



The Bittondi Brayer

Volume 1, Issue 2, September 2015

News, Views and Reviews from
Bittondi Printmakers' Association



Welcome to Bittondi's second newsletter. We had our AGM on the last Monday in August. We didn't get a great turnout of members, even though we all brought some tempting nibbles and managed to get the boring stuff over very quickly—so maybe more of you will consider coming along next year! There was no change to the committee as no one asked to stand down and there was no challenge from other Bittondi members. But by next year all of us will have spent two years or more on the Committee so we will be encouraging some new people to join the team.

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);

Mary Pulford Brown (Minutes Secretary) (maryp_artist@yahoo.com.au); Sarah Thame (Correspondence Secretary) (ssstham@gmail.com); and bittondi@hotmail.com Amanda Hassett (amanda@amandahassett.com);

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

Mei Sheong Wong (wong.mei.sheong@pobox.com); Vicki Hunter (max-picco@tpg.com.au);

Wendy Rushby (wendyllynnrushby@gmail.com)

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

Wendy Wright

Malinda Koehn

Student members

Grace Myers

Visiting members

Elizabeth Banfield

Jenny Clapson

Tina Moore

Life members

Ethel Lindblom

Associate Members

Alison Flew

Alison Fort

Ann Whitby

Annika Robertson

Beryl Hunter

Bridgitte Scales

Cher McGrath

Cheryl Nolan

Craig Milne

Debby Haskard-
Strauss

Ed Tylkowski

Elin Michel

Erica Hill

Faina McGlade

Gavin Bow

Juliette Rajak

Mary Moore

Graeme Klix

Jen Melville

Jenny Dupont

Julienne Kruger

Kate Davidson

Laura Peterson

Liz Butler

Malinda-Ro Koehn

Margaret Thomas

Peter Fitzgerald

Ruth Sedunary

Soccorro Wickens

Sue Butler

Sue Wittaker

Judith Klavins

We welcome new visiting member Tina Moore, and new associate member Gavin Bow.

