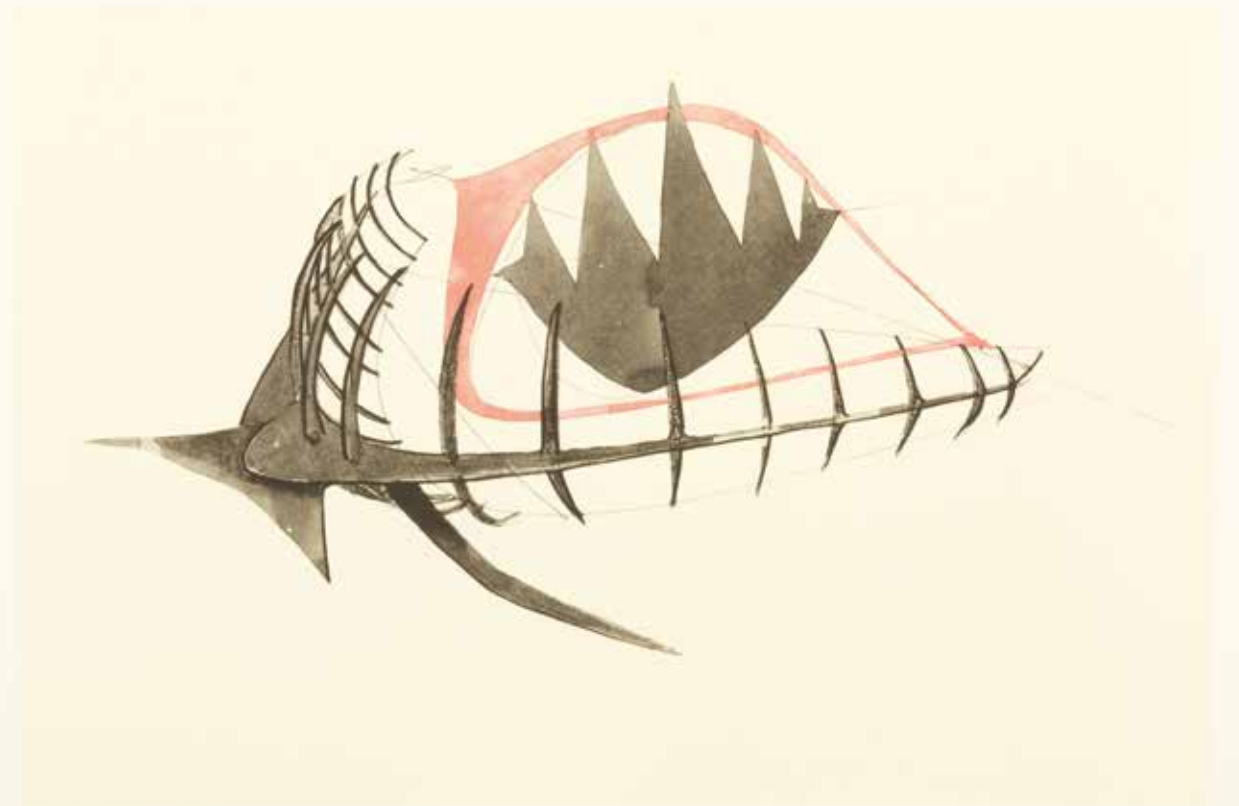


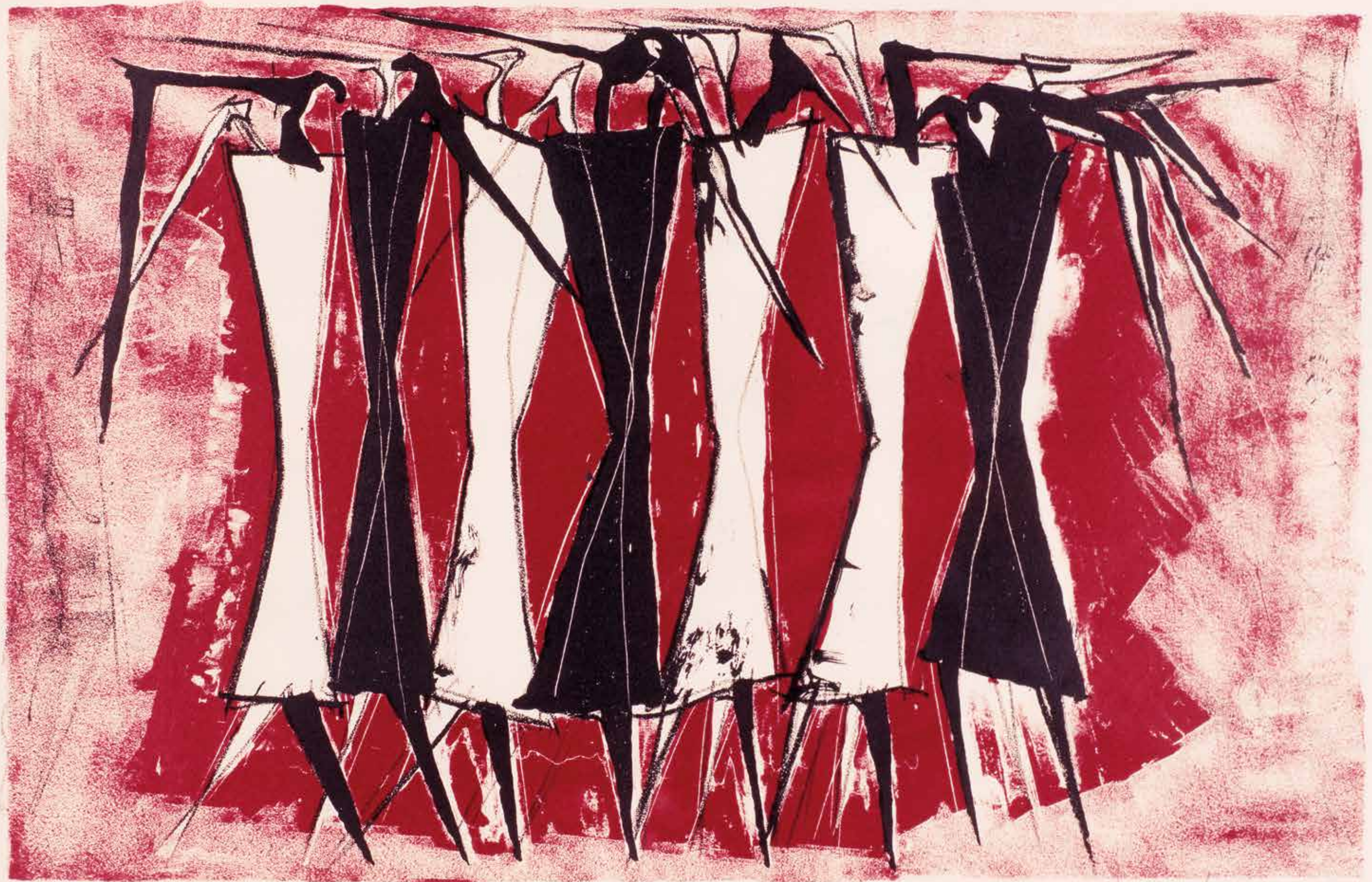
studio photographs
Lynn Chadwick in his
Lypiatt Studio
circa 1966
Photography by
Peter Croydon

