

The Bittondi Brayer

Volume 1, Issue 7, /December 2018 <http://www.bittondiprints.com.au/>



Welcome to Bittondi's seventh newsletter. It's actually a year since the last one, and that's really because your editor has been a little flat chat this year. She promises to pace herself a bit better next year and produce at least two, as reading and contributing to the newsletter is a valuable part of being in Bittondi. This time we have a feature article by Mary Pulford about her visit to the 'Inked' exhibition in Cairns, after her work was accepted for the show.

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, and members are welcome to attend if they wish to. Below is an updated committee list.

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

Beth Evans (Correspondence Secretary) bethevansemail@gmail.com, bittondi@hotmail.com

Amanda Hassett (Website manager) amanda@amandahassett.com

Ashley Lithgow ashley.lithgow@hotmail.com

Janette Nicholls janettenicholls@gmail.com

Mei Sheong Wong wong.mei.sheong@pobox.com

Julia Wakefield (Newsletter) juliawakefield@gmail.com 0433975590

Below: a picture taken at the Inkmasters exhibition in Cairns by Mary Pulford.



Print Club and Open Studios: Print Club was on the third Saturday of every month last year, but we now run it whenever a member suggests a date and a topic. Check the website calendar and our Facebook page for updates. For more info about Print Club contact Julia: julia.wakefield@gmail.com/0433975590

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. Members can come and print on both these days without having to apply for a key as there will be a committee member present at all times, which means that associate members can also come and use the studio.

What's On When: Look on our website, all workshops and exhibitions will be listed on the Events page: <http://www.bittondiprints.com.au/events/month/>

Workshops 2019—Expressions of Interest Invited

We are currently reviewing expressions of interest from members and other printmakers who would like to run workshops and/or give a talk on a Print Club day in 2018. If you would like to run a workshop (weekends or school holidays) or know someone who would like to do so, please contact the Workshop Committee ASAP via bittondisecretary@hotmail.com

Linocut Workshop with Mary Pulford

The linocut is an enjoyable printmaking technique, lending itself to the production of striking images. Beginner participants will learn how to design a linocut, use the cutting tools safely, and print in relief. During the workshop each participant will design, cut and print their own linocut. Participants with more experience can refine their linocutting skills with a more complex design. This course is suitable for beginners and those with more experience.

When: Saturday 19th January 2019 from 10am-4pm.

Where: Bittondi Printmakers Association Inc Studio, Aberfoyle Park.

Cost: \$70 for Bittondi members and \$90 for non-members. For non-members this fee includes a 1 year associate membership for Bittondi Printmakers Association Inc. Maximum of 8 participants.

RSVP: To confirm your attendance, please contact Mary at maryp_artist@yahoo.com.au or phone 0414361817 prior to 12th January 2018.

2018 Workshops

True Grit workshop with Bronwyn Rees.

Bronwyn travelled to SA to give a series of workshops, introducing us to her techniques of drypoint, carborundum and monoprinting on plastic plates.

A two day intensive workshop was held at Bittondi in April, which was attended by good number of participants. Bronwyn gladly shared her expertise, showing some fabulous examples of her printmaking, and artists books. Then it was down to the nitty-gritty, learning how Bronwyn uses carborundum grit for printmaking. Bronwyn also talked about drypoint plates, and how she uses these in combination with carborundum plates, with hints and tips for registration of multiple plates. Then we were able to explore monoprinting in combination with the plates we had made.

Bronwyn made the whole process easy and all participants produced an outstanding range of prints. It was a pleasure meeting Bronwyn. If you want to see more of her printmaking, have a look at her Instagram @printfingers or Facebook at <https://www.facebook.com/Bronwyn-Rees-Artist-Printmaker>

Mary Pulford

Bookbinding with Mary Pulford, October 2018

Mary had a selection of her own bound books and zines for us to look at. Her samples were varied in use of papers and media, and it was great to be able to refer to her finished books during the workshop. Mary encouraged us to photograph her samples as well as our own books at each stage of the process. Some participants were familiar with books/bookbinding processes and some were beginners.



Mary had 7 different book styles for us to make that day. She demonstrated each book before we started to make it, and then we followed her instructions. We were provided with good notes for each book, and could add our own if needed. Mary assisted if anyone had a difficulty at any stage.