Calendar—what's on, when and where Red = takes place at Bittondi Studio

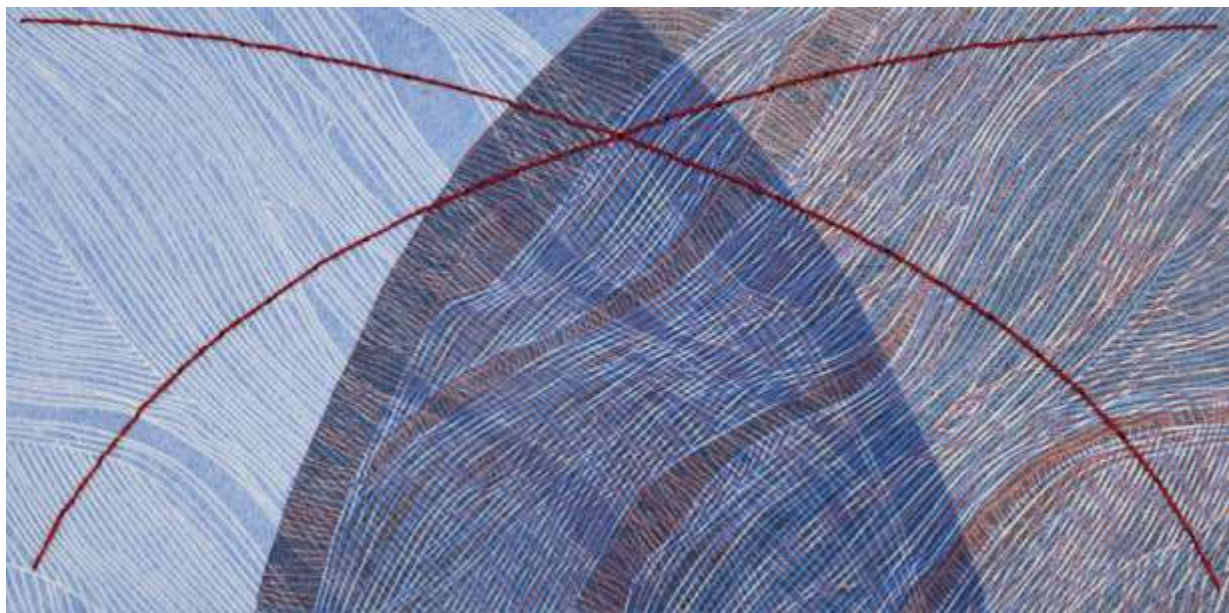
September 2015

Mon	Tue	Wed	Thu	Fri	Sat	Sun
	1 City Library exhib closes	2	3	4	5	6
7	8	9	10	11	12	13
14	15 Hampstead Exhib closes	16	17	18	19 PC: Elizabeth Banfield talk 2pm	20
21	22	23 'Mediating States' opens	24	25	26	27 Open Studio 12-4pm
28 BPA Comm meet- ing 7pm	29	30				

Upcoming Events, September

At Print Club on September 19 our visiting member from Victoria, **Eizabeth Banfield**, will be giving a talk about her lino prints at 2pm. I urge you to come to this as Elizabeth is a very talented and meticulous printmaker, and also an extremely kind and generous person! Below is an example of her work, and this is her website:

<http://www.elizabethbanfield.com.au/>



Elizabeth has just had an exhibition in Melbourne with Bronwyn Rees. They are both members of the Fire station Print Studio which is well worth visiting when you go to Melbourne. <http://www.firestationprintstudio.com.au/>

We'll have lunch to share beforehand and in the morning we are hoping to try out the new large format digital printer that was kindly donated to us by Statoil (see Chairman's report, page 6). Anyone who has any experience using large printers, please come along and have a look and give us your expert opinion: this is such a wonderful opportunity we have been given, we must make the most of this machine.

OS = Open Studio. PC = Print Club

All exhibition details on P 14



October 2015

Mon	Tue	Wed	Thu	Fri	Sat	Sun
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17 Paper Making Wkshp & Print Club	18
19	20	21	22	23	24	25 Open Studio 12-4pm
26 BPA Commit- tee meeting 7pm	27	28	29 Mildura Print Triennial (4 days)	30	31 Mokuhanga Woodcut pt 1	

November 2015

Mon	Tue	Wed	Thu	Fri	Sat	Sun
						1 Mokuhanga Woodcut pt 2
2	3	4	5	6	7	8
9	10	11	12 th Mediating States' closes	13	14	15
16	17	18	19	20	21 Woodcut with Oil Paints Pt 1	22 Woodcut with Oil Paints Pt 2
23	24	25	26	27	28	29 Open Studio 12-4pm
30 BPA Com 7pm						

December 2015

Mon	Tue	Wed	Thu	Fri	Sat	Sun
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19 Print Club, Waterless Litho?	20
21	22	23	24	25	26	27
28	29	30	31			

What's Been Happening

SALA Open Studio - We had a very good turnout to the two SALA Open Studios that were held in August. Several members brought in work to display, and on the second Sunday we had 16 visitors! We still need people to regularly volunteer for Open Studios. You can work as long as there are no visitors, associate members can come along and work as they know there will be a member present, and it's a good time to put new work up on the walls for both members and visitors to see what we are up to. To volunteer for Open Studio, contact Sarah at Bittondi: bittondi@hotmail.com

Print Club - There was no Print Club in July, but in August Geoff came and helped some of us to revise what we'd learnt at the etching workshop. 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

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 or come to one of our committee meetings.

Tips and Tricks

This section is for members to send in any tips for saving money, saving ink or saving time! Print Club is a great place for swapping notes about this kind of thing.

There's a very useful Facebook site called Top Printmaking Tips.

<https://www.facebook.com/groups/TenPrintmakingTips>

Simone Tippet of Union St Printmakers put up a great tip:—"I don't know about you, but I constantly battle against skinning on the tops of my cans of oil based and rubber based inks. Especially the rubber based inks used for waterless lithography – because no ink modifiers can be added to them. (Despite the fact they are not supposed to, my rubber based inks do start to skin over time.)