Beast 1950
Etching 2003
Edition of 50
53 x 72 cm



Balanced Sculpture 1952
Lithograph 2003
Edition of 50
53 x 72 cm





Figures 1952
Lithograph
Edition of 50
25.1 x 39.1 cm

Beast 1955
Lithograph 2013
Edition of 60
40 x 50 cm



Teddy Boy and Girl 1956
Lithograph
Edition of 60
46 x 28 cm



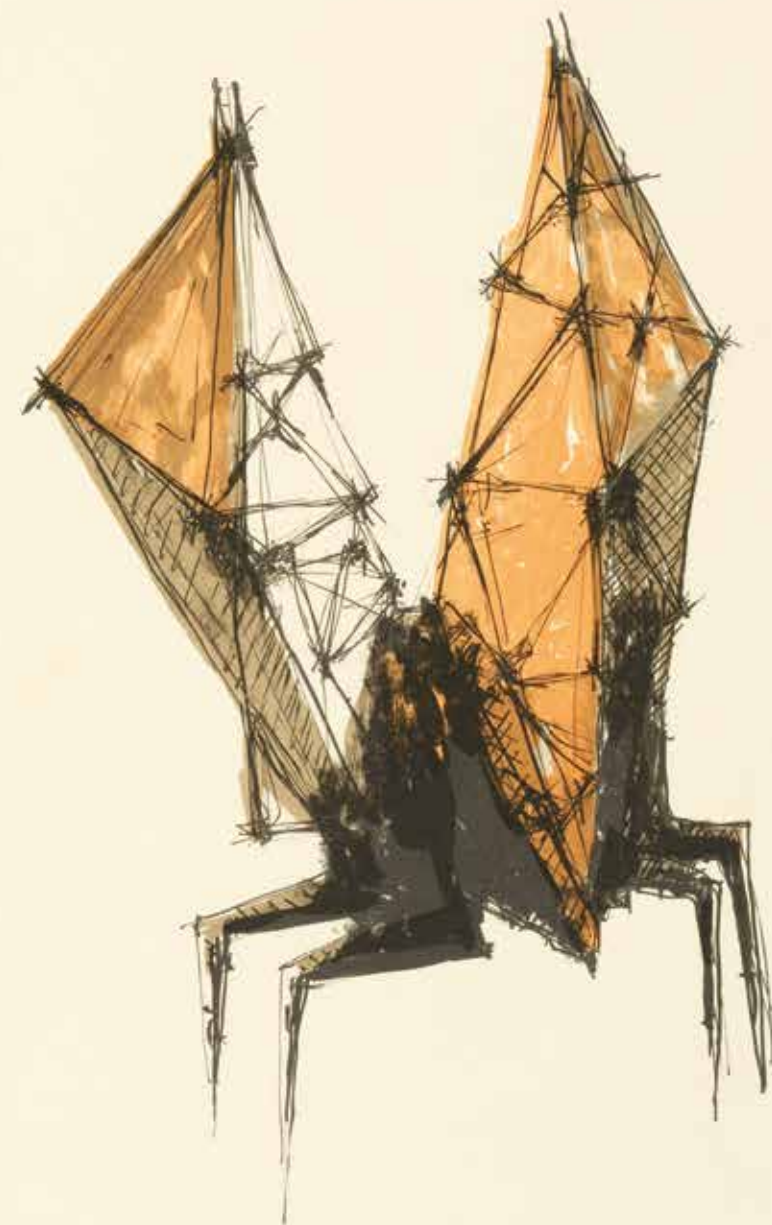
Teddy Boy and Girl 1956
Lithograph 2013
Edition of 6
50 x 40 cm





