

William Hunt Dip. Arch.

Printer - A Biography



Born in Liverpool in September 1951. Son of a Royal Navy Serviceman who aged 17 years old landed troops in assault landing craft in Tunisia, Sicily, Anzio, Salerno and D-Day. He was then slated to invade Japan. So I really guess I am lucky to be here. He then worked on the docks in Liverpool I don't think he thought it was a UNESCO site at the time.

I qualified as an architect at Liverpool Polytechnic in 1979 after starting my career as an architectural technician in 1970 at Liverpool City Council. I learnt a lot as an architectural technician – nuts and bolts stuff, how to draw and most importantly for me creating a writing style – that style is still with me.

I left Liverpool after qualifying to start a long career in architecture and for my sins at one stage I spent two and a half years in HMP Wandsworth Prison, but they did let me out every day.

Then the family expanded and we left London and spent several years in East Sussex but then we got bored. Luckily along came the higher education sector and in 1997 I was engaged by Queen Mary and Westfield College and moved back to London in 1999. I was engaged for 23 years at 3 different universities and the longest and best stint was at Queen Mary University of London. That's where I met Julian Robinson and we both had a desire to create special things, which I believe we did.

Then another change, I moved to London Metropolitan University in 2010. I had an itch as I felt there was another possible big opportunity. A Masterplan and recasting an estate. It took me 5 years to get there and it was something really special, but unfortunately it was not realised.

So what next.

After much thought I decided to retire in January 2019. Before retiring I took up relief printing after seeing an exhibition of Enid Marx works at the House of Illustration in November 2018 and was so impressed with her jewellike small lino cuts. That was the next new beginning, printmaking.

I have always wanted to make images, making marks from a very early age so image making has been an integral part of my whole life.

So on to lino/relief printing. Kitchen table, cheap lino, cheap cutters, ink and of course a wooden kitchen spoon to press the paper. Lots of abstract cuts first, then themes became

important very quickly – first the Symbols of Power, the Symbols of Communication and Language and now I am back to my core - architectural related images.

I really enjoy relief printing. My style - well I don't do full on representational images and they are always an interpretation/representation. They are not photographic or CAD drawings but they are my view of the key elements required to create an image. Abstract realism or realism abstracted that's my self-debate for every image I work on.

Working on prints is always an adventure – you sketch, draw, reverse the image, work on colours. Then the process. Cutting the lino. Cutting paper, registering the paper, setting up the print board and registering, applying the colours and ...eventually lifting off the paper to reveal a printed image which is always a fantastic surprise (but not all the time). Then hopefully get them appreciated.

It has been a great first few years creating print images, from simple abstracts to the more complicated works and to themes and well on I go.

I am currently working two series, the 100 Iconic Series – University Buildings followed by another 100 Iconic Series images of other great designers such as Marcel Breuer, Eames, Perriand this will be more focused on furniture and interiors from the last 2 centuries. It is a big task but I think it is well worth the effort. Architecture will always be at my core no matter what.

I really enjoy printing and surprisingly it is quite physical and has taken over from my tennis for exercise.

Next - well obviously more sketches/more drawings/more images/more prints – making more and more marks and cutting lino and more themes.

Bill Hunt 2021