My solution is to cut a disc with 5 arms from a plastic index sheet, recycled from the office. The plastic of these sheets is sturdy enough to withstand frequent pulling without tearing."

I pull up the arm at the highest level of ink, scrape some ink off, and push the disk back down so the top of the ink is level. Removing ink from a different location each time (with a different arm) makes it easier to keep the top of the ink more even. The long arms make it easier to access the ink as the can gets low.

No skinning, no big holes dug into the ink by students and no lumps in the ink. Much less ink wastage. Happy teacher!"



John Wolseley: *Heartlands and Headwaters*

National Gallery of Victoria, Federation Square until Sept. 20th.



John Wolseley detail from *Daly River Creek, NT*, 2012 watercolour, pastel, woodcut and linocut on paper

This exhibition should be of particular interest to any printmaker who has a fascination with the natural environment or attaches great importance to the role of drawing in their work.

Made up of a collection of large scale works on paper, it is the outcome of almost four years of intensive engagement with some of the best wetlands of Australia, ranging from the mangrove swamps of Roebuck Bay in Western Australia, to the sphagnum bogs of Tasmania.

Wolseley loves to work in collaboration with natural processes so that many images are the result of an imprint from natural objects. In some cases they may come from the mud-soaked body of a dead pelican, or the traces left by wood borers, or the random marks 'gathered' by wind blown paper momentarily caught up in a patch of burnt scrub. Wolseley often incorporates small etchings and relief prints into his mural sized mixed media works. Complementing his beautifully rendered drawings in pencil and ink, they are marvels of close observation. Many feature insects or birds in great detail, close ups of the natural world juxtaposed with broad, sensuous expanses of watercolour. The rich pigments of his watercolour can evoke the textures of sedimentation to be found in some wetlands.

The large scale of these works on paper allows for an expansive movement from the macrocosm of aerial views of these landscapes to the microcosm of tiny insects and plant life. They encompass a rich variety of marks that can only come from a deep understanding of natural processes and many years of careful observation in some of the more remote yet richly rewarding regions of Australia.

Professor Sasha Grishin has written a beautifully produced book on Wolsley's work that was launched for the exhibition earlier this year.

Geoff Gibbons

Bittondi Printmakers Association Inc

Chairperson's Annual Report, August 31st 2015

Bittondi Exhibitions

Bears and Blooms, prints by Bittondi members and students from Aberfoyle Park High School were exhibited at Red Poles Gallery in October last year.

Winged Messengers, a print exchange and exhibition at the Hahndorf Academy in February was organised by Julia Wakefield.

Hampstead Rehabilitation Centre exhibition, organised by Julia Wakefield.

Sarah Thame organised an exhibition of new work by 9 members at the City Library just off Rundle Mall as part of the official SALA program.

Bittondi Open Studio for SALA

Our proposal for an exhibition at the Murray Bridge Regional Gallery next year has been accepted and planning has begun.

Workshops

Several members participated in a four day workshop in waterless lithography conducted by the print-making sisters Annie and Robin Day. Several workshops run by guest artists were conducted at Bittondi during the past year.

Print Club

This was an initiative begun by Julia Wakefield to facilitate ongoing discussions and the sharing of information and expertise amongst members. In particular has become a very useful follow up for those participating in Bittondi workshops.

Involvement with Aberfoyle Park High School staff and students.

Mary Pulford organised *Bears and Blooms*, a joint project with students from Kate Toop's year 11 class as a fund raiser for the *Free the Bears* campaign. It involved a print exchange and exhibition at Red Poles.

DCSI Child-related clearance requirements

Veronica and I met with the high school's chief administration officer Carolyn Vowels to discuss and finalise the new agreement that lists the conditions that govern our continued occupation of the building housing our workshop. Members are now required to apply for an assessment under the state government's new child safety and welfare provisions (DCSI child-related employment clearance) if they wish to work in the building during school hours.