Second Maquette for Teddy Boy and Girl 1956
Bronze
Edition of 6
39 x 12 x 10 cm

Encounter 1958
Lithograph
Edition of 100
62.5 x 44 cm



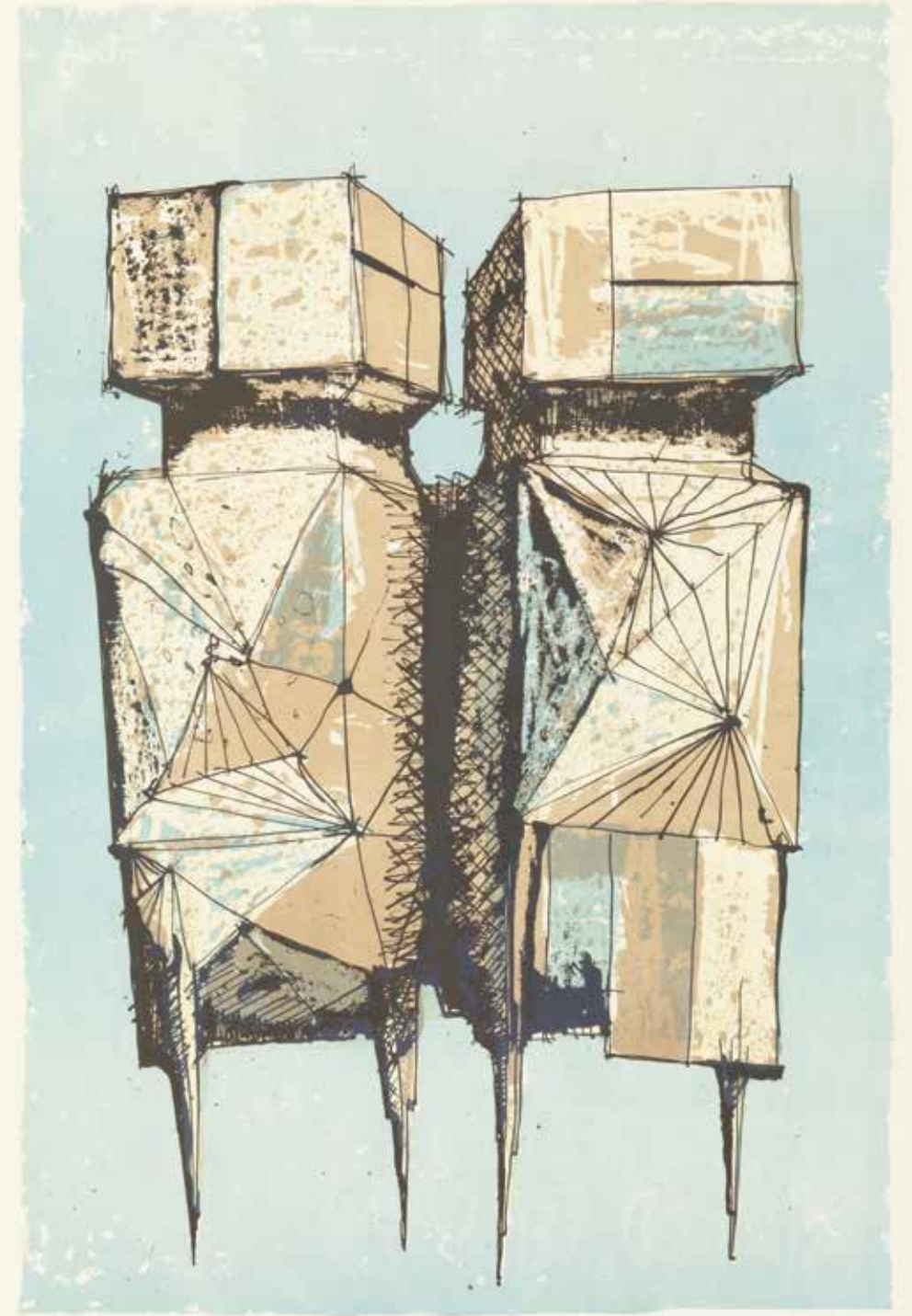
IV/XII

Christo X 58



Conjunction II 1957
Bronze
Edition of 9
86 x 59 x 30 cm

Two Figures (Watchers) 1960
Lithograph
Edition of 300
48.5 x 37.5 cm



Conjunction 1961
Lithograph 2003
Edition of 50
72 x 53 cm





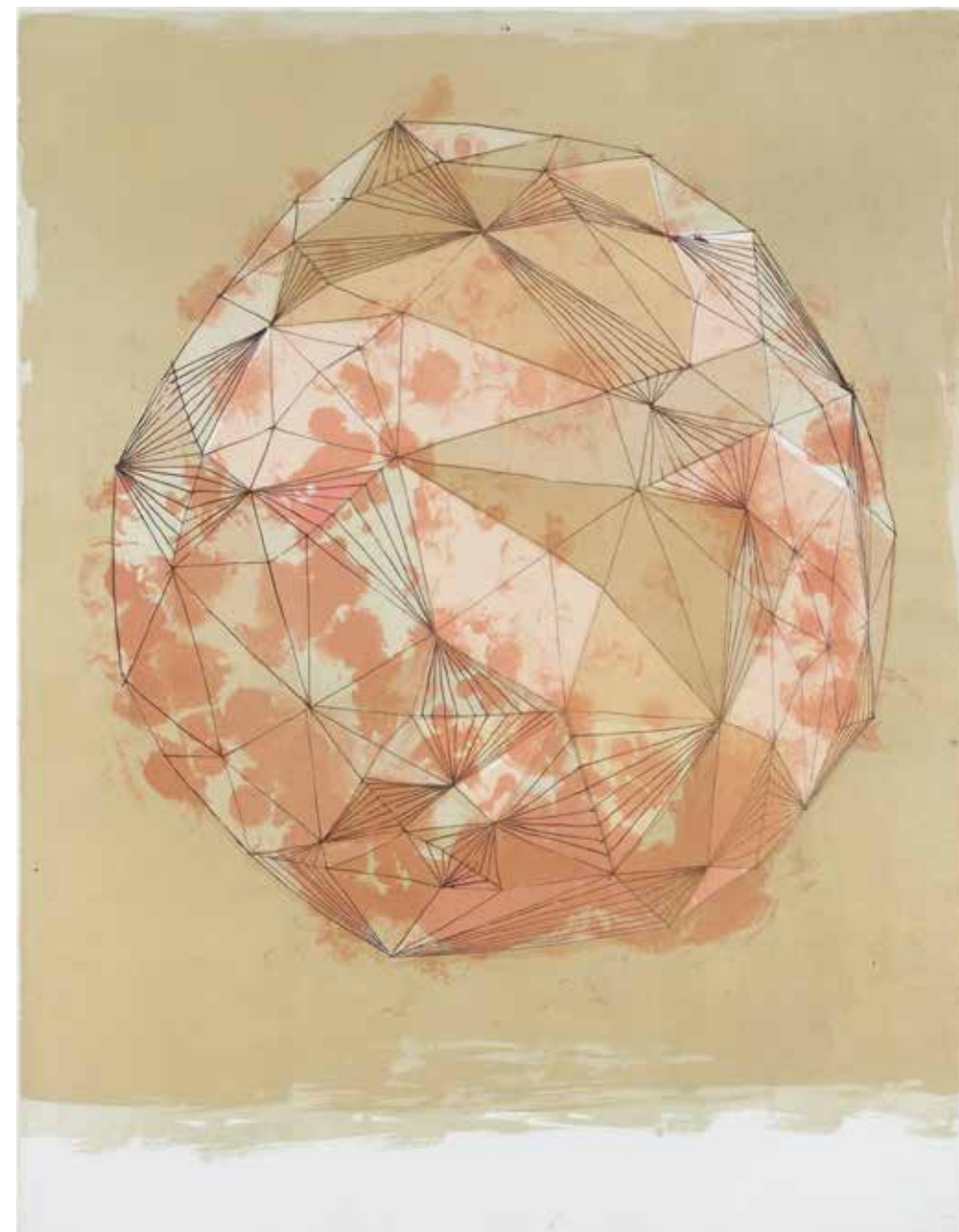
Maquette for Lion 1961
Bronze
Edition of 4
48 x 101 x 31 cm

