

PAWA Newsletter

June / July 2019



Opening Night

PRINTMAKERS' ASSOCIATION OF WESTERN AUSTRALIA

PAWA is a not for profit organization for printmakers in Western Australia.

Our committee is made up of PAWA members who volunteer their time and expertise.

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LEON PERICLES

COMMITTEE 2018 -2019

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WWW.PAWA.ORG.AU

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COVER PHOTO:

PAWA President Elizabeth Morrison presenting Rosemary Mostyn with her lucky ticket draw prize. A beautiful diamond and gold heart shaped pendant.

Picture : Courtesy Avi Cohen

CONTACT DETAILS:

Email: admin@pawa.org.au

Website: www.pawa.org.au

Post: P O Box 6, Nedlands, WA 6909

Phone: Elizabeth Morrison, President 0448 087082

Studio: Tresillian Arts Centre, 21 Tyrell St, Nedlands
(no post to this address)

Newsletter edited by Clare McCarthy & Elizabeth Morrison

Facebook: Elizabeth Morrison

Instagram: Andrew McDonald

PAWA Rules of Association are available at www.pawa.org.au.



L to R : Melanie Mc Kee, Monika Lukowska and Elizabeth Morrison at the opening of Convergence II at Paper Mountain. June 7th. Behind is Melanie's print 'Convergence' 2018. It is a digital print with screen printing.

NEW MEMBERS:

PAWA welcomes new members Sarah Bretherton, Bronwyn Aitken, Tania Lindau (Dampier Art Studio), Max Von Meeuwen and Kyla D'Souza. If you are Interested in joining PAWA? please email us for membership information at admin@pawa.org.au or visit our website at www.pawa.org.au

PRESS HIRE:

Did you know that all members have access to the PAWA studio at the Tresillian Art Centre in Nedlands? Enjoy exclusive use of the studio or get a small group together. If it's your first time at the studio, you need to have a 10 minute induction on site. Studio Mentors are available: an experienced printmaker from the PAWA committee can assist you with your printmaking in the PAWA studio.

\$25 a day or \$15 half day

\$35 a day or \$25 half day with a mentor

To book email admin@pawa.org.au or call our Studio Coordinator Rosemary 0403 466 529

Note : Rosemary is overseas until July 21st. Until then studio booking only via e mail to admin@pawa.org.au .

SKILL SHARE SATURDAYS:

Once a month we get together informally to share our knowledge and experience and maybe try something new. It's a great way to meet other printmakers.

Skill shares are usually held on the first Saturday of the month from 10am to 2pm. Come for all or part of a session. Watch out for emails and in the newsletter for information about themes and demos. Note there is no skill share in January.

Bring \$15 and lunch. Tea and coffee provided. Some materials provided. Some papers and other materials available to buy. As always in the studio wear closed in shoes for safety reasons.

Skill Shares are held in the PAWA studio, Tresillian Art Centre, 21 Tyrell St, Nedlands.

DISCOUNTS FOR MEMBERS:

Art Framers Perth (Claremont) 20% show your membership card

Jacksons Drawing Supplies 15% show your Jacksons card

Oxlades Art Supplies 15% show your membership card

Housekeeping Notes

Dear printmakers,

What an event packed newsletter this is, we hope you enjoy it and find it informative.

I would like to thank the committee for the big effort they put in whenever we hold an exhibition or event.

If any of you would like to offer assistance not necessarily as a committee member, but as someone who might like to assist, your help would be gratefully appreciated.

You will no doubt be aware that we continue to update and streamline our processes with the intent of making our administration easier for all. Again many thanks to those who have spent hours learning new admin skills so that we may have more time to spend enjoying our art. Constructive feedback on how you find the processes is most welcome.

Once again Mundaring Arts Centre has asked PAWA to be part of its annual Open Day. This years theme is **What on Earth.**

We will be at **Mundaring Hall from 10AM to 4 PM on Sunday the 29th September** facilitating a community print project similar to our Wild Bouquet piece created last year. This year we will be adding pollinators such as bees and butterflies to the flora. These images will be printed onto a length of rice paper from polystyrene plates created on the day. We will be using Akua inks and hand burnishing. If you would like to join in a day of printing fun with the local community please let us know at admin@pawa.org.au. A fun activity for all ages and skill levels.