New Agreement with Aberfoyle Park High School

Veronica has revised and updated a number of important Bittondi policies and procedural documents in the light of the new conditions imposed by this agreement.

Member Activities and Awards

Mei Wong was successful in obtaining an artist residency in Hawaii and has recently been awarded a mentorship with the artist Ian Westacott in Dornoch in Scotland.

Sarah undertook a mentorship in engraving with David Frazer in April.

Mary Pulford was granted an artist residency on Flinders Island and showed her artists books at the Matilda bookshop in Stirling.

Bittondi Brayer

Julia Wakefield has courageously undertaken the task of coordinating and editing a new newsletter that provides a wealth of information on Bittondi activities and items of interest to printmakers.

Publicity

Amanda, Julia, and Lynne Mack have begun the process of designing a web site for our organization that should greatly improve our visibility and digital profile.

International Visitor

We were delighted to host Tony Linde from the Leicester Print Workshop in the UK who visited Bittondi on the 24th of January this year. It was a wonderful opportunity to share information about the operation of printmaking associations and printmaking more generally.

Bulk Purchase of Printmaking Paper

Mary coordinated members purchases from the bi-annual paper sale catalogues we receive from Melbourne.

Equipment

We continue to add new items of equipment to our workshop.

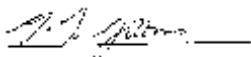
Since our last AGM we have obtained a large format digital printer via a donation from the firm of Statoil Australia, facilitated by Mei Wong.

A new more versatile heat gun was purchased for heat fixing rosin for aquatints and improved storage racks were made for small hand tools and relief rollers.

Alan Moore has undertaken some engineering modifications to the large etching press to make it easier to raise the top roller.