Untitled (Watcher With Moon) 1962-3
Lithograph
Edition Not Known
65.7 x 50.2 cm

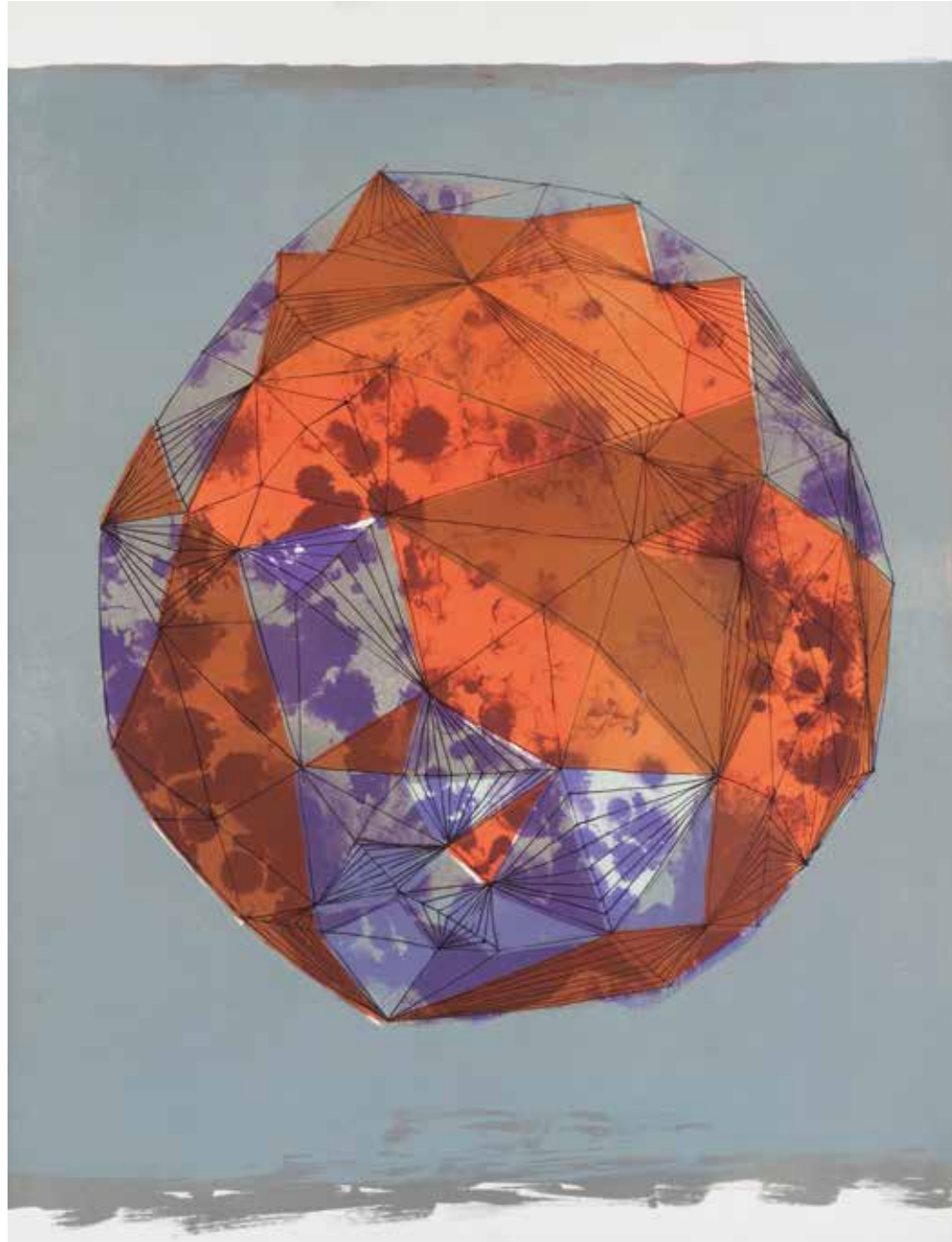




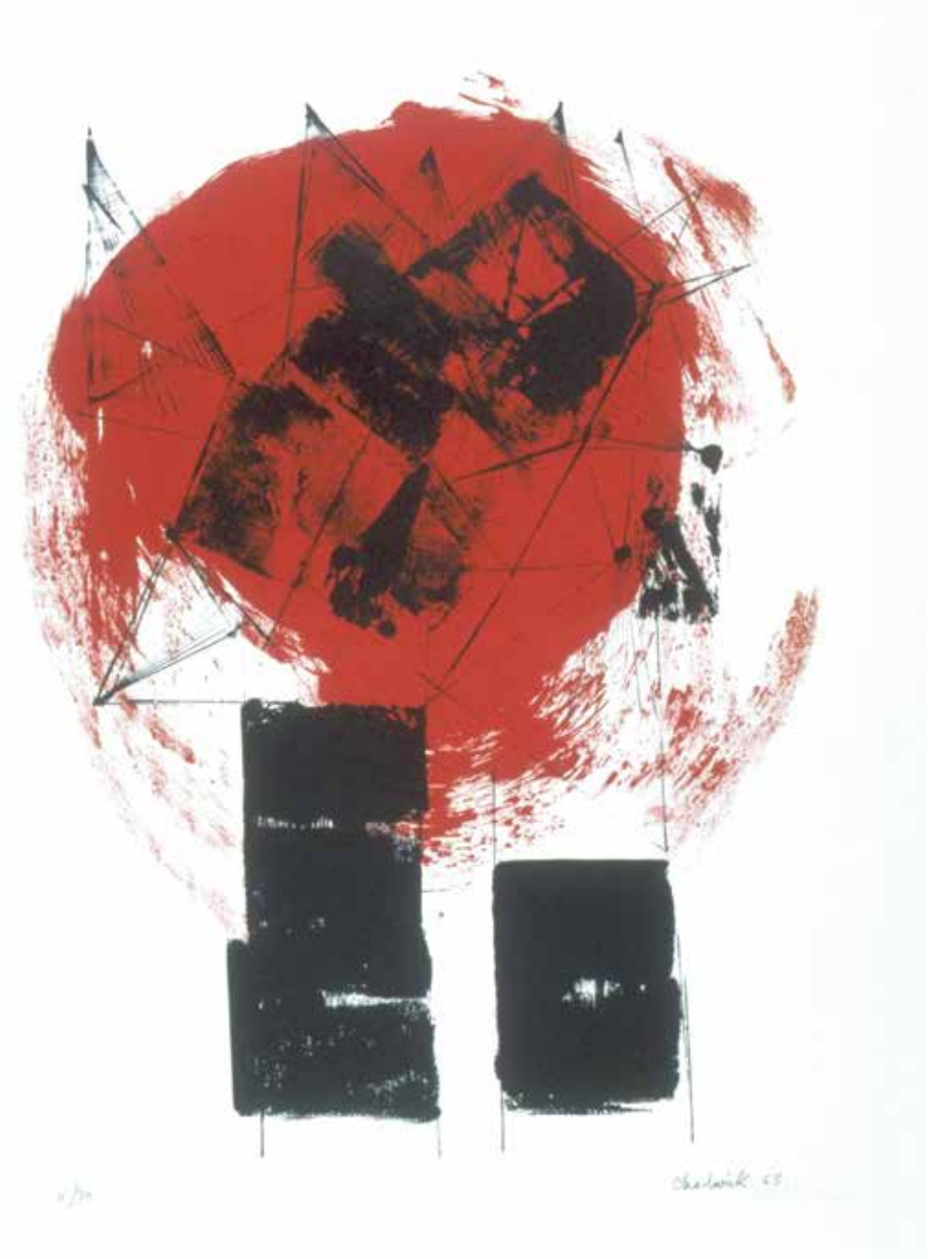
Moon in Alabama (1) 1963
Lithograph
Edition of 65
65.7 x 50.8 cm



