



The Bittondi Brayer

Volume 1, Issue 3, December 2015

News, Views and Reviews from
Bittondi Printmakers' Association



Welcome to Bittondi's third newsletter. As I write this most of us are flat on our backs enduring the heatwave, but over the last few months members have been producing extraordinary work, travelling extensively and acquiring more and more printmaking skills, so this issue is bristling with news.

Most of you probably know that 2016 is the Year of the Print, so there are print exhibitions coming up all over Australia. Bittondi are doing their bit, as you can see on page 11 where our shows are listed. Go to the Print Council website <http://www.printcouncil.org.au/yearofprint2016/> for more details.

The Committee You can contact any committee member if you need a key, or if you want to discuss any issues relating to the Studio. Committee meetings are held on the last Monday of every month at 7pm, members are welcome to attend if they wish to.

Geoff Gibbons (Chairperson) (gibbart@bigpond.com); Kay Walker (Vice Chair) (k_wokka@yahoo.com.au);

Veronica Thurley (Treasurer) (veronicathurley@hotmail.com); Mei Sheong Wong (wong.mei.sheong@pobox.com);

Mary Pulford Brown (Minutes Secretary) (maryp_artist@yahoo.com.au); Vicki Hunter (max-picco@tpg.com.au);

Sarah Thame (Correspondence Secretary) (ssthame@gmail.com); and bittondi@hotmail.com

Amanda Hassett (amanda@amandahassett.com); Wendy Rushby (wendyllynrushby@gmail.com)

Julia Wakefield Houghton (Publicity Officer, Newsletter) (juliawakefield@gmail.com); 0433975590

Full Members

This is the current list of full members, in addition to committee members, who can use the Studio only at weekends and after (or before) school hours, unless they have a current child protection certificate. There is a limited number of keys so if you need access but don't have a key, you need to contact a Committee member. Only full members can have keys to the studio.

Annie Noonan

Beth Evans

Brigid Phelan

Jayne Langford

Liz Wauchope

Lynn Mack

Mary Patricia Mitchell

Megan Debicki

Wendy Wright

Malinda Koehn

Sandra Starkey Simon

Sue Butler

Student members

Grace Myers

Visiting members

Elizabeth Banfield

Jenny Clapson

Tina Moore

Life members

Ethel Lindblom

Associate Members

Alison Fort

Ann Whitby

Caroline Owen

Cher McGrath

Cheryl Nolan

Craig Milne

Debby Haskard-
Strauss

Gavin Bow

Graeme Klix

Jen Melville

Jenny Dupont

Kate Davidson

Liz Butler

Mareya Dashorst

Mary Moore

Pat Hagan

Ruth Sedunary

Sally Baker

Simone Rossi

Sue Murray-Jones

We welcome new full members Sue Butler, Megan Debicki and Sandra Starkey Simon and new associate members Mareya Dashorst, Caroline Owen and Sue Murray-Jones.

Calendar—what's on, when and where

Red = takes place at Bittondi Studio

OS = Open Studio. PC = Print Club



February 2016

Bittondi Calendar

March 2016

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

Sun	Mon	Tue	Wed	Thu	Fri	Sat
31	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20 PC/ Print Exchanges/ Open Studio 12-4PM
21 Print Exchanges/ Open Studio 12-4pm	22	23	24	25	26	27 Print Exchanges/ Open Studio 12-4pm
28 Print Exchanges/ Open Studio 12-4pm	29	1	2	3	4	5



March 2016

Bittondi Calendar

April 2016

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

Sun	Mon	Tue	Wed	Thu	Fri	Sat
28	29	1	2	3	4	5
6	7	8	9	10	11	12
13	14 Arakāhaka Cup	15	16	17	18	19 PC Focus: Mokuhanga?
20	21 Hainong Day	22	23	24	25 Good Friday	26 Holy Saturday
27 Easter Day Open Studio 12-4pm	28 Easter Monday	29	30	31	1	2



Images from Mei's UK trip (see p 9) clockwise from left: Ancient sycamore tree, Edderton Cemetery, Scotland; Dornoch Castle Hotel's cabinet of curiosities; Art curator Simon Lake and artist Anne Brenner, viewing German Expressionist prints in the Leicester New Walk Museum basement vault; Ian, Sue and Finn in Ian Westacott's print studio ; Mei after an exhausting trek in wind and rain to Bear Cave, Scotland