We started with the zine, which was already printed onto A4, but needed to be folded correctly to end up with back and front cover in the right order. Zines were new to me and by the end of the day I'd made one!

Then Mary demonstrated a different folding technique to make a mini folded book with pockets to hold tickets or vouchers - A great gift idea.

The Flag folded book involved clever cutting to display quotes, which again could be personalised.

The Ox-Plough book used decorative papers for the cardboard covers. Ours was filled with blank folded paper, but could be used to display drawings or paintings on each side of the folded section.

The other mini folded books were very effective and it would be fun to do these with children as a craft exercise. Learning the different folds and knowing how the order in which the paper is folded influences the final product was exciting. There were lots of good ideas about what papers can be re-used to make books.



By lunch we had each made six books, and the afternoon was spent making a solid cover book with Japanese binding. Pages from an old book were cut to be the end papers, and with everyone using different papers and threads from Mary's stash we all ended up with very different examples. The paper inserts were already cut to size, and the template for the binding holes was provided, so our time was spent following the steps to construct the book, cover it and then stitch the binding. Using a drill to make the holes for stitching was new to some, but we all completed the book.



During the workshop we had time to chat about books and paper in general as well as complete the projects. Being able to access Mary's box of different papers meant that we ended up with a variety of finished books that had all been made by the same process.

A great day of books!

Janette Nicholls

Members' News

Mei Sheong WONG

Printmaking News 2016-2017

In October/November 2016, I was awarded a Postgraduate Partial Fellowship at the Scuola Internazionale di Grafica di Venezia. It was a fabulous opportunity to explore Venice and visit museums in Venice, Ferrara, Cornuda and Florence. Geoff Gibbons was there at the same time, which was great, as he is a fount of art historical knowledge and a truly generous mentor! In between viewing wondrous art and architecture, I managed to etch several copper plates, some of which are still works in progress.

In July 2017, I travelled to New Mexico, USA, for a four-week Summer Workshop at the renowned Tamarind Institute in Albuquerque. This workshop in aluminium plate lithography was run by Brandon Gunn, an amazing educator and Tamarind Master Printer. It was an incredible learning opportunity, shared with 6 other keen-as-mustard printmakers - from Argentina, Chile, Iran/Canada, Lithuania/Finland and Texas.

In October/November 2017, I spent six weeks in China, during a wonderful residency at the Guanlan Original Printmaking Base, north of Shenzhen. In addition to meeting the Guanlan staff and printmakers, I became acquainted with several other resident artists – from Slovakia, Ukraine, Belarus, Bulgaria, Nepal, Melbourne and Beijing. It was a heart warming experience: making work in Guanlan; attending exhibition openings, at the nearby China Print Museum and other venues; and meeting members of the Chinese printmaking community.

At Guanlan, the highly skilled print technicians deftly editioned my lithographs, "The Gifts" and "Lightning Storm"; and my copper plate etching, "Victory & the Serpent". These are on display at the Odd One Out Gallery in WanChai, Hong Kong; and at West Gallery Thebarton, Adelaide. My Guanlan prints "The Gifts" and "Victory & the Serpent" have been selected for China's "Belt and Road" International Printmaking project 2018.

I've finally finished my mini-thesis for the Uni of Adl MA Curatorial & Museum Studies: "A Museum of New & Old Printmaking for Adelaide" - proposing the creation of a working, socially inclusive printmaking museum (workshop + collection + gallery) - a permanent workshop for print-makers, etc.

Also finished an internship at the Art Gallery of SA with the Australian Art curators...

Am now a research volunteer there, one day per week (Thursdays), which is really interesting...

Currently visiting my daughter in San Francisco!

Participated in a Letterpress workshop last night at the San Francisco Centre for the Book - an awesome place!



Left: Mei's lithography stone is ready to work on, at Guanlan Original Printmaking Base, Oct 2017



Right:
Tamarind Master Printer Brandon Gunn teaching us a thing or two at the Tamarind Institute Summer Workshop in Aluminium Plate Lithography, July 2017

1) Agfa Printon CDL 20005 Exposure Unit (with instruction manual)

Length 1225cm

Width 1050cm

Height 1265cm



Best Offer

2) Aquatint Box

Box width 580mm

Box depth 740mm

Box height 1310mm



\$500

3) Screen Printing Package

a) 4 colour T Shirt Carousel (includes 3 platens)



b) Screen Drying Cabinet on castors with 7 adjustable shelves and 20 screens. It has a fan one end and is in excellent working order. 2.25 metres long, 1.125 metres wide and 1.060 metres high.