PAWA's connection with the **Overwintering Project** has deepened. We have been working with **Swan Estuary Reserves Action Group Inc** with the goal of obtaining funding to hold an Overwintering Exhibition in October 2020 at the Heathcote Cultural Precinct. PAWA will curate this event. This will include a project launch event in October 2019. We will keep you posted as the dates become firm.

SERAG has hosted one morning visit to Alfred Cove marine park so that we can begin to familiarise ourselves with both the migratory birds and the environment that shelters them. We will be having more excursions to the marine parks and will advise you of the dates as they arise.

I have included the Project Description and General Information for participants in Overwintering further in the newsletter.

This is a huge ongoing project with entries closing 1st August for an exhibition opening at Mandurah Performing Arts Centre in October this year. There are also workshops being held in Mandurah to make prints for this show. Again details are further in the newsletter.

Happy printing,

Elizabeth Morrison.

President.



Passion in Print

Opening Event Fri June 21st 2019

As usual there was a feast for the eyes and a feast of delicacies when PAWA opened its annual members exhibition at Atwell Gallery Alfred Cove. Pics clockwise from top left: PAWA committee members Shelley Cowper & Aileen Hoath, PAWA President Elizabeth Morrison opening the event, PAWA members Guundie Kuchling & Maggie Calzoni, PAWA Secretary Haya Cohen with PAWA life member Hilda Klap, panorama of some of the works. Photos courtesy Rosemary Mostyn and Elizabeth Morrison.

Hello from our membership coordinator...

Since the beginning of May we have welcomed new members Sarah Bretherton, Bronwyn Aitken, Tania Lindau (Dampier Art Studio) , Max Van Meeuwen, and Kyla D'Souza. It is always exciting to have new members bringing their curiosity, fresh ideas, particular talents and desire to learn into our dynamic mix. We encourage all to join us at our monthly skill shares at Tresillian and at other member opportunities as they arise.

New members are welcome to join PAWA at any time. Because our fees are already modest we do not offer discounted membership for a part of the year.

It is timely to remind our members that our annual membership covers the period from 1 February to 31 January the following year. The due date for payment of annual membership renewal fees is always 1 February. In 2018 and 2019 the committee has allowed a grace period of two months for late payment, after which the status of each unpaid membership is changed from active to lapsed. Only active members can register for PAWA member only events.

Lapsed members are able to renew their membership. Notice of PAWA member exhibitions, events and workshops often prompts lapsed members to seek renewal.

Beginning in 2020 lapsed members will as a general rule need to allow for a six week processing time to renew their membership any time prior to the following official annual membership renewal date. This is to reduce the pressure on our volunteer treasurer to handle last minute renewal pleas prior to member events while handling an increased workload processing event entry payments. We thank you in advance for your cooperation.

Entry Registration review for the Passion in Print at Atwell. A number of members had difficulty with the processing of their online entry forms for this event, with the system invoicing them for one print entry when they had filled in detail for two prints. A review of the process found that the problem was caused in each case by the member selecting the option box '**exhibitor for one print**' at the top of the entry form, but then entering details for two prints in the section further below. The system invoiced according to the box at the top of the form. We will look carefully at the wording of this part of the form for next time, but we also request that members take care to fill out the forms correctly. To the many who got it right, a very big thank you!! (And all the work submitted was wonderful contributing to a show that filled us with pride.)

Go printmakers!

Membership Coordinator

Aileen Hoath

Studio Notes

Hi everyone....

The studio is running smoothly, several members are enjoying the facilities on a regular basis and workshop and skills share days have been well attended.

Remember fees are kept very reasonable for members and access is available after hours.

Some studio housekeeping notes....