General Information

Print Club and Open Studios - Print Club enables Members to get together and discuss methods, swap ideas, meet each other for the first time, and practise printmaking methods with the help of other members who may have more experience or different approaches. Associate members can come and either work on their own or arrange with a member to obtain some tuition on the day. One person is always in charge of opening up at 10am and shutting the studio at 3pm or later. It's nice to bring in some lunch to share. If there is a workshop on Print Club Day the person in charge is the one who is giving the workshop, and you need to contact them if you are intending to come in and work on that day, as the numbers will have to be limited on those occasions. For more info about Print Club contact Julia: julia.wakefield@gmail.com

Open Studios are always on the last Sunday of the month from 12-4pm, and they are normally the only time that the studio is open to the public (**but** see below). They also provide another opportunity for associate members to work in the studio, with or without tuition.

Print Club and Open Studios in February 2016

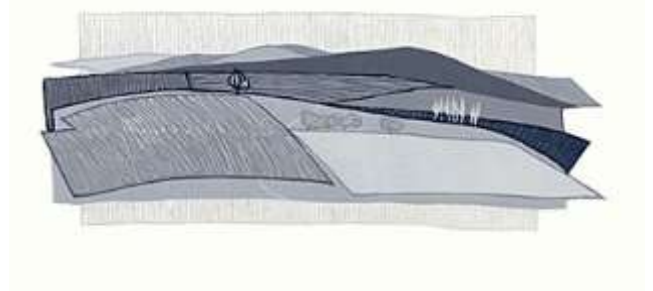
On February 20, 21, 27 and 28 the Studio is open to the public from 12-4pm (on Print Club Day, Feb 20, the studio is open from 10am). Three print exchanges will be on display, featuring work by artists from all over the world. More details about this on page 12.

How do I become a Full Member? - Full Members need to have a qualification of some sort in printmaking, so that they can work at the studio without supervision. We are now open to the idea of Associate Members becoming Members if they have spent a certain number of hours under the supervision of a Member, who can then vouch for their readiness to become Members when their application is presented to the Committee. If you are interested in becoming a Member this way, contact Julia on julia.wakefield@gmail.com

If you have any more questions about the way we run things, don't forget the Operations Manual in the top drawer of the filing cabinet in the big room—and you can always email a friendly committee member (we are all friendly!) or come to one of our committee meetings.

Tips and Tricks

Many thanks to Sue Butler for sending in these links. Here is a wonderfully simple demonstration of a reduction linocut: <http://www.lauraboswell.co.uk/tlino.php>



Alison Deegan also has some helpful hints about how to print linocuts and where to sell them online: <http://www.jacksonsart.com/blog/2015/06/30/alison-deegans-linocut-prints/>

And here are two great sites for etching info!

<https://smidgeonpress.wordpress.com/2014/09/08/printmaking-101-applying-rosin-for-aquatint-using-a-rosin-box/>

<https://www.youtube.com/watch?v=Uh1lQRpoorE&feature=youtu.be> (printing two colours with chine colle)

Australian Print Triennial at Mildura

I was one of a small contingent of South Australian printmakers to travel by car to Mildura for the inaugural Australian Print Triennial. Its patron and convenor was Professor Sasha Grishin from the ANU, and sponsored by the founders and directors of the Art Vault printworkshop and gallery, Julie and Kevin Chambers.

The program began with a most stimulating keynote address from Robyn Archer who was another patron of the triennial. (see the transcript of her address at <http://www.aptmildura.com.au/2015/11/06/essence-or-indulgence-how-the-place-of-art-in-society-is-under-valued/>)

The exhibition of Print Prize finalists work showcased a superb range of prints across many traditional and contemporary processes and media. Many of these high profile artists presented artist

talks during the program, prompting much lively discussion during the intervening breaks between sessions. Some highlights for me were the presentations by Rona Green, Jo Lankester, Arone Meeks, Judy Watson, Geoffrey Ricardo, Rew Hanks and Reg Mombassa. Reg also entertained us via his performance with other members of his band Dog Trumpet at a great luncheon held in a marquee by the River Murray on the last day of the conference.