\$500

4) Double Sided Display Rack

Length 1200mm

Width 300mm



Height 1850mm

\$100

Bittondi Printmakers Association Inc

Chairperson's Annual Report, August 27 th 2018

Bittondi Exhibitions

Food For Thought was an exhibition of prints by Bittondi members held in conjunction with Tasting Australia which opened in April at Mrs Harris's Shop Gallery in Torrensville. It was curated by Mary Pulford.

A small display of members prints was shown at the Hub Library Aberfoyle Park during July.

Mary Pulford has been developing the Bittondi component of an exhibition for the Overwintering Project to be held at the Signal Point Gallery in Goolwa and curating an exhibition celebrating Bittondi's 10th anniversary at the Noarlunga Arts Centre.

Workshops

Several workshops run by guest artists were conducted at Bittondi during the past year.

Geoff conducted an introduction to copper plate etching, Mary Pulford and Julia Wakefield held workshops in photopolymer printing, and Camilo conducted a workshop in screenprinting.

Bronwyn Rees conducted a well attended workshop that utilizing a wide range of materials.

Additional workshops are scheduled for the latter part of this year.

Involvement with Aberfoyle Park High School staff and students.

We collaborated with Kate Toop from the school in making some awards for excellence from a collection of prints made by her years 8, 10 and 11 art classes. These awards were presented at an end of year school assembly last year. They were the Bittondi award for excellence in printmaking, two merit awards and an encouragement award. I would like to acknowledge the involvement and support of Kate Toop whose students contributed some excellent prints to the Bears and Blooms 3 exhibition.

Camilo was able to offer a place in his recent screenprinting workshop to Aimee Sweet, the new art teacher at the school who has replaced Kate Toop. Camilo was also able to assist her with sourcing materials and other equipment for teaching screenprinting at the school.

Member Exhibitions, Activities and Awards

Mary Pulford was a finalist with her artist books in the Inkmasters biennial that opened in Cairns. She also exhibited her work in the Artist Book exhibition 'Story Country' at Saubier House.

Michelle Lane exhibited prints at Praxis Gallery in Bowden,

Camilo, Amanda Hassett and Julia Wakefield exhibited prints and paintings in an exhibition entitled 'Under Southern Skies' at Urban Cow in the city,

Julia exhibited drawings with Rita Hall and Margaret Lillywhite at Mrs Harris's Shop Gallery,

Mei had a print in the 'Message in a Bottle' and Geoff had an etching in the 'Skin Deep' folio

of prints curated by Simone Tippet that were shown in San Francisco. Some of Mei's prints were also shown at the Firestation gallery in Melbourne and Il Bisonte gallery in Florence. Mei also exhibited prints in Immersion Fleurieu, and two exhibitions at the Light Square Gallery, Greyscale, and In Corso.

Beth had two works exhibited in the Duoro Print Bienial in Portugal.

Geoff, Grace Meyers, Mei, and Beth Evans exhibited prints made during their artist residencies in Italy, Norway, Hungary, and China in an exhibition entitled Sojourn held at West Gallery Thebarton.

Print Day

Print Day in May was held at the Bittondi workshop with several Bittondi members making prints for uploading to the web.

Print Club

This initiative begun by Julia Wakefield continued to function during the past year with members meeting on a Saturday to share their knowledge and experience focused on specific printmaking processes or as a follow up to Bittondi-run workshops.

New Equipment

A new first aid kit has been purchased.

A portable folding table was acquired to facilitate the cleaning of plates etc outside on the verandah.

A new large format hotplate was acquired and installed in the press room. It is a fully professional model with excellent temperature control for laying grounds and wiping plates as part of the printing process.

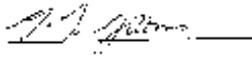
Camilo purchased some additional squeegees and stretched some new mesh onto screenprinting frames.

Printmaking Journals

We have purchased a subscription to an international printmaking journal *Printmaking Today*

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.