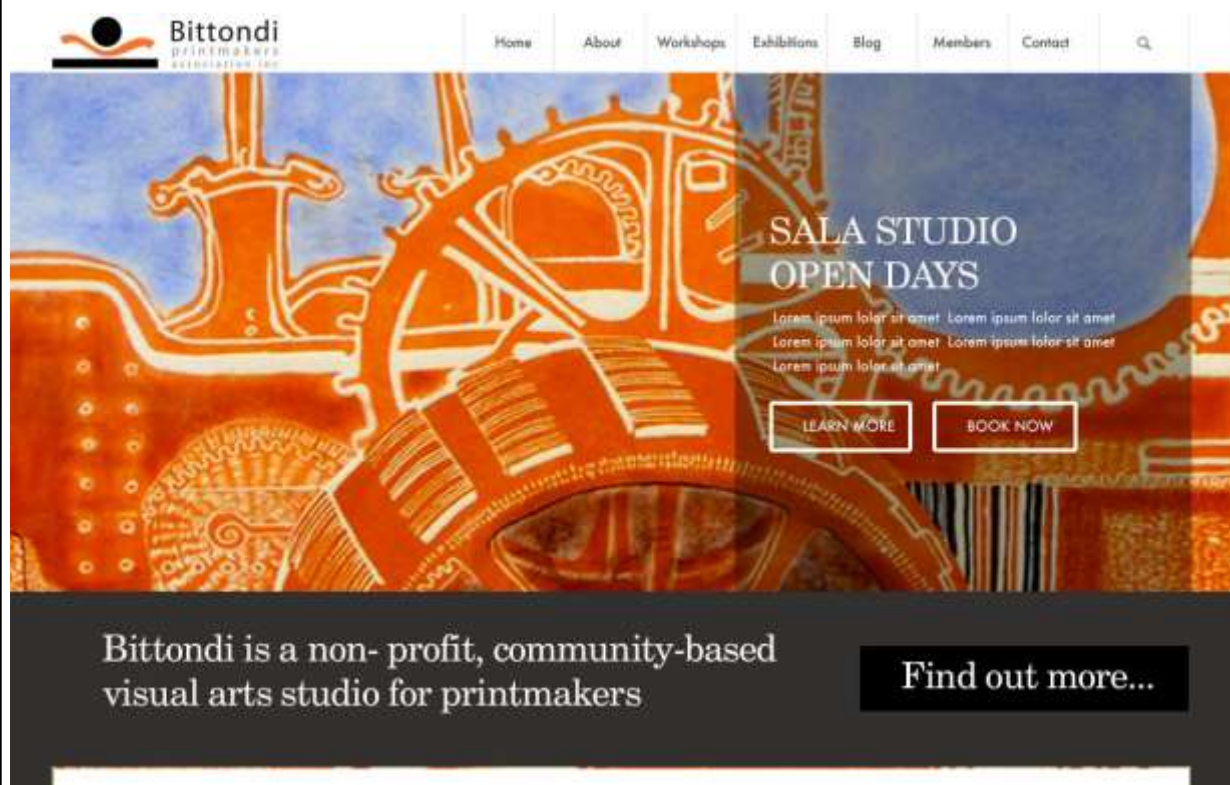
Committee

I would like to acknowledge the work performed by members of the management committee over the past twelve months. I would especially like to thank all office bearers who have contributed their time and effort to many important projects and initiatives during this time.



Geoff Gibbons, Chairperson, Bittondi Printmakers Association Inc.

Below: Amanda's impression of how our website will look (image by Veronica Thurley)



SALA Shows

Bittondi SALA exhibition at the City Library

An exhibition of print work by Bittondi members was held at the City Library as part of the SALA festival throughout August 2015. Exhibiting members included Beth Evans, Geoff Gibbons, Lyn Mack, Grace Myers, Mary Pulford, Mei Sheong Wong, Sarah Thame, Julia Wakefield, and Kay Walker.

The library provided a lively platform for us to partake in SALA and to showcase our work to the local community. The broad technical and visual range of prints fitted well in the newly established learning hub, alongside the works of numerous peer Adelaide artists. Vibrant imagery adorned the library walls, as did digital slideshows exemplifying the diversity of processes, and a cabinet display of matrices. Not only for print enthusiasts, this exhibition was also an opportunity to introduce printmaking to some unfamiliar with the medium, and extend the profile of the association and members to a wider audience.

Sarah Thame

Ekphrastic Poetry at the City Library

We were a little surprised when we were asked if we would mind if the poet in residence at the City Library, Bruce Greenhalgh, could be permitted to write some 'ekphrastic' poetry about some of our artworks. It turned out the term meant that he only wanted to use the pictures as inspiration, and we were invited to come and hear the results on the last Sunday of the exhibition. He wrote some thoughtful poems about four Bittondi artworks, and I was particularly amused by the one he wrote about Grace Myers' etching, 'Somewhere far from Home'. Geoff Gibbons and I each gave a short talk about our own work, and it was an unusual opportunity for us to talk about the link between images and words, something that resonates strongly with many printmakers. Geoff and I both revealed that we are closet poets—Geoff even read one that he had brought for the occasion—and he also referred to the way his own work is influenced by the romantic tradition in English art, exemplified by the painter and etcher Samuel Palmer. Geoff was also delighted to report that he sold several etchings at the exhibition!

I was impressed with the way Bruce captured the feelings that I was trying to evoke in my etching, 'Fear', and I explained to the audience that I would never have come up with the image if I hadn't been asked to produce an edition of prints on that theme for a print exchange that is currently being exhibited in India. I'm hoping that when I receive prints from the other 24 artists who took part in the exchange, the City Library might consider exhibiting them. The most rewarding part of the occasion for me was when a member of the audience came up afterwards and told me how much my picture, as well as Bruce's poem, had resonated with her. We rarely get the chance to have direct feedback from the people who view our exhibitions, so I was grateful to Bruce for organising the event and inviting us to take part. **Julia**



A detail from one of Geoff Gibbons' evocative etchings exhibited at the City Library SALA exhibition

Still, life with fear

An exercise in etching and emotion employing the dark, an inquisitorial light, shadow and a figure small and ugly and naked and comical, as we are when we are afraid.