The main exhibition at the Art Vault was complemented by exhibitions of prints at two other venues, featuring the work of emerging artists from across the nation. We were also able to participate in a series of short workshops run by some well known printmakers. They included workshops on photogravure, collaborative printmaking, etching, laser engraving, printing onto surfaces other than paper, and printing on 3D surfaces.

Stuart Purves, director of Australian Galleries presented an interesting perspective on the current state of the art market for original prints. He precipitated a lively discussion around the public confusion and potential for exploitation surrounding reproductive technologies in the art market.

The opportunity to meet printmakers from across the nation and share ideas and experiences made this a wonderful gathering that should not be missed.

Geoff Gibbons

Judy Watson *The Holes in the Land 4*, 4 plate etching 2015



Artists Residency on Flinders Island, Tasmania.

Mountain Seas Retreat is located near Trousers Point, on the south-western corner of Flinders Island. With the Strzelecki National Park almost in the back yard, sandy beaches and rugged coastal areas within easy walking distance, it was an ideal place to immerse myself in the natural environment and concentrate on my art practice. I was delighted to be accepted for the minimum stay of two weeks.

In late September, I flew from Adelaide to Melbourne, and then the adventure started with a flight on a small plane from Essendon to Whitemark. I was collected from the airport by Annie Wilkins, and given an orientation of Whitemark, gravel roads, Trousers Point Beach, the studio, the facilities of the retreat, and the amazing scenery.

I quickly started to immerse myself in this isolated community, acquainting myself with the abundance of wildlife. I nearly tripped over a tiger snake on the first afternoon, but, more commonly, my sightings were of wallabies, wombats and pademelons. There is a huge variety of birdlife – a highlight was spotting a white-bellied sea eagle. I took opportunities to explore both the variety of landscapes, to examine the plant life and the history of this beautiful and remote island.

Mountain Seas Retreat has an art studio, though no printing press at this stage so I relied on hand burnishing. Still, what better opportunity to draw, paint or photograph the wilderness?

Part of the residency requires that the artist give something back to the island community. I offered both a linocut demonstration and an introduction to watercolour techniques for islanders to attend. I was also able to display some of my prints in the Mountain Seas Retreat gallery. Residencies are generally offered between April and October each year, with full details and application forms available on the Mountain Seas website.

Life on a small island was a fabulous experience. It was wonderful not to have to squeeze artwork in between having a proper job. Along the way I learnt a number of things. Such as, even if you have a Telstra phone, connections are not always reliable – so if you are addicted to social media, and always being connected, this is a unique opportunity to take a break. The supply boat comes in usually on a Tuesday, so go food shopping on Wednesday. Many of the roads are gravel, with soft shoulders. Drive slowly, and look out for the huge amount of wildlife. Challenge yourself – if you don't give it a go, you'll never know what you can achieve. Mt Strzelecki was looming over the southern part of the island, and I could view the peaks from my room, so my challenge was to climb that mountain. Yes, I made the summit, at 756 metres. I was grateful for the little orange arrows marking the way. During this climb, these markers became symbolic of all the steps and achievements I have made, since starting my arts degree in 2001, and inspiration to keep on trying to be the best artist I can be.

I would like to thank Lila and David Tresemer for offering an Artist In Residence program at Mountain Seas Retreat, Artists Coordinator Youdit Deane, and in particular, Manager Annie Wilkins for her helpfulness, good humour, tourism advice and being a 'Mother Hen'.

The artwork created from this residency will be exhibited in my first solo exhibition *Forty•Degrees•South* which will be held at Urban Cow Studio, Adelaide, 5 to 28 May 2016.

Mary Pulford is a printmaker and book artist, and has work on display in a number of Adelaide galleries. Mary is a member of Bittondi Printmakers Association Inc, is part of Willunga Artisans Market and teaches children's and adults art classes.





This wombat lived under the decking in front of my room. I often saw them early evening, coming out for a feed.



View from near the top of Strzelecki. And it is 756 metres high, I believe.

Left and below:

Mary's accommodation and working studio

Right: an inspiring landscape!