Press

Please ensure the plastic sheet covering the large press bed is not marked for registration. It is very difficult to clean areas made by permanent markers and makes it hard to distinguish the registration marks for a new plate. A registration sheet (plain paper marked with plate and paper sizes) should always be placed underneath the clear plastic if not using the grid sheet to register plate and paper sizes.

*It is a 3 layer process:

The grey grid sheet is placed on the press bed. Do not remove this.

The registration paper marking plate and paper sizes is then placed down and the clear plastic sheet laid on top.

The registration marks will show through the clear plastic sheet so the inked plate & paper can be placed correctly. Please remove any ink or other marks left on the plastic sheet. Wipes are available. Further cleaning materials are on top or inside the small metal store cupboard.

Tidy Up

When finished for the day, please sweep the floor and empty the recycling (no inky papers) and normal rubbish bin bags into the wheelie bins which are situated outside on the west side of Tresillian. You can exit through the side west door off the small passage opposite the PAWA studio door & past the pottery studio. Prop the door open or it can self lock. The wheelie bins are to the right.

Remember to replace both bin bags which are on the bottom shelf under inks.

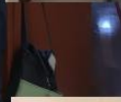
Thoroughly clean glass inking slabs and rollers and replace rollers on hooks. These are hard to clean if not done properly. Test rollers are thoroughly clean by rolling them on newspaper or scrap paper.

A clean studio is a happy place!

Many thanks

Rosemary Mostyn

Studio Coordinator



Swan River Print Studio

Visit by PAWA Committee 28th May 2019.

Jo Darvall and the team at Swan River Print Studio were gracious hosts indeed when the PAWA committee visited for drinks and nibbles and to see their lovely studio and impressive press. We spent a very pleasant evening exchanging print news and look forward to hosting a reciprocal event at our Tresillian studio in the near future.

Clockwise from top left Claire Lawson, Katie Glaskin, Kyliee Larsen, Jo Darvall; Petra Sara, Haya Cohen, Beth Porter, Kylee Larsen, Jo Darvall, Harvey Mullen, Claire Lawson, Clare Mc Carthy, Elizabeth Morrison, Maggie Calzoni, Rosemary Mostyn; Hilda Klap, Rosemary Mostyn, Elizabeth Morrison, Jo Darvall; Jo Darvall, Harvey Mullen, Claire Lawson, Hilda Klap, Elizabeth Morrison, Rosemary Mostyn.

Edgar Karabanovs

from the

PAWA Print Collection

*We feature prints from our collection in each newsletter.
If you have any comments please email them to admin@pawa.org.au*



In this issue, we feature a print from our print collection by Edgar Karabanovs. This print, from 1976, is a circular etching which is printed in a Sienna brown ink and surrounded by a number of small round impressed shapes. These appear almost like a collar or necklace encircling the main image. The debossing is noticeable on the heavy, slightly textured, white paper, as the light falls across these rounded shapes, echoing the light and shadow in the picture of a naked female form in the etching.

The print itself is untitled, however it is signed 'Artists Proof' on the left hand side and has Edgars signature and '76 on the right hand side with Edgars chock stamped in red next to the date. Although Edgar was active as a painter and printmaker during the 70's and 80's, it isn't certain whether this particular work was ever printed as an edition or if so, what size the edition was.

Born in Latvia on June 14th 1922, Edgar moved to Australia and began living in WA during his childhood. Later in life Edgar worked as an art teacher, painter and printmaker and also became a founding member of the Printmakers Association of Western Australia. During the 70's, he taught Art at the Perth Technical college and printmaking at Mount Lawley College of Advanced Education (now known as ECU). Edgar also taught during the 80's in the Print Department of Central TAFE alongside Brian McKay and Pippa Lightfoot where screen printing, lithography, woodcut, linocut and etching were all enthusiastically covered.

During his career Edgar became involved with and exhibited through the Print Council of Australia during 70's and 80's. The PCA was first established in 1966 to encourage the production and appreciation of hand-printed graphics. It was through the efforts of Dr Ursula Hoff, (curator of the prints and drawings department at the National Gallery of Victoria) along with Printmaker/Educators Grahame King and Udo Sellbach that the PCA began to grow. Many of the groups early members were migrant artist-teachers, trained in the mainstreams of European printmaking traditions. They aimed to assemble exhibitions of prints by Australian and overseas artists for showings within Australia and to arrange exchanges and exhibitions with other countries in Europe, America, South East Asia and New Zealand. This continues today.