To know that darkened room,
to be interrogated by its light
dwarfed by monstrous shadows
and to feel defenceless and pitiable and risible
is to be human and alive.

To know sleepless nights
when all dark long
fears and anxieties
tumble in your mind like washing in a drier.
To ferment desperate and crazy plans
in some imagined eleventh hour
and see them come to nothing in the never end
is to be human and alive.

Still, life with fear

Bruce Greenhalgh



Right: Samuel Palmer, *The Valley Thick with Corn*,
Pen and dark brown ink with brush in sepia mixed
with gum and varnished



Fear, solarplate etching by Julia Wakefield, one of an edition of 30 produced for the Ipepindia International Print Exchange

<http://ipepindia.blogspot.com.au/>



Hampstead Rehabilitation Centre

Our exhibition at the Hampstead Rehab centre was warmly appreciated by the patients, staff and visitors. I met one enthusiastic staff member who told me that he felt creativity was an enormously important part of everyone's lives, and he was prompted to add that he writes short stories in his spare time. Our exhibition curator, Dean Gaston, is a gardener by profession, and it is his task to curate the outside grounds as well as the inside walls. It was a pleasure to walk around the gardens in the Centre, and Dean also showed us the Chapel and a corridor which are both decorated with colourful paintings that the people on the road to recovery helped to create. Our show was tastefully hung in the corridors approaching the café. **Julia**



Printmaking workshops at Roxby Downs



I was invited to present printmaking workshops at Roxby Downs as part of the Red Earth Festival in July.

With a large amount of equipment to transport, I drove to Roxby Downs. This was a great drive, with ever changing landscapes and opportunities for spotting wildlife (and sheep).

On Friday evening, I was invited to attend the opening of the Community Art exhibition, at the Roxby Downs Regional gallery. The exhibition featured photography, painting and enamel work, and was opened by local artist Rachel Young.

Saturday and Sunday saw the presentation of 2 full day workshops, both an introduction to Photopolymer Printmaking. These workshops involved design, creating a transparency, exposing a photopolymer plate and finally printing this plate in intaglio.

Over the two days I had 11 very keen participants, all managing to create and print at least one plate, and a small edition of prints.

I would like to thank Penny for the initial idea of presenting printmaking workshops at Roxby Downs, Ann-Marie from Roxby council for putting the Red Earth programme together. A special thank you to Rachel and family, who kindly billeted me for my stay in Roxby Downs. Geoff Gibbons for lending his mini press, and Roxby Downs Area School for lending their Art room and press. I would also like to thank all those who attended the workshops, you are all amazing and creative, and made the weekend an enjoyable and memorable experience.

I would recommend presenting printmaking workshops in remote areas to all.

Random facts (you never know when you might need these to win a quiz night):

Emus are unreliable when crossing roads.

Sturt Desert Peas were flowering in July.

Wedge-tailed Eagles take off very slowly from the ground.

There are 34 cattle grids between Pt. Augusta and Roxby Downs (thanks Morgan).

Mary Pulford





Top left: Alex using Geoff's mini press

Top right: Morgan and Michelle

Above left: Karen and Penny

Above right: Emily with the Roxby Downs press

Left: Mary, Wendy, Penny, Karen and Emily.
Photo taken by Rachel Young.

Upcoming Workshops (see Calendar)

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.

Mokuhanga Woodcut Workshop.

Saturday 31st October and Sunday 1st November. Cost: Members \$150 and non-members \$170.

Presenter: Terry McKenna

Contact for registration: Bittondi@hotmail.com **There is one space in this workshop.**

Learn how to make traditional or contemporary woodblock prints using the amazing Japanese water-based woodblock print technique..."Mokuhanga." The traditional Japanese woodblock printing technique is highly versatile, environmentally friendly and inherently beautiful. In this 2 day course you will learn to create your own multi-colour, multi-block print using the traditional registration system and carving and printing techniques.

Mokuhanga is also a diverse and flexible medium for professional artists to add to their skills or even to focus on as a professional printmaker. Terry McKenna believes it should be the medium of choice for eco-conscious printmakers throughout the world.