Multi coloured woodblock workshop with Tina Moore

Tina Moore has been developing her technique of woodblock for a number of years, producing many beautifully coloured prints.

Our workshop ran over 2 full days of a weekend, with the maximum 8 participants. Some of the students had been lucky enough to be part of the Mokuhanga workshop, while others had no previous printmaking experience.



Three stages in Mary's woodblock print, produced during the workshop

Tina demonstrated her technique, introducing us to Hoh (Magnolia) woodblocks, design, carving, registration and printing. This workshop used oil based paints and inks to produce the range of colours. We were limited to 4 woodblocks – one for each colour – which was plenty to bite off and chew for a weekend workshop. I found that with a graded (rainbow) relief roll, I could introduce an extra colour, with the same number of blocks.

Woodblock is very addictive, and I can't wait to do create some more prints. If you have ever had a dabble with lino, do think about extending your skills to include woodblock. Thank you to Tina for conducting this workshop, and congratulations on the birth of your granddaughter (Amarantha) three days after the workshop.

Mary Pulford

For more information on Tina Moore go to <https://tinamooreprintmaker.wordpress.com/wood-block-prints/>

Mokuhanga Workshop with Terry McKenna

We had a very intensive October/November, with Terry's Mokuhanga workshops followed closely by Tina Moore's Woodblock weekend. Terry drove all the way over from Ballarat with his beautiful wife Aya, who often poses for his prints. He gave us a fully comprehensive introduction to Mokuhanga, and although the carving techniques took a bit of practice (we were constantly told the Mokuhanga police would be after us if we used the v tool!) we were all amazed at how much we were able to achieve by the end of the two days. One of the most interesting techniques was *bokashi* (yes, it also means compost!) This is a deceptively simple way of graduating your colour from dark to light or vice versa—but it takes time to master!



Terry demonstrates the Bokashi technique with Debby Haskard-Strauss's print

Terry also showed us a selection of his own beautiful prints, plus some of the original woodcuts by Japanese masters, some of which involve 20 or more blocks to produce. Bittondi has purchased some tools for carving and printing, so we intend to run a Print Club early next year when some of us will go over what we learned at the workshop. We have asked Terry to come back again in 2016, on May 21 and 22. <http://www.mokuhanga-school.com.au/index.php/courses/87-adelaide-weekend-course>

Julia Wakefield

STOP PRESS: Masterclass & Demonstration in Adelaide in February, by Japanese master Hiroki Satake, hosted by Guildhouse. Details here: <http://guildhouse.org.au/projects/hiroki-satake-masterclass-2/>

Mentorship with Ian Westacott

"In August/September 2015, an Arts SA grant enabled me to undertake a printmaking mentorship with Ian Westacott, an Australian printmaker based in northern Scotland. En route, I visited museums, galleries and other cultural sites in the south of France (where I was billeted with the Bauer/Brenner family in Cap d'Ail) before travelling to London, Oxford, and Broughton Castle (as a guest of the Fiennes/Kang family). At the Ashmolean Museum in Oxford, the curator of the Western Print Room showed me precious works on paper by Michelangelo, Raphael and Samuel Palmer.



Etching by Ian Westacott

Through Tony Linde (another Australian printmaker based in the UK, whom I had met during his visit to Bittondi), I was invited to Leicester Print Workshop (an open-access print studio for printmakers throughout the Midlands), where I gave an artist talk about my 2014 ACSA Honours research (about the theme of Revenance in the mediaeval Scottish ballad Clerk Saunders, explored through the materiality of print media) and my April 2015 residency at the University of Hawai'i at Manoa, facilitated by Professor Charlie Cohan and a Helpmann Academy grant.

I also visited the Leicester New Walk Museum, where the art curator Simon Lake kindly admitted me into the high-security basement vault, to view countless Solander boxes full of German Expressionist prints. Another place of interest in Leicester was the King Richard III Visitor Centre, where the King's remains (buried by the Greyfriars after the Battle of Bosworth in 1485) had been unearthed during an archaeological dig in recent years.

