

Hawkesbury Regional Gallery

Public Programs Feb-March 2007

Celebrating the creativity of the Sydney Printmakers group

5.30 pm Friday 9 February

Pre-opening floor talk by **Graham Marchant** (free entry, all welcome).

Graham Marchant is a Sydney-based artist who relocated from England in 1981. His practice includes painting (oil and watercolour), drawing and printmaking. Trained to Masters level in the UK, he taught for 27 years in universities in the UK and Australia, most recently as Senior Lecturer in Fine Art at the University of Western Sydney. Since 2003 Marchant has concentrated exclusively on his own art practice. He has been the recipient of numerous awards and residencies, and worked in France, Italy, Spain, United Kingdom and USA. He has been featured in 20 solo and numerous group exhibitions. Graham Marchant has been President of the Sydney Printmakers since 2003.

2.00 pm Saturday 24 February

Artist talk/demonstration by **Laura Stark** (free entry, all welcome).

Laura Stark's approach to printmaking incorporates various techniques including etching, solar plates and collagraph. In this talk/demonstration, Laura will discuss and show examples of her approach to print-making, (plates and corresponding prints) with reference to her own exhibited work and some of the other works on display. Refreshments available.

11 am Saturday 3 March

Artist talk by **Susan Rushforth** (free entry, all welcome).

Susan Rushforth studied woodblock printing and paper-making in Japan from 1990 to 1994, before being awarded a Master of Fine Arts from the College of Fine Arts, UNSW, in 1996. Her work has been exhibited both nationally and internationally. As part of this talk Susan will explain the process of woodblock printing using both traditional Japanese methods and contemporary methods. A variety of Australian timbers used as the woodblocks, Japanese handmade paper and traditional tools will be presented. Refreshments available.

10.30 am Tuesday 13 March and Tuesday 20 March

Artist talk/demonstration by **Roslyn Kean** (free entry, all welcome).

Roslyn Kean studied Fine Art at the National Art School, Sydney, The Slade School of Fine Art, London and at the National University of Fine Art and Music, Tokyo, where she was a research graduate. Now based in Sydney, Roslyn continues to exhibit both nationally and internationally and participates in many international print biennales. Roslyn will discuss her contemporary application of traditional Japanese woodblock methods and related relief printmaking techniques. Refreshments available.



Hawkesbury Regional Gallery
Deerubbin Centre (1st Floor) 300 George Street Windsor
Monday - Friday 10 am - 4 pm (closed Tuesdays and public holidays)
Saturday & Sunday 10 am - 3 pm Free entry
T: 4560 4441 E: gallery@hawkesbury.nsw.gov.au



ABOUT SYDNEY PRINTMAKERS

Sydney Printmakers are a broad community of contemporary artists who actively promote printmaking as a vital form of cultural expression. Past and present members include Graham Marchant, Roslyn Kean, Laura Stark, Susan Rushforth, Joyce Allen, Earle Bracken, George Barker, Elise Benamane, Geraldine Berkemeier, Anthea Boesenberg, Cressida Campbell, Brian Dunlop, Frank Hinder, Peter Laverty, Ursula Laverty, Margaret Preston, Rose Vickers and John Coburn.

The exhibition *Sydney Prints: 45 years of the Sydney Printmakers* comes from The S H Ervin Gallery and is accompanied by a special selection of John Coburn *Creation Series* prints from the private collection of Alan & Judith Leek (Breewood Galleries).

PRINTINGMAKING TECHNIQUES

[Source: International Fine Print Dealers Association <http://www.printdealers.com/learn.cfm>]

Prints generally exist in multiple examples (unlike paintings or drawings). They are created by drawing a composition not directly on paper but on another surface, called a matrix (from the Latin word *mater*, meaning 'mother'), and then, by various techniques, printing that image on paper. Those techniques may involve the use of one or another kind of printing press and ink, or the image may be transferred by pressing the paper by hand onto the inked surface of the matrix and rubbing. There are three main printmaking techniques: intaglio printing, relief printing, and planographic printing.

Intaglio Printing

Intaglio comes from the Italian word *intagliare*, meaning 'to incise'. In intaglio printing, an image is incised with a pointed tool or 'bitten' with acid into a metal plate, usually copper or zinc. The plate is covered with ink and then wiped so that only the incised grooves contain ink. The plate and a dampened sheet of paper are then run through a press together to create the print. Usually the paper sheet is larger than the plate so that the physical impress of the plate edges, or the platemark, shows on the paper. The ink on the print tends to be slightly raised above the surface of the paper. The intaglio family of printmaking techniques includes **engraving**, **drypoint**, **mezzotint**, **etching**, **aquatint**, and **spitbite aquatint**.

Relief Printing (such as woodcut, wood engraving, and linocut)

In this technique, the artist sketches a composition on a wood block or other surface and then cuts away pieces from the surface, leaving only the composition raised. Ink is then applied to the surface with a roller and the image transferred to paper with a press or by hand burnishing or rubbing. Woodcut is the earliest and most enduring, in that it is still practised, of all print techniques.

Planographic Printing (such as lithography, screen printing, digital prints)

Planographic printing includes all those techniques in which the ink is neither pressed down into the paper nor raised above the surface of the paper, but lies in a flat plane on the surface. Invented in 1798, lithography is perhaps best known from the prints of the 1890's by artists like Toulouse-Lautrec. The process is based on the mutual antipathy of oil and water. To make a screenprint, an image that has been cut out of paper or fabric is attached to a piece of tautly stretched mesh. Paint is then forced through the mesh—or screen—on to a sheet of paper beneath it by means of a squeegee.

Terms used in printmaking

The total number of impressions an artist decides to make for any one image is called an **edition**. In modern times each impression in an edition is signed and numbered by the artist, but this is a relatively recent practice. **Numbering**. The numbering of individual impressions of prints can be found as early as the late nineteenth century. However, it did not become standard practice until the mid 1960's. **Trial Proof**. An impression pulled before the edition in order to see what the print looks like at that stage of development, after which the artist may go back to the matrix and change it. **Artist's Proofs**. Formerly, when artists were commissioned to execute a print, they were provided with lodging and living expenses, a printing studio and workmen, supplies and paper. The artist was given a portion of the edition (to sell) as payment for their work. Today, though artists get paid for their editions, the tradition of the 'artist's proof' has persisted.