Moon in Alabama (2) 1963
Lithograph
Edition of 65
65.7 x 50.8 cm



Moon in Alabama (3) 1963
Lithograph
Edition of 65
65.7 x 50.8 cm



Red and Black
Composition II 1963
Lithograph
Edition of 30
63.2 x 50 cm



Star III 1965
Bronze
Edition of 4
24 x 24 x 23 cm



top left
Moon Series A 1965-6
Lithograph
Edition of 75
50.4 x 65.4 cm

bottom left
Moon Series B 1965-6
Lithograph
Edition of 75
50.4 x 65.4 cm

above
Moon Series C 1965-6
Lithograph
Edition of 75
50.4 x 65.4 cm



top left
Moon Series D 1965-6
Lithograph
Edition of 75
50.4 x 65.4 cm

bottom left
Moon Series E 1965-6
Lithograph
Edition of 75
50.4 x 65.4 cm

above
Moon Series F 1965-6
Lithograph
Edition of 75
50.4 x 65.4 cm

Woodblock Pyramid 1966
Lithograph 2003
Edition of 50
72 x 53 cm

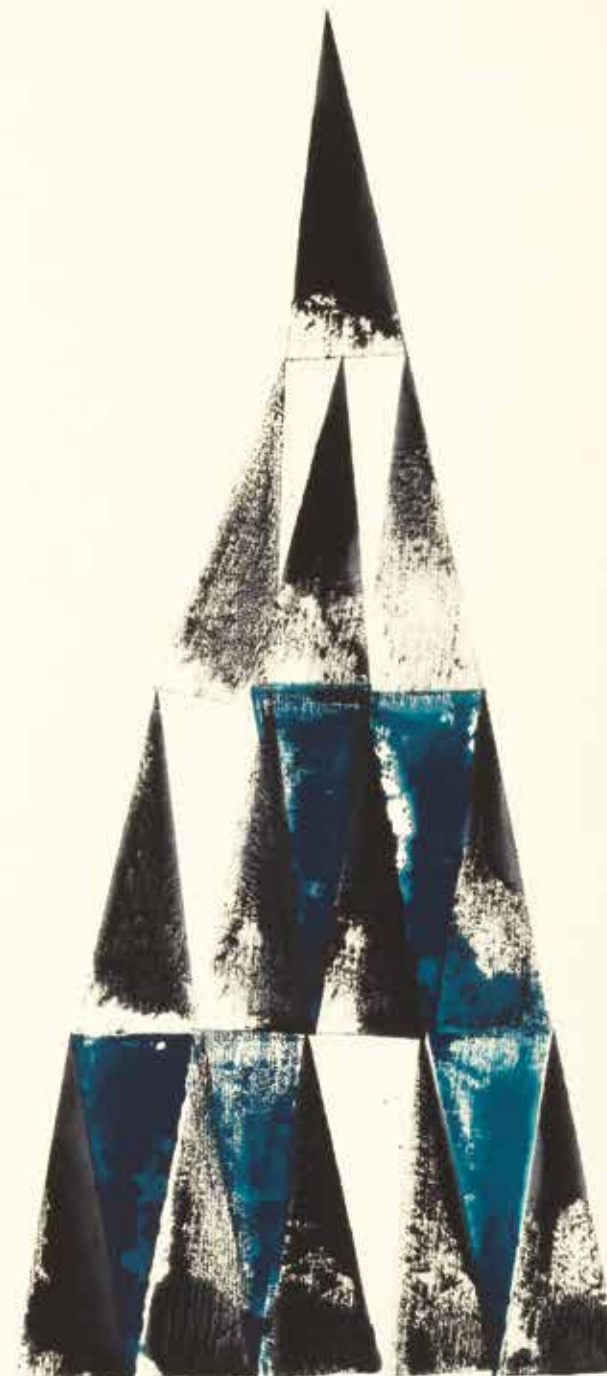




Figure I (Trig)
Trial Proof 1966
Lithograph
Edition of 50
81.9 x 59.4 cm



Figure I Trig 1966
Lithograph
Edition of 50
81.6 x 59.7 cm



Figure II Trig 1966
Lithograph
Edition of 50
81.6 x 59.7 cm



Figure III Trig 1966
Lithograph
Edition of 50
81.6 x 59.7 cm

Figure IV Trig 1966
Lithograph
Edition of 50
81.6 x 59.7 cm

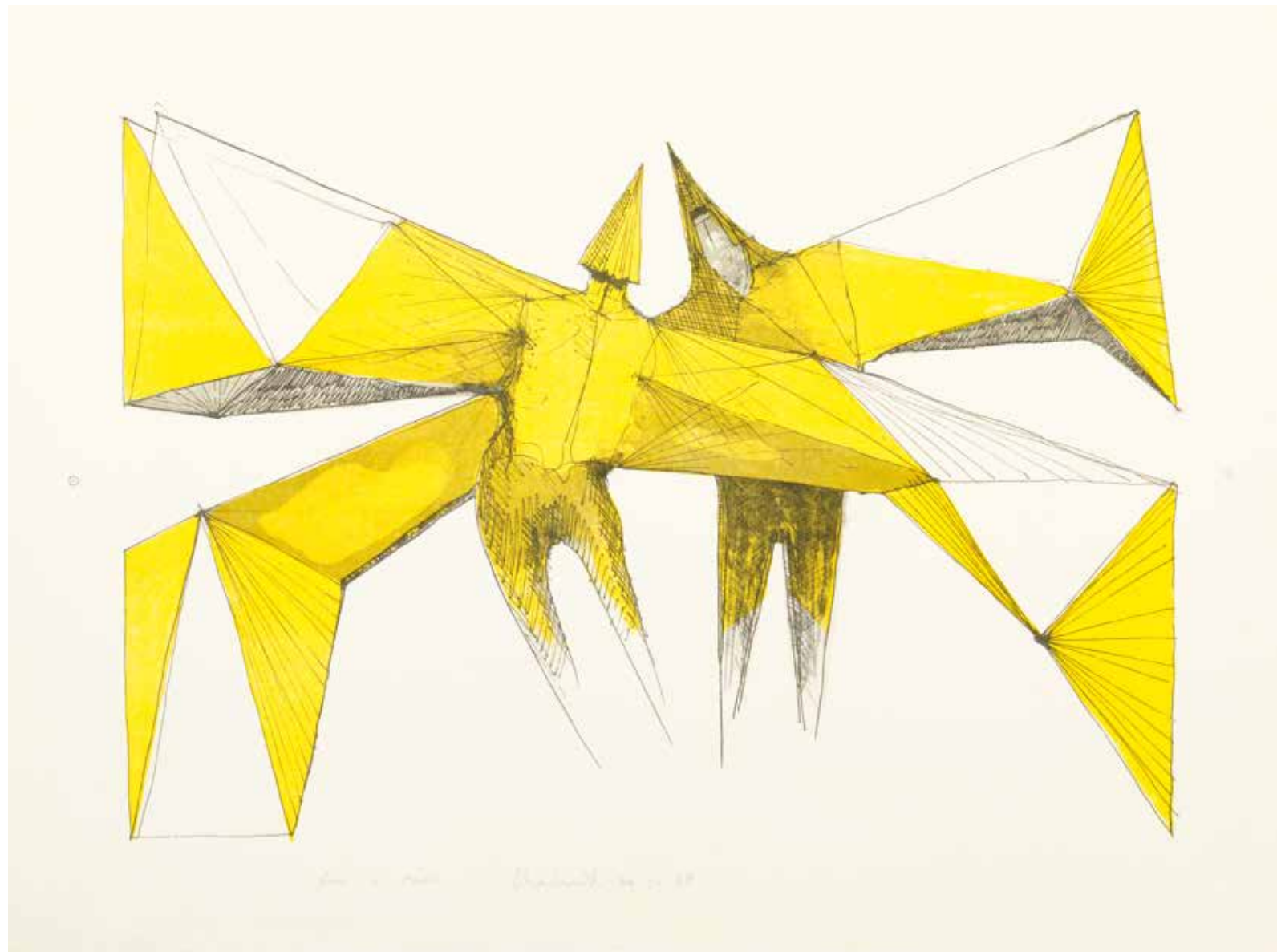




Two Watchers V Third Version 1967
Bronze
Edition of 4
176 x 122 x 40 cm



Two Winged Figures Golden Wedding 1968-71
Lithograph
Edition of 60
33.3 x 24.8 cm



Figures (Winged Figures) 1968
Lithograph
Edition of 75
56 x 76 cm



Maquette III Stranger 1969
Bronze
Edition of 6
38 x 36 x 16 cm



Seated Figure Sitting (Elektra) 1969
Lithograph
Edition of 210
59.4 x 81.9 cm



Maquette IX Sitting Elektra 1969
Bronze
Edition of 6
27 x 43 x 19 cm

Standing Figure (Elektra) 1969
Lithograph
Edition of 75
81.5 x 59.5 cm





Maquette IV Elektra 1969
Bronze
Edition of 4
80 x 22 x 18 cm

Ladies 1971
Lithograph
Edition Unknown
76 x 56 cm



Sitting Elektra III 1969
Bronze
Edition of 4
54 x 54 x 23 cm



Sitting Couple (Figures) 1971
Lithograph
Edition of 29
76 x 56 cm





Homage to Picasso 1971
Lithograph
Edition of 80
76 x 56 cm



Homage To Picasso 1971
(Without Yellow)
Lithograph
Edition of 90
76 x 56 cm



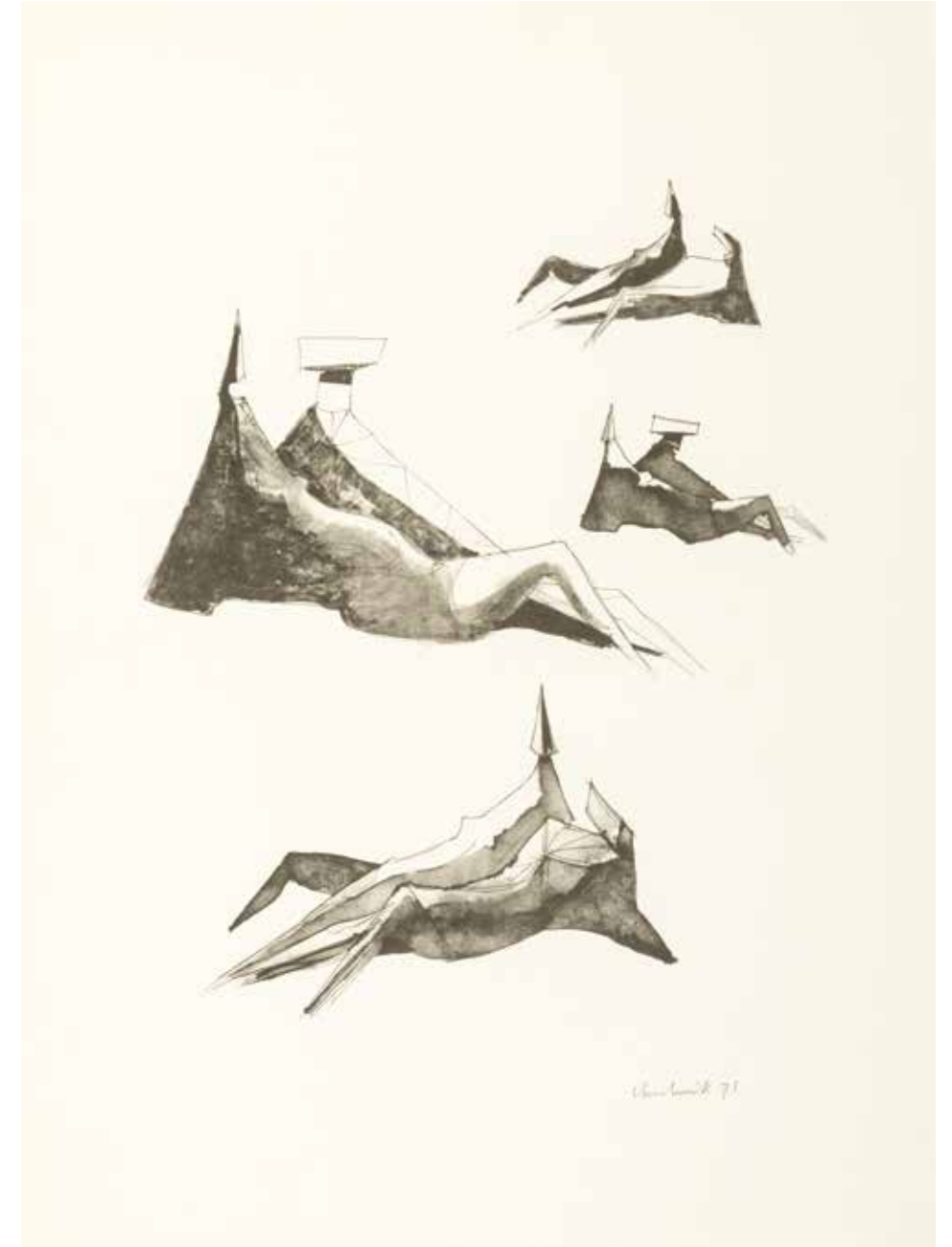
Reclining Figure (Green Wave) 1971
Lithograph
Edition of 200
56 x 75 cm