During my mentorship, Ian and I explored various local villages, castles, churches, galleries, museums, as well as ancient Pictish and Celtic sites. Despite inclement weather, we trekked up to the prehistoric Bear Cave site, while travelling across the Highlands to the rugged west coast. En plein air (more wind and rain), we drew onto several copper plates, till our hands were too cold to grip an etching needle! Respite from the fickle autumn weather sometimes took the form of hot chocolate (at Dornoch Castle pub), or single malt whiskey (at Glenfiddich distillery). Fortuitously, Ian's work was being exhibited at a gallery in Tain, as well as at a gallery in Edinburgh - we drove there and back to attend the opening event! We managed to etch/proof some of the copper plates, before it was time for me to depart. Ian also gave me a last-minute account/demo of his chine-colle technique, the night before I left!



I was deeply touched by the warm welcome extended to me by Ian, his artist-wife Sue and their second son Finn. This mentorship was a wonderful experience, enhanced by Ian's profound knowledge of the environs; his expertise in printmaking; and his boundless generosity in sharing all of the above. Since the mentorship, I have been busy etching and proofing numerous copper plates from this journey, all the way to Scotland and back. I plan to develop a body of work for exhibition, based on these plates.

Mei Sheong Wong

Left: Mei's etching of Achvandra Muir, drawn en plein air

Members' News

Please send us your news about classes, opportunities, items for sale and wanted items!

WANTED: a shared studio space around Goodwood area.

Please contact **Brigid Phelan** singbrig@yahoo.com.au

PRESSES FOR SALE:

Enjay press. Bed size 1000 cm x 58 cm. \$.2,400

Benini press, steel bed size 1500cm x 70cm. \$3,900

If they are bought together, willing to negotiate a good price. **Elizabeth Abbott**, serliz@internode.on.net

CLASSES

Art Classes for Adults

Whether you are a beginner or not, this is your chance to learn, develop, improve your skills and be inspired to get creative.

Classes run 4 – 8 consecutive weeks on Tuesday or Thursday at 12.30 – 2.30pm at The Barn, 142 Mount Barker Rd, Aldgate

Art Classes for Children

Each program is full of exciting projects with a focus on fun while learning and developing various techniques.

Classes run for 8 consecutive weeks during the school term. On Tuesday or Thursday at 4 – 5.30pm at The Barn, 142 Mount Barker Rd, Aldgate

For bookings or enquiries please email or call Debby E: inhauss_art@bigpond.com / T: 0400 163 624

Or go to www.debbyhaskardstrauss.com

Life Drawing Classes at Pepper Street in January 2016

Suitable for all levels from beginners to experienced.



Saturday 16 January 2 pm – 4 pm

Female model

Contour drawings, negative shapes

Tuesday 19 January 2 pm – 4 pm

Male model

Looking at tone, working with white conte and tinted paper

Thursday 21 January 10.30 am – 12.30 pm

Female model

Quick sketches and measuring methods

Friday 29 January 10.30 am – 12.30 pm

Male model Looking at muscles and bones, feet and hands

Cost: \$30 per session or \$110 for all four sessions.

Table easels and a limited number of standing easels are provided. A materials list will be supplied.

Bookings and enquiries ASAP to tutor: Julia Wakefield: 0433975590 or julia.wakefield@gmail.com

Life Drawing Sessions at Port Noarlunga and Norton Summit resume in Feb 2016

Drawing for the Terrified and Not so Terrified classes continue at Goodwood Community Centre and Pepper St Arts Centre in 2016

For more information: <https://touchpaperdrawingtips.wordpress.com>

Right: Lynn Mack welcomes visitors to the November opening of The Warehouse Project, an exhibition by Lynn Mack & Sarah Philip at 3 Godfrey Street, Darlington. The collection was displayed in an urban warehouse environment.



Members' Exhibitions 2015

Please send us news of your upcoming exhibitions and activities!

ACArts graduates 27 November 2015 to 3 February 2016. Light Square Gallery, 39 Light Square Adelaide (Gallery is open Monday to Friday 9am to 5pm)

<http://www.tafesa.edu.au/adelaide-college-of-the-arts/ac-arts-events/2015/11/26/default-calendar/stampede---2015-visual-arts-graduate-exhibition>

Botanica: an exhibition of prints by contemporary South Australian artists. Sun 22 November to Wed 23 December 2015 9am-9pm daily, [National Wine Centre](#), cnr Hackney & Botanic Roads, Adelaide SA
Presented by [Union St Printmakers](#): 0407 079 604 & simonetippett@yahoo.com.au

Bittondi Exhibitions planned for 2016, Year of the Print!