Edgar was selected three times for the Print Council of Australia's Print Prize (in '73, '79 and '80). This travelling exhibition involved many artists whose prints toured Australia and so Edgar's work was exhibited in most Australian capital cities.

Edgar was involved with numerous group exhibitions locally also, including a 1978 show titled 'Australian Graphic Art' at Allendale Square through Gallerie Dusseldorf and another exhibition titled 'The Postcard show' in 1981. He was also participating in many of PAWA's annual Members' Exhibitions.

Edgar Karabanov's work is represented in the Art Gallery of Western Australia and numerous regional and institutional collections.

Edgar passed away in 1998 at the age of 76.

If you would like to see some more original print work, it can be viewed in the PAWA studio at Tresillian Arts Centre by appointment (e mail admin@pawa.org.au) or browse the latest copy of IMPRINT magazinethe PCA's quarterly magazine which aims to provide meaningful and diverse debate and analysis surrounding contemporary printmaking within a broader fine art context.

Bethwyn Porter.

PAWA member.

Elmari Steyn Tree House

Tresillian Arts Centre 21 Tyrell Street Nedlands.

Opened 8th June 2019.



We were delighted to attend PAWA member and printmaker extraordinaire's opening. It has been a show not to miss.

Congratulations Elmari ! and how nice to meet Pete with his tree.

The Overwintering Project

Mapping Sanctuary



Project Description, Dec. 2018

'Overwintering': to spend the winter; e.g.: 'many birds overwinter in equatorial regions'

INTRODUCTION

The Overwintering Project is an environmental art project inviting artists from Australia and New Zealand to visit, research, and respond to the unique nature of their local migratory shorebird habitat. Australia and New Zealand have over 100*internationally important shorebird overwintering sites#. These sites are not interchangeable: each possesses a unique combination of physical and biological features that make it the perfect sanctuary for migratory shorebirds to return to year after year.

PROJECT AIMS

- to raise awareness of Australia and New Zealand as the major destination for migratory shorebirds of the East Asian-Australasian Flyway, as they spend the greatest single portion of their migratory cycle on our shores (Sept./Oct. – April/May)
- to raise community and individual awareness of the intrinsic value and uniqueness of local shorebird habitat
- to map a personal response to the richness of our shores
- to link artists around Australia and New Zealand

'Knowledge bestows ownership; uniqueness bestows value.'

THE OVERWINTERING PRINT PORTFOLIO

Printmakers are invited to create and contribute one print in response to the unique nature of their local shorebird habitat. In pondering how their local habitat is precious to shorebirds, artists are also invited to reveal how it is precious to them. Migratory shorebirds provide the focus for the project, but artists can respond to any aspect that they perceive as rendering the area unique e.g. the geology, prey species, tidal patterns, flora, other local native fauna etc.

Artists can contact the project co-ordinator for information about their local shorebird habitat.

Contributed prints will become part of a unique print portfolio that will provide an in-depth personal response to our unique coast and the sites on which our migratory shorebirds depend. At the project's end, the portfolio will be donated to a state or national collection.

Conditions to join the Overwintering Project Print Portfolio:

- artists are required to visit their local shorebird habitat and create a new print in response to it,
- editions can be of any number, but artists are required to submit two copies of the print to the co-ordinator: one to exhibit and one to sell to raise funds for shorebird research
- any medium of original print is accepted
- prints must be printed on good-quality printmaking paper
- prints must be printed on paper 28 x 28cm; any image size within these bounds is accepted

- artists are required to submit a good-quality image of the print to the project (300dpi and no smaller than 1MB), image caption including title and medium, a 100 word artist statement including a description of your site and its location
- artists are required to pay an administrative charge of \$25***

This project is expected to continue for at least three years. The project website will list Overwintering Project exhibitions and deadlines and display images of the art generated in response to each site.