Multi Coloured Woodblock Workshop.

Saturday 21 November and Sunday 22 November.

Presenter: Tina Moore. For more information email tina@flindersshoes.com.au

Contact for registration: tina@flindersshoes.com.au

There are still spaces in this workshop

Over the two days we will learn the technique of creating a multicolored woodblock print using two 10cm x15cm woodblocks and oil-based inks.

All participants will have the opportunity to create an edition of five prints using four colours.

During the weekend we will transfer the image to the woodblocks, carve both sides and print both sides of each block in different colours. Because the ink is oil based the prints will still be sticky at the end of the workshop so I suggest you bring along some paper to place between the sheets.

An explanation on how to print in even more colours will be given but the time constraints and difficulty of getting the ink dry between layers limits the number of colours that can be printed up over two days, More information will be given to each registered participant closer to the day.



Wood Engraving/Linocuts

Date TBC.

Presenter: Sarah Thame. Contact for more information and registration: Bittondi@hotmail.com

Members' News:

The latest from Mei Sheong Wong, our peripatetic printmaker:

Just an update on my mentorship trip to the UK...

I'm in Oxford at present;
went to the Ashmolean today...
Amazing collection of Art/Archaeology!

Will visit Broughton Castle tomorrow.

Next stop will be Leicester Print Workshop to give an artist talk.
Will also view the collection of German Expressionist prints in Leicester Museum.

Will then drive via Leeds, York, Glasgow and Inverness; to somewhere near Dornoch, for my Arts SA assisted mentorship with Ian Westacott, an Australian printmaker based in Scotland.
After that, will fly back to Oz from Edinburgh, via Amsterdam and Singapore.

'Mediating States': Sarah Thame exhibition at Carclew

September 23rd - November 12th 2015

Opening Wednesday 23rd September, 5:30- 7 pm at Carclew

11 Jeffcott Street, North Adelaide

An exhibition of print work by Sarah Thame exploring the internal and physical transitions, which transpire in the course of the making process. Curated by Lauren Mustillo

"I am interested in the way imagery forms when basic marks and shapes shift into elaborate arrangements over time. And incising a permanent mark into the plate to be printed has the capacity to express beyond its fundamental appearance"

Carclew is open Monday to Friday, 9am- 5pm

<http://insidesouthaustralia.com.au/the-coworking-space-transforming-artistic-flair-into-viable-businesses/>



Members' Exhibitions scheduled for 2016

As 2016 is the Year of the Print, the Print Council is undertaking to publicise all print-based exhibitions taking place next year. To be included, all events need to be listed by the end of October, so you're advised to contact the Print Council ASAP.

•03) 9416 0150 Michelle Le Cornu

•projects@printcouncil.org.au

The following exhibitions are to be registered with the Print council:

Murray Bridge Gallery

We have been fortunate to have had our proposal accepted for the Murray Bridge Gallery SALA spot next year. 13 Bittondi members expressed interest, and that will have to be the limit—we are using a small gallery space, so each participant will only be able to submit up to two large or three small works.

Mrs. Harris' Shop

After missing out on SALA at Mrs Harris this year, we have grabbed a spot for next year, with our traditional science-based theme to celebrate Science Week. Full Members are encouraged to send expressions of interest for this asap. (It may also be possible to have some associate members' work, depending on numbers). We hope to finalise the theme at the next committee meeting—suggestions welcome.

Bears & Blooms 2016

A new round of this exchange will be exhibited at Urban Cow in late 2016. There will also be room for other work by Bittondi members.

Other News

Please send in details of upcoming exhibitions in time for the next newsletter which will come out mid December (with luck!) to julia.wakefield@gmail.com

Other Events for your Diary

Australian Print Triennial, Mildura, 29 October – 1 November <http://www.aptmildura.com.au/>



Left: display in Matilda's Bookshop of Mary and Luna Bird's SALA exhibition, ABX: Decadence. Below: Birds of New Holland, with their Selfies., by Mary Pulford.