Bittondi Studio

3 International Print Exchanges, Feb 20 & 21, 27 & 28, 12-4pm

Julia Wakefield is exhibiting three of her collections of exchange prints: the 1000 Woodcuts Peace Print Exchange, the Ipepindia Print Exchange on the theme of 'Fear' and the SSNW print exchange organised by Bittondi member Tina Moore.

Murray Bridge Gallery

Imprimatura: Imprints from the Bridge Bittondi Printmakers 22 July – 4 September

South Australian printmakers turn their focus to Murray Bridge: its history, community and industry. (EOIs for this are now closed) <http://www.printcouncil.org.au/event/imprimatur-imprints-from-the-bridge/>

Mrs Harris

Changing Worlds , 5 August 2016 and close on Sunday 28 August 2016

'This exhibition explores how science is reshaping our perceptions of the world we live in and our understanding of the processes that sustain and change the environment. Through the medium of printmaking each artist has engaged with aspects of these changes, informed by the work of our scientists.'

Open to all members, including associate members subject to selection. Email Bittondi Secretary, bittondi@hotmail.com **Deadline Jan 16** <http://www.printcouncil.org.au/event/changing-worlds/>

Urban Cow

Bears and Blooms 2 will be on show from 6 October to 29th October at Urban Cow .

"Celebrating the diversity of all plants and animals, this is the second print exchange and exhibition for Bittondi Printmakers Association Inc. Proceeds from prints sales will be donated to Free the Bears Fund. <http://www.printcouncil.org.au/event/bears-blooms-2/>

Mary Pulford's exhibition **Forty•Degrees•South** will be at **Urban Cow** 5th May to 28th May.

Upcoming Workshops

WANTED—WORKSHOP PRESENTERS AND IDEAS FOR WORKSHOPS FOR 2016

Please contact Bittondi@hotmail.com if you would like to present a workshop, know someone whom you would like to invite to give a workshop at Bittondi, or have a suggestion for a workshop that you would like to see presented at Bittondi.

Terry McKenna's Mokuhanga Workshop Returns in 2016! Book your place!

May 21 and 22. <http://www.mokuhanga-school.com.au/index.php/courses/87-adelaide-weekend-course>

Other courses in the pipeline:

Collagraphs, Wood engraving, Monotypes, Ferric chloride Etching, Solarplate Etching, Paper making, Copper sulphate etching,.... Program will be out soon!

WEBSITE

Hopefully it will be up and running in early 2016. All members are invited to send their CVs and images to Lynn Mack at lynnmackartist@gmail.com ASAP so we can get a members' page going.

DIGITAL PRINTER

We are planning to start using the printer in the near future after we have had some expert input from the Hewlett Packard specialist, AISH Solutions.

LIBRARY

We are compiling a library of reference books, kindly loaned or donated by members, which are kept in the storeroom. Full members can borrow these books for a three—four week period provided they sign the book.

INTERNATIONAL PRINT EXCHANGE EXHIBITION

AT BITTONDI, FEB 20, 21, 27 & 28

Some of you may have noticed some of the recent postings on our Facebook page of prints by artists from all over the world—these were all part of three international print exchanges that took place in 2015. Tina Moore, Julia Wakefield and Kay Walker all took part in one or more of these exchanges and they will be on show at Bittondi in February,

only for two week-ends. You are all encouraged to come and look at the prints and think of becoming involved in an exchange next year—our own Bears and Blooms for instance!

An Exhibition of Print portfolio from
International Print Exchange Programme (India)
of
Drew Dobliger

Curated by
Rajesh Pullarwar

FEAR
HORROR | TERROR

The show opening/closing on
Friday, November 20/23 p.m.
at
Owens Community College
Center for Fine and Performing Arts/Whitaker L. Tedlow Gallery 10010 Oregon Rd, Perrysburg, OH 43067.
(Exhibition will continue till December 1st)

Peace Puzzle Print
160 Artists from around the World, 19 from California
Maria Arango-Diener • 1000 Woodcuts