Informal groups of printmakers and/or print workshops are invited to hold their own Overwintering Exhibitions. The conditions are as below for organising bodies and galleries.

If an artist would like to organise a solo exhibition around the project theme, to contribute more than one work, or to create an artists book, please contact the project co-ordinator.

The Overwintering Print Portfolio provides both the fundraising aspect of the Overwintering Project and the enduring core of work that can be exhibited at any time to aid shorebird or coastal conservation.

Artists will be alerted to upcoming deadlines through the project newsletter and the project website (<http://www.theoverwinteringproject.com>)

The Overwintering Print Portfolio will be cumulative, i.e. prints will continue to be accepted until the end of the project. This means that if an artist misses a deadline or does not hear of the project until after a deadline, there will be other opportunities to join the project until the project ends.

FOR ORGANISING BODIES

Councils, schools, BirdLife groups, NPWS services etc. that have an interest in raising awareness of their local shorebirds and shorebird habitat are invited to organise Overwintering Project exhibitions.

As co-ordinator I will document and publicise the project through the project website and facebook page, will help seek further publicity and, if required I will try to co-ordinate with local services to provide talks and information about the local shorebird habitat and species. While I am unable to assist with funding, the benefit of joining the project is that it will build a national picture of co-ordinated events so that people realise how important the coasts of Australia and New Zealand are to the survival of migratory shorebirds.

In order to be part of the Overwintering Project organisers must

- Discuss the scope and shape of the local exhibition with the project co-ordinator
- Register the project with the project co-ordinator and supply details (dates; opening time; venue; participants) to be publicised on the project's website
- Title the exhibition 'The Overwintering Project: [location]' (e.g. The Overwintering Project: Maroochydoore)
- Use the Overwintering Project logo in publicity and gallery signage
- Provide participating artists with information about their local migratory shorebird habitat, which can include information on any aspects of the local environment
- Provide images from the exhibition to be included as documentation on the project website
- Provide the co-ordinator with a 150 word description of the local shorebird habitat to appear on the website and with a list of participating artists

If it is a print-media exhibition, and the prints are to become part of the Overwintering Print Portfolio, the conditions and requirements for entry are as detailed in the Overwintering Print Portfolio section above.

FOR GALLERIES

Galleries are welcome and encouraged to hold iterations of 'The Overwintering Project: Mapping Sancturay'. As long as two copies of any prints made for the project are forwarded to the co-ordinator by the artist or the gallery as per the above conditions, the gallery is under no obligation to donate any proceeds to the project.

To be part of the project the conditions are as above for Organising Bodies, except re 'providing participating artists with information about their local migratory shorebird habitat'. If the gallery is unable to fulfil this condition, the co-ordinator will help to organise a local information session for participating artists. Additionally, galleries can choose an alternate name for the exhibition, as long as it is stated somewhere prominent, including in all publicity materials, that it is an iteration of the Overwintering Project.

***Printmakers who participate in an Overwintering Project exhibition in a gallery that charges a commission on the sale of prints are waived the administration charge for joining the project

BACKGROUND

The Overwintering Project is designed to be organic in nature. In my experience of co-ordinating the shorebird-related project, 'The Flyway Print Exchange', the idea of the Flyway and the shorebirds that migrate annually along it resonated with far more artists than could practically join the original project. We overcame this limitation by holding other exhibitions where local artists could make related artwork and exhibit these alongside the Flyway Print Exchange. This led to some beautiful exhibitions, but it would have been more satisfying to incorporate those artists' works into a larger project. The Overwintering Project is designed to be able to contain the works of as many artists as want to be a part of it.

Australia has 36 species of migratory shorebirds that breed above the Arctic Circle in Siberia and Alaska, migrating south to spend the major part of their migratory cycle (October – May) on the shores of Australia and New Zealand. The route they fly annually between their two homes is called the East Asian-Australasian Flyway, and their journeys link 23** countries from New Zealand to Russia along the coast of Asia through which they fly, stop to rest and refuel, and breed. They travel this 25,000 circuit every year of their adult lives.