***'Inked.'* Bittondi 10th Anniversary Exhibition.**

Bittondi will celebrate its 10th Anniversary with a SALA exhibition at The Arts Centre, Port Noarlunga in August 2019. All present and past members are invited to submit one or two pieces celebrating all things print. More details to be confirmed, with expressions of interest to bittondi@hotmail.com

Mary Pulford

InkMasters Print Exhibition, Cairns.

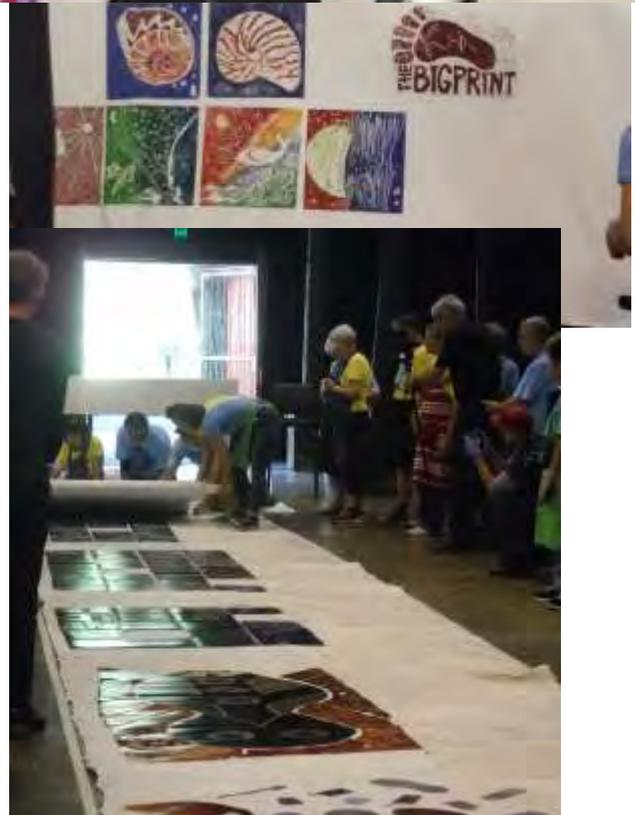
InkMasters Print Exhibition is part of InkFest, a biennial festival of printmaking. I was lucky enough to have one of my works selected as a finalist this year.

I travelled up to Cairns for the Friday evening opening at Tanks Arts Centre. Simon Wright from Queensland Art Gallery gave a talk titled "What keeps me awake at night" in a talk on why art matters to us, and what art issues should matter to everyone. This was followed by the exhibition launch, and the announcement of prize winners. Glenda Orr won the main printmaking award with her etching with aquatint and spit-bite 'Offsetting.' Daniel O'Shane took the Indigenous award with his impressive (22cm x 120cm) and incredibly detailed vinylcut 'ii ra mere ne Gawei (the sounds of tears and Gawei). The artists book award was given to a local Cairns artist Hannah Parker for her 8 metre long screenprint on fabric 'Through Squid Eyes.'

Fellow Bittondi member, Elizabeth Banfield was also a finalist in the artists book section, with Bittondi workshop presenters Terry McKenna and Bronwyn Rees also being finalists.

Sunday morning was the day of The Big Print. Local schools and colleges had been involved in carving vinyl (yes vinyl– it seemed to be common practice for Cairns printmakers to use this instead of lino), ready for The Big Print day. I was able to watch the final stages of inking up of about 20 metres of plates. Fabric was carefully laid over the top of the plates, followed by boards. Then, with the aid of a steel pan band, and a couple of belly dancers, we were all invited to dance the length of the print. This continued for around 20 minutes. Then the big reveal.....the boards removed, and a team of volunteers lifted the fabric. Success! The Big Print was shown to all.

I'd like to finish with a quote from Margaret Genever (from InkMasters, Cairns) "Printmaking artists astound with their dedication to continuing – and pushing the boundaries of age-old print media. They also discover and augment new technologies, and often inventively meld traditional with newer means of creating images on paper and other surfaces. Most importantly, they use these materials and techniques to articulate conceptual interests that range from quiet, contemplative reflection to critical commentary and activism. The works on exhibition in the InkMasters Print Exhibition 2018 provide evidence of all of these qualities and more, expanding our perceptions of the world and assuring us of a vibrant printmaking future."