Fur Coat 1971
Lithograph
Edition of 200
76 x 56 cm



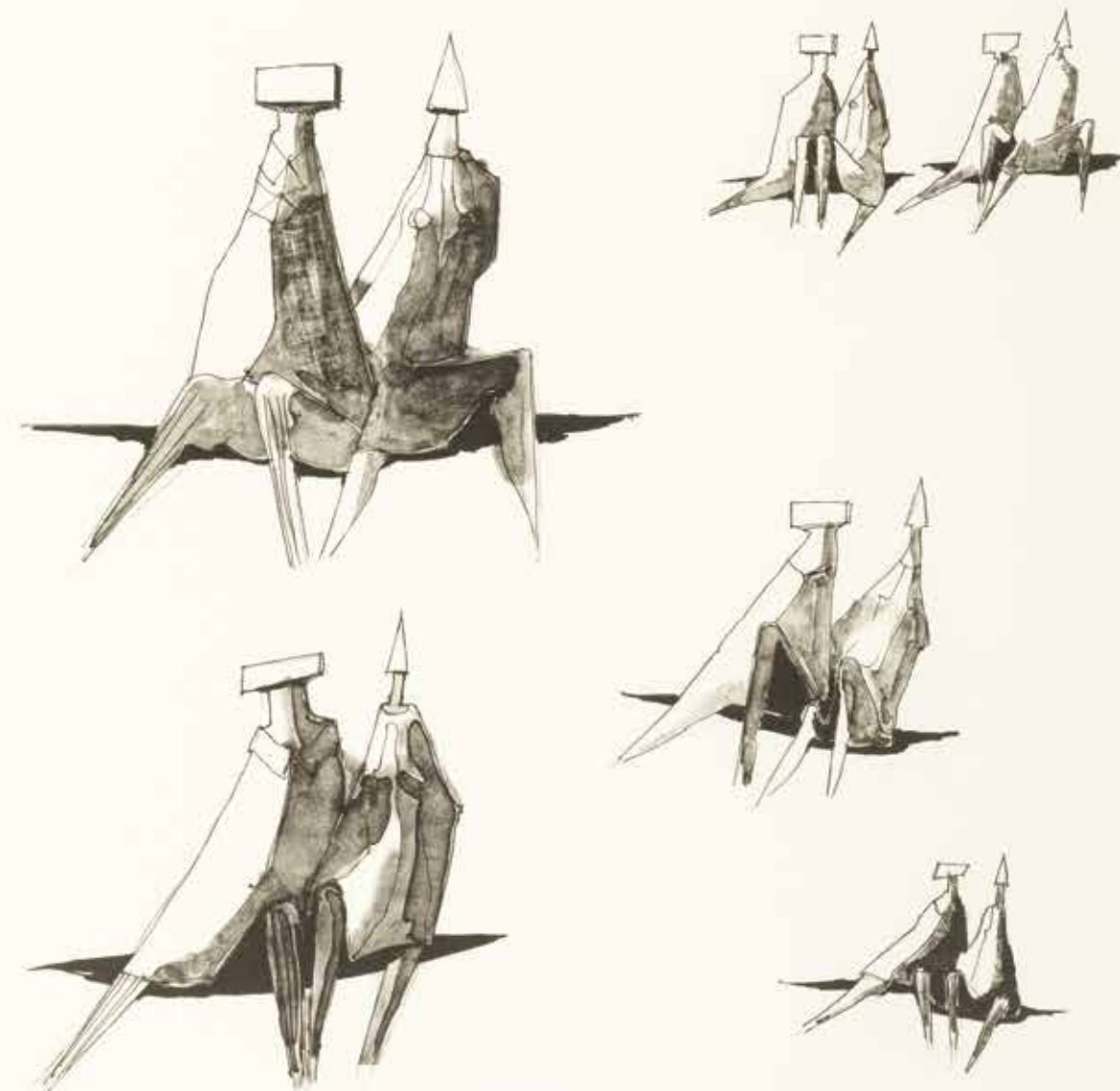


Two Sitting Figures I 1971
Lithograph
Edition of 150
76 x 56 cm



Two Sitting Figures II 1971
Lithograph
Edition of 150
76 x 56 cm

Two Sitting Figures III 1971
Lithograph
Edition of 100
76 x 56 cm



100/100

Hans Bellmer 1971



Maquette II Two Sitting Figures 1971
Bronze
Edition of 6
37 x 30 x 28 cm

Sitting Couple, Fünf Bildhauer Für Halldór Laxness 1971
Lithograph
Edition of 100
56.5 x 45 cm