Largely due to their dependence on habitat in every one of the 23 Flyway countries – most of which number among the fastest-growing economies on the planet – migratory shorebirds are the fastest declining group of birds in Australia. As their home for the majority of the year, we have a particular responsibility in Australia and New Zealand to preserve their critical overwintering habitat. Through the Overwintering Project I hope to raise awareness of migratory shorebirds – their existence and their needs – to help us do our part to preserve the lives of these extraordinary creatures.

This project is endorsed by Bird Life Australia and by the East Asian-Australasian Flyway Partnership.

FOR FURTHER INFORMATION

For further information including a map of sites, or to enquire about joining the project, please contact Kate Gorrings-Smith, Overwintering Project Co-ordinator.

M: 0432 322 408

E: overwinteringproject@gmail.com

W: www.kategorringsmith.com.au

www.theoverwinteringproject.com

*the existing list of sites was identified in the paper Bamford M, Watkins D, Bancroft W, Tischler G and J Wahl. 2008. Migratory Shorebirds of the East Asian - Australasian Flyway; Population Estimates and Internationally Important Sites. Wetlands International Oceania. Canberra, Australia.

#many of these sites have global significance and are also listed under the **Ramsar Convention Treaty** as internationally significant wetlands (www.ramsar.org), and are **Key Biodiversity Areas** (A Global Standard for the Identification of Key Biodiversity Areas was launched by BirdLife International and ten other leading conservation NGOs in September 2016; <http://www.birdlife.org.au/projects/KBA>).

** The **East-Asian Australasian Flyway** extends from Arctic Russia and North America to New Zealand and is used by over 50 million migratory waterbirds. The countries that comprise the East-Asian Australasian Flyway are: the USA (Alaska); Russia (Siberia); Mongolia; China; North Korea; South Korea; Japan; the Philippines; Vietnam; Laos; Thailand; Cambodia; Myanmar; Bangladesh; India; Malaysia; Singapore; Brunei; Indonesia; Timor; Papua New Guinea; Australia and New Zealand.



Members of the Swan Estuary Reserves Action Group (SERAG) with PAWA members at Troy Park Attadale. We explored the marine park to gain inspiration to print for the Overwintering exhibition we are hoping to hold at Heathcote in October 2020.

We are planning more visits to this beautiful place and will send details of dates as they become available.

A lovely and most informative excursion.

General Information for Participants

Migratory Shorebirds Species

36 species migrate regularly to Australia and New Zealand for their non-breeding season, and breed in the northern hemisphere. This southern habitat is particularly significant as it is where these birds spend the greatest portion of the year. The route they take between their breeding and non-breeding grounds twice annually is called the East-Asian Australasian Flyway. These species are:

Pacific Golden Plover	Common Greenshank
Grey Plover	Marsh Sandpiper
Little Ringed Plover	Common Redshank
Lesser Sand Plover (Endangered)	Wood Sandpiper
Greater Sand Plover (Vulnerable)	Ruddy Turnstone
Oriental Plover	Asian Dowitcher
Latham's Snipe	Great Knot
Pin-tailed Snipe	Red Knot
Swinhoe's Snipe	Sanderling
Black-tailed Godwit	Red-necked Stint
Bar-tailed Godwit (Vulnerable)	Long-toed Stint
Little Curlew	Pectoral Sandpiper
Whimbrel	Sharp-tailed Sandpiper
Eastern Curlew (Critically Endangered)	Curlew Sandpiper
Terek Sandpiper	Broad-billed Sandpiper
Common Sandpiper	Ruff
Grey-tailed Tattler	Red-necked Phalarope
Wandering Tattler	Oriental Pratincole

A 37th species, the Double-banded Plover, breeds in New Zealand, but spends the winter (mid-Feb. – late August) in Australia.