Australian Print Triennial, Mildura

This was the second time that this event has been held in Mildura and it attracted printmakers from many parts of Australia. I attended along with Bittondi members Michelle Lane, Sandra Starkey–Simon, Beth Evans and Mei Wong.

A highlight of the event is the APT Australian Print Award exhibition held at the Art Vault gallery in the main street. It was selected from 194 entries from Australia, the USA, New Zealand, Italy, Canada, the UK, Argentina, Finland, Venezuela and Singapore.



The standard was exceptionally high and many prints were quite large and technically impressive. The main award went to a South Australian printmaker Olga Sankey for her multiple plate digital print.

There were several other exhibitions that were of a very high standard, especially a large display of screenprints, relief prints, lithographs and etchings by contemporary indigenous artists. A large exhibition of prints by emerging artists was held in another venue in Deakin Avenue that maintained the standard of this event. One of the most interesting displays was a collection of prints made by a group of artists who visited the ancient Lake Mungo cultural heritage site. Their responses to this stark, eroded landscape resulted in some impressive prints in a variety of print processes. One of my favourites was a collaboration between two highly accomplished etchers, Ian Westacott and Raymond Arnold.

We were treated to some stimulating presentations in the theatre at the well appointed Mildura Arts Centre, including some very thoughtful reflections by our keynote speaker Robyn Archer. A perennial topic of discussion and the source of some ensuing debates at the symposium is the relationship between original prints and the commercial reproductions that are often marketed in deceptive ways.

Rona Green presented a very useful talk on some very creative ways of marketing your work as a printmaker and there was a great session by master printers who work collaboratively with artists to achieve their goals. We were amazed by the technical complexities and huge scale of some prints undertaken by Ruth Lingen and her team of master printers who work at the Pace Editions workshop in New York city.

There were a range of workshops on offer this year. I opted for a workshop run by Silvi Glattauer from the Baldessin Press on photopolymer photogravure. The process demonstrated offers a short cut to the usual method of working via a transparency and utilizes direct printing of the image onto the plate to be 'etched' via a horizontal feed inkjet printer. Other workshops included an interesting alternative lithographic process on plywood blocks, and working back aquatinted plates in the manner of a mezzotint.

A most enjoyable feature of the APT was the long lunch held on the banks of the River Murray on the final day, hosted by a principal sponsor of the event Julie Chambers. We were entertained by a 5 member band made up of some well known printmakers from the eastern states who performed under the banner of The Press Gang (wearing aprons printed with the logo of a book press bearing this title) Their repertoire consisted of very clever lyrics referencing the trials and tribulations of the life of a printmaker set to some popular songs. e.g. 'Won't you build me a big studio..' to the tune of Janis Joplin's Mercedes Benz.

I would really recommend this event to anyone interested in printmaking.

Geoff Gibbons



Participants in Silvi Glattauer's workshop

Detail from Michael Kempson's etching



The Overwintering Project – Coorong and South-East site visit.

The Coorong visit started early, with the group converging near Parnka Point. Comprising of Kate, Bronwyn and Judy from Melbourne, Ro and Robyn from Creswick, Diana from Mt. Gambier and Mary from Adelaide, we met the local parks ranger Chris and his partner Corinda. Refreshed with tea and Anzac biscuits, Chris introduced us to the Coorong.

. 'Kurangk' (meaning 'long narrow neck') is the name given to the area by the Ngarrindjeri people. The Coorong is a wetland of international importance, and is made up of a north and south lagoon, with associated sand dunes. Water flows into this area, which is located at the end of the Murray-Darling system, and therefore reliant on water flowing in from this system. Chris reported that the Coorong had been badly affected by low flows from the Murray. The salinity in North lagoon has been recorded at twice the salinity of seawater, with the South Lagoon 5 times saltier.

These low flows impacts on the growth of *Ruppia tuberosa*, a submerged aquatic plant. This plant provides resources for the Coorong ecosystem including habitat, foraging substrates and food for herbivorous birds plus aquatic invertebrates and fish (which in turn become food for many of the migratory waders).