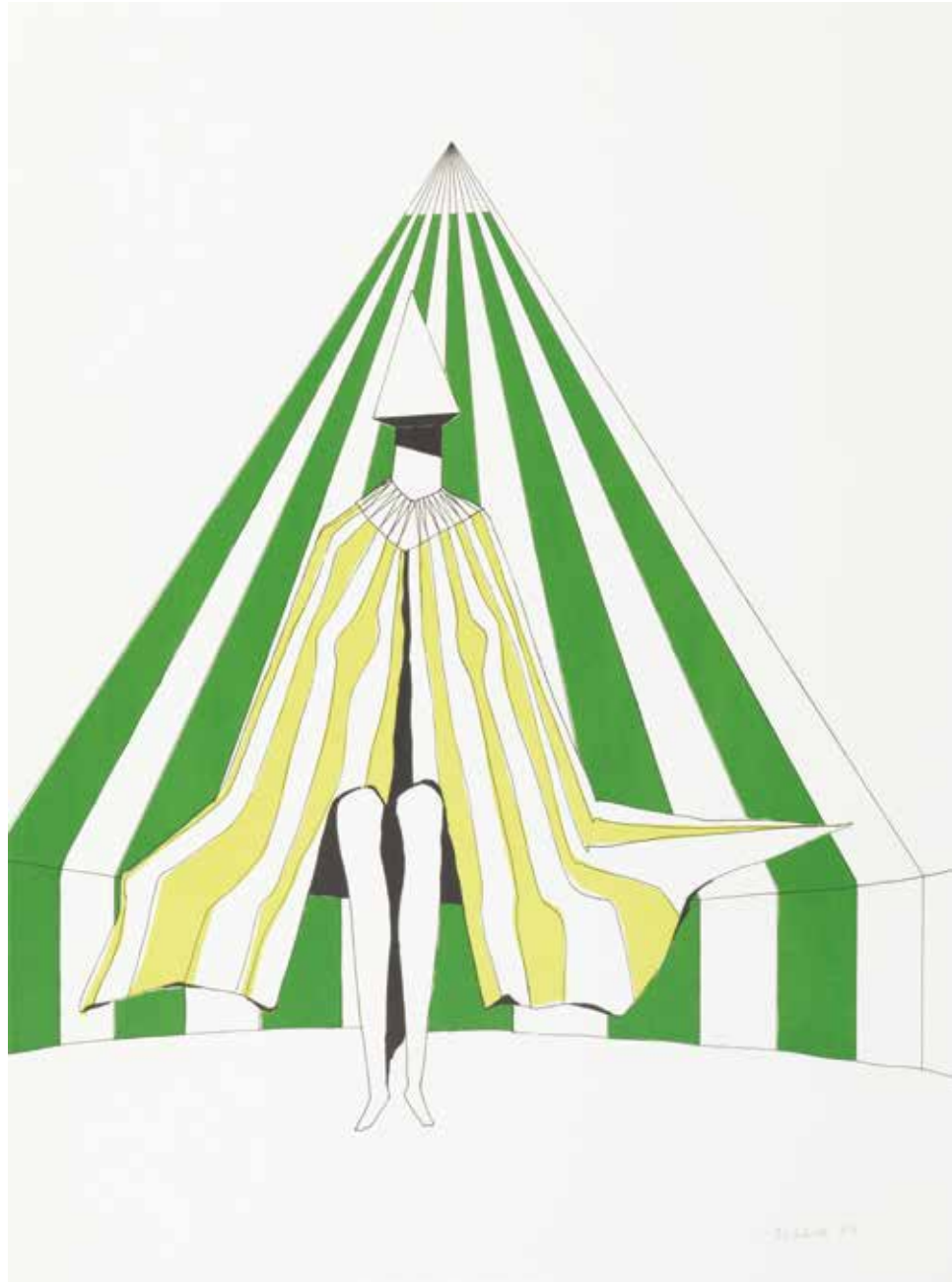
Charles Wright 72

Winged Figures 1971
Etching 2003
Edition of 50
53 x 72 cm





Winged Figures 1971
Bronze
Edition of 6
38 x 29 x 19 cm

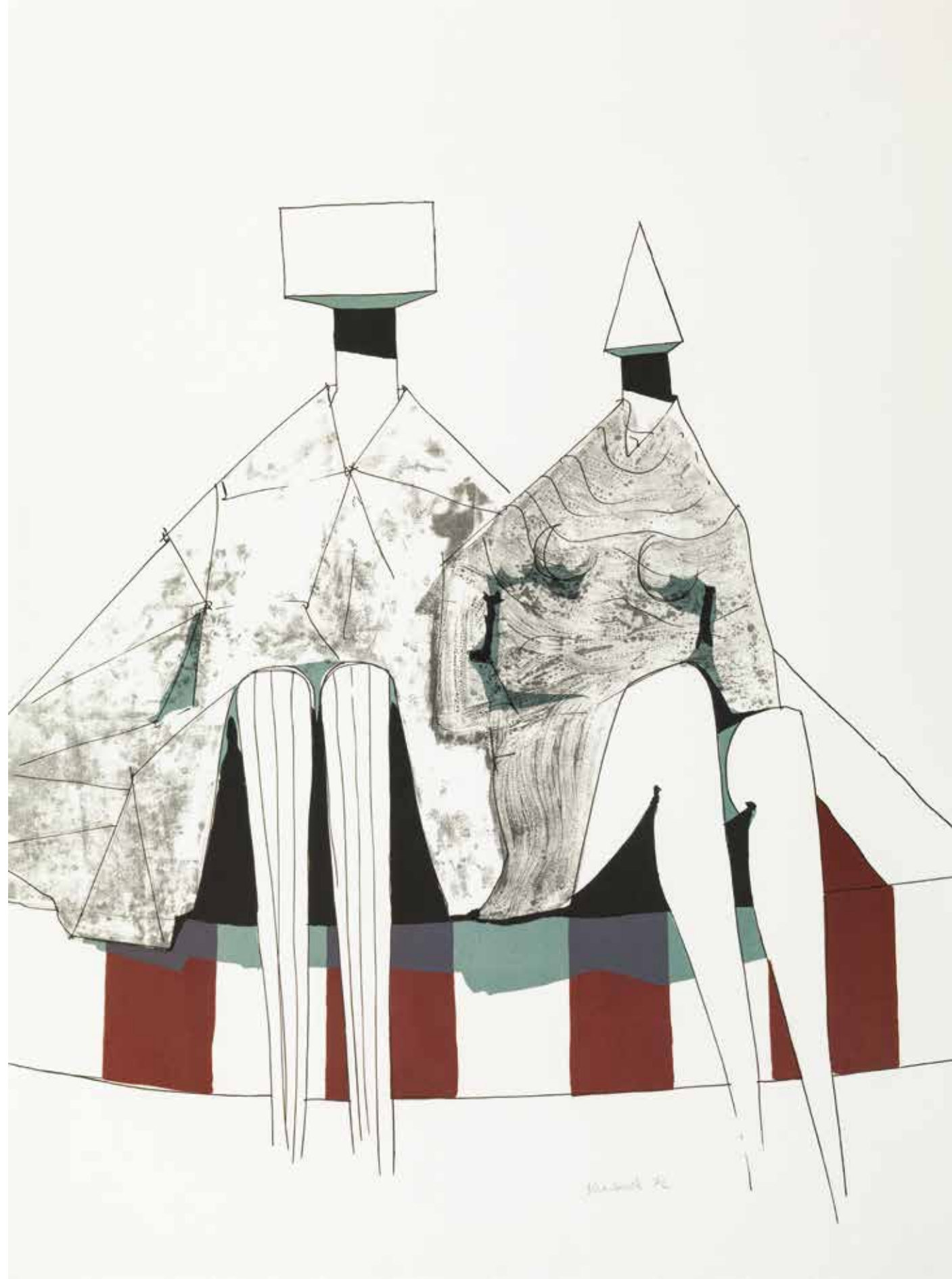


Grand Central I 1972
Lithograph
Edition of 99
76 x 56 cm



Grand Central II 1972
Lithograph
Edition of 100
90 x 63 cm

Sitting Figures on Stripes 1972
Lithograph
Edition of 100
76 x 56 cm





Sitting Figures on Stripes II 1972
Lithograph
Edition of 100
56 x 76 cm



Sitting Figures on Stripes III 1972
Lithograph
Edition of 100
56 x 76 cm

Check Mates 1972
Lithograph
Edition of 99
76 x 56 cm



Rauschenberg 72



Reclining Couple 1972
Lithograph 2003
Edition of 50
53 x 72 cm



Lion of Juda II 1972
Bronze
Edition of 6
20 x 43 x 13 cm

Portfolio of Four Lithographs:
Frontisoizio: Two Sitting Figures 1973
Lithograph
Edition of 99
70 x 50 cm

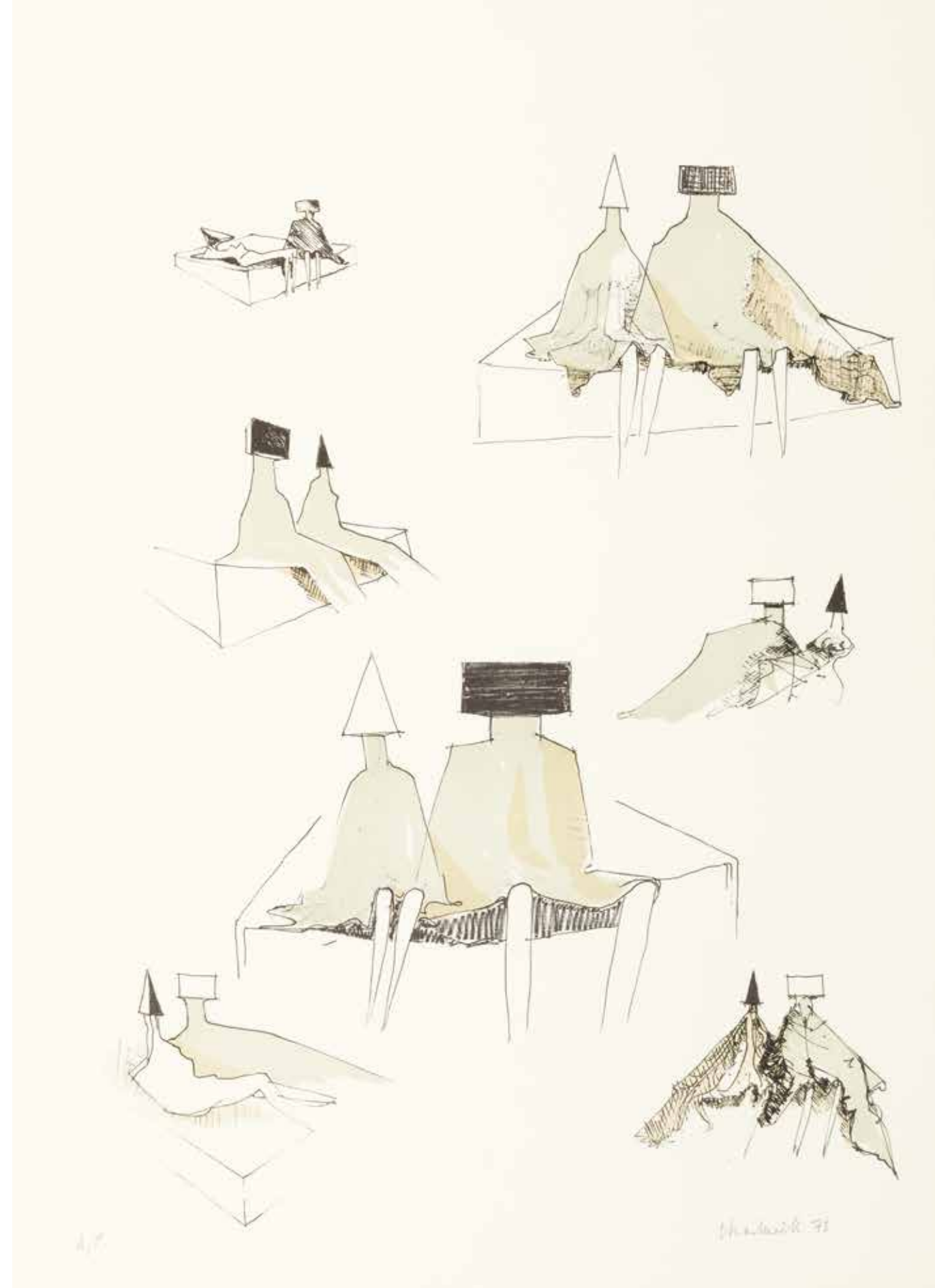


Chadwick

Reclining Couple 1973
Lithograph
Edition of 99
50 x 70 cm



Sketches for Sitting Couples 1973
Lithograph
Edition of 99
70 x 50 cm





Sitting Couple 1973
Bronze
Edition of 8
37 x 30 x 34 cm

Standing Figures 1973
Lithograph
Edition of 99
70 x 50 cm



Standing Figures (With Pyramids) 1973
Lithograph
Edition of 99
70 x 50 cm



Two Figures 1974
Lithograph
Edition of 75
80.5 x 59.5 cm





Two Lying Figures on Base II 1974
Bronze
Edition of 8
24 x 56 x 35 cm

Winged Girl 1976
Lithograph 2013
Edition of 60
50 x 40 cm





Winged Girl I 1970
Bronze
Edition of 6
33 x 20 x 12 cm

Greeting Card (Sitting Girl) 1971
Lithograph
Edition size unknown
28 x 19 cm





top left
 Teddy Boy and Girl 1971
 Lithograph
 Edition size unknown
 54.5 x 67.5 cm

bottom left
 Teddy Boy and Girl 1971
 Lithograph
 Edition size unknown
 54 x 67 cm

top right
 Boy and Girl 1971
 Lithograph
 Edition size unknown
 54 x 67.5 cm

bottom right
 Boy and Girl 1971
 Lithograph
 Edition size unknown
 54 x 47.5 cm

Sitting Girl in Robes 1976
Lithograph 2013
Edition of 60
72 x 53 cm

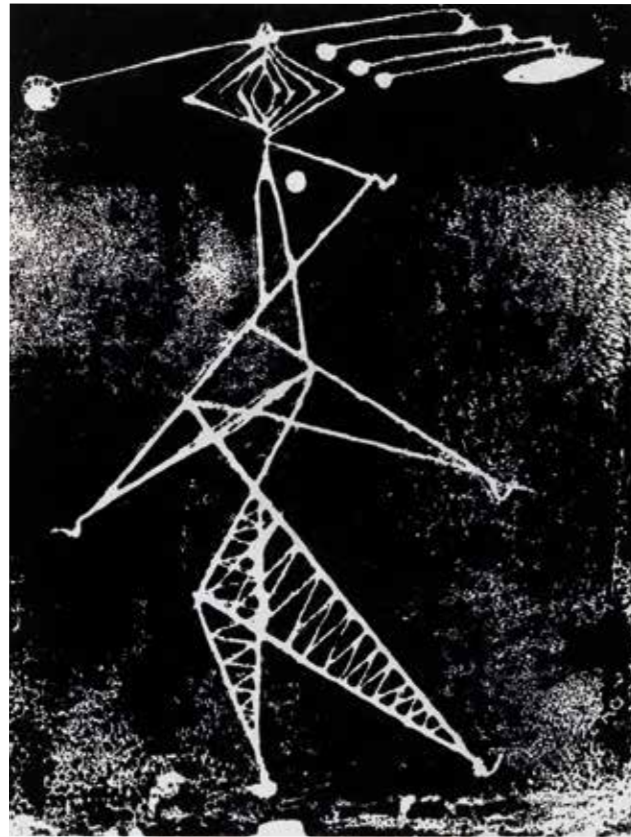




Sitting Couple
Date unknown
Edition size unknown
56.5 x 75 cm



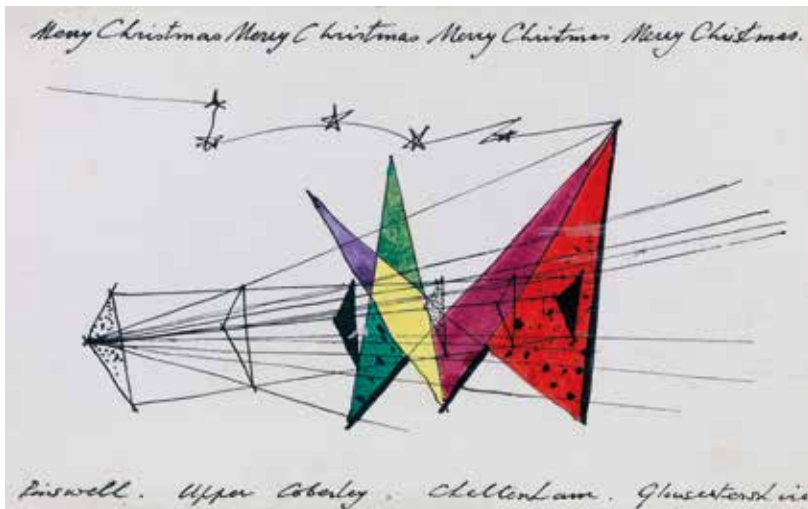
top left
Linocut
circa 1955
Edition size unknown
Size unknown



top right
Greeting Card (Geometric Shapes)
circa 1950
Linocut
Edition size unknown
Size unknown



above
Fish
circa 1950-51
Off-Set Litho, Monoprint
and Gouache
Unique
16.5 x 28 cm
Fish motif from Christmas Card design



above
Greeting Card (Christmas)
circa 1952 -55
Commercial print, hand coloured
Edition size unknown
Size unknown

Catalogue Design: Gallery Pangolin
Printing: ESP Colour
Photography: Steve Russell Studios

Sculpture measurements are height x width x depth
Works on paper measurements unframed are height x width



GALLERY PANGOLIN
9 CHALFORD IND ESTATE CHALFORD GLOS GL6 8NT
T: 01453 889765 F: 01453 889762 E: gallery@pangolin-editions.com
www.gallery-pangolin.com