Parnka Point is a unique junction between the north and south lagoon areas of the Coorong. Needle, Rabbit, Goat and Snake Islands provide habitat for a wide range of birds. This area is within the range of the endangered orange-bellied parrot (about 25 birds in the total wild population), emu wrens, firetails, elegant parrots and wedge-tailed eagles. During the day we were lucky enough to spot a flock of Red-necked Stints, red-capped plovers, Avocet, a pair of Green-shanks, Gulls, White-faced Herons and Pied Oystercatchers. Moving along, we had a brief stop near Woods Well on the Old Coorong Road, observing a flock of Avocet.

Stopping for lunch at Jack's Point, we saw a White-faced Heron, Red-necked Stints and a Bar-tailed Godwit. We had a brief stop at Chinaman's Well, then Robe taking in the lovely Wilson's Gallery, and The Obelisk, before heading on to Mt. Gambier.



The Overwintering Project site visit: Day 2. Mt. Gambier/Port MacDonnell.

The day started bird spotting along the Port MacDonnell foreshore. With the tide out, we were able to walk both the beach and intertidal zones. There were a lot of ducks including Chestnut Teal and Pacific Black Ducks, and the comment was 'Who knew that ducks liked salt water?' Other than ducks, we managed to see a good variety of shorebirds including Red-necked Stints – one of which had been banded with a coloured flag and Ruddy Turnstones. Lunch was held at the delicious Periwinkle Café, and we had a chance to meet more members of Mt. Gambier's Thumbprint Studio (more information about this at <https://www.facebook.com/printchapel/>), Guest of honour and guide for the afternoon was Maureen Christie, local bird expert and involved with bird banding. Maureen recommends shorebird watching when the tide is in, as the birds are likely to be roosting near the shore, rather than wading far out on mud flats or intertidal zones. We had a wonderful afternoon bird watching. This ended the main part of the weekend. I'd like to thank Kate for coming up with this fabulous project. Not only does it raise awareness about migratory shorebirds, but also threats to the vulnerable environment they rely on. This was also a chance for printmakers (often solitary creatures) to come together, with members from Firestation Studio, Portland Bay Press, Thumbprint Workshop and Bittondi Printmakers Association joining in for the weekend. I'd also like to thank Diana Wiseman from Thumbprint for helping to organise the Mt. Gambier section of the weekend. If you haven't made a print for The Overwintering Project core exhibitions, there is still time, and details can be found at <https://www.theoverwinteringproject.com>

[For those of you wanting to read the unabridged article go to https://www.theoverwinteringproject.com/sa-coorong-site-visit-april-2018.html](https://www.theoverwinteringproject.com/sa-coorong-site-visit-april-2018.html)

Thumbprint Studio will be exhibiting work inspired by The Overwintering Project in their exhibition 'Shorelines' opening on 3rd February 2019 at Riddoch Gallery, with all Coorong/Port MacDonnell site visit participants invited to take part.

Bittondi will be hosting their own Overwintering Project exhibition at Signal Point Gallery, Goolwa, opening in December 2020. Expressions of interest can be made to bittondi@hotmail.com and we'll keep you updated on this.

Mary Pulford



Right: Bronwyn Rees demonstrating at the 'True Grit' workshop

Printmaking exhibitions, December

Collaborative Variations

Various South Australian & interstate printmakers, artists & writers

Opening: 2pm Sun 11 Nov. Until Sat 15 Dec 2018.

An exhibition about the possibilities of collaborating. Adelaide artists have paired with regional South Australian and interstate artists to make collaborative works, against the odds of distance, time constraints, travel and very busy lives. *Collaborative Variations* is about the nature and form of the relationships that grow from making work together (often despite great distances), with the results evidencing the integrity, intimacy and friendship of each unique collaboration, and each pair of artists finding new ways to make work, despite all odds. This lovely exhibition shows that collaborations can be many and varied... an inspiration. Artist pairings: Tracy Crisp & Caren Florance; Simone Tippett & Shags; Vicki Reynolds & Ian Tully; Sonya Hender & Simone Lyon; Sandra Starkey Simon & Joy-Anne Poppy, Llama Mackenzie & Heather Shimmen; Christobel Kelly & Lorelei Medcalf; James Parker & Helen Carter; Deborah Miller & Reg Moore.

Curated by Simone Tippett of Union St Printmakers.

Gallery 1855: 2 Haines Rd, Tea Tree Gully SA

Mary's entry for the Cairns exhibition, 'Birdwatching'.