The East Asian-Australasian Flyway

The East-Asian Australasian Flyway extends from Arctic Russia and North America to New Zealand and is used by over 50 million migratory waterbirds. The countries that comprise the East-Asian Australasian Flyway are: the USA (Alaska); Russia (Siberia); Mongolia; China; North Korea; South Korea; Japan; the Philippines; Vietnam; Laos; Thailand; Cambodia; Myanmar; Bangladesh; India; Malaysia; Singapore; Brunei; Indonesia; Timor; Papua New Guinea; Australia and New Zealand.

References

Please find below a number of websites where you can find more information about our migratory shorebirds and their southernmost habitat. If you have time I cannot recommend highly enough listening to the 2016 series on Radio National's Off Track by Ann Jones, and it will give you all the information you need about the current state of our migratory shorebirds. It is a four-part series that can be downloaded here: <http://www.abc.net.au/radionational/programs/offtrack/flying-for-your-life-1/7461802>

Birdlife Australia: www.birdlife.org.au/projects/shorebirds-2020

Australian Wader Studies Group: www.awsq.org.au

Global Flyway Network: www.globalflywaynetwork.com.au

Australian Government: www.environment.gov.au/biodiversity/migratory-species/migratory-birds

Miranda Shorebird Centre, New Zealand: www.miranda-shorebird.org.nz

Wetlands International: www.wetlands.org

The Ramsar Convention on Wetlands: <http://www.ramsar.org>

The East Asian-Australasian Flyway Partnership: <http://www.eaaflyway.net/>

Key Biodiversity Areas: <http://www.birdlife.org.au/projects/KBA> (Australia) and <http://www.keybiodiversityareas.org/what-are-kbas> (International)

Thank you so much for participating in this project. I look forward very much to seeing your prints, and I hope that by forming this community of artists we can raise awareness of migratory shorebirds, their habitat and our responsibility to preserve the southern end of the Flyway. If you need help finding any more specific information or images, or have any other questions, please email me and I will be more than happy to help.

Kate Gorringer-Smith

Overwintering Project Co-ordinator

overwinteringproject@gmail.com

www.kategorringsmith.com.au

THE PRINTMAKING SISTERS

2019 Fondazione Il Bisonte Workshop in Florence

by Rosemary Mostyn

The NSW based Printmaking Sisters Annie Day and Robin Ezra recently celebrated the 10th Anniversary of their annual workshops during April/May at Fondazione Il Bisonte School in Florence, Italy. I was one of 10 fortunate participants (eight Australians and two Americans) to attend this year in receiving tuition in the techniques of waterless lithography and aluminium etching. Several students were reasonably au fait with one or both techniques having previously done the workshop in Florence or attended one of the Australian workshops which are regularly held by Annie and Robin in Vic and NSW. The workshop was held over 14 weekdays with weekends free to explore Florence or surrounding regions.

Prior to the workshop I had stayed in the wonderful city of Siena during the Easter period with my husband Phil and elder daughter Kim. Phil and I continued onto the delightful medieval town of Lucca for 3 days then drove to Florence to stay the next 3 weeks in our San Croce apartment which was conveniently located only 10 mins walk across the River Arno to the studio at Fondazione Il Bisonte.

Situated in the San Niccolo area Il Bisonte comprises several buildings including an administration office, art library with several thousand books, art gallery and the central large and spacious studio where various courses from short monthly classes to year long academic courses, masterclasses and artist in residences are held. Across the courtyard was the studio where our workshop was held in the smaller studio of the 300yr old building which originally housed army barrack horses in 1800's. We each had our own working area in the actual stables and on the opposite wall of my space there still remains the name of one of the horses....Febo! The studio is well equipped with 4 etching presses, work benches, hot plates, paper soaking baths, wet areas etc. and although the techniques are low toxic all etching/degreasing applications were mainly processed outside in the courtyard. Sometimes a challenge in the cold spring weather when it was only 11C or 12C!! Needless to say countless cups of coffee/tea were consumed!

On Orientation Day we were introduced to Simone, the Il Bisonte Manager, who gave us an interesting talk in the library on the history and art collection of the School. When the disastrous floods of 1966 occurred in Florence and surrounding regions with waters rising up to 11m, many artworks, books and priceless artefacts which were housed in the basement and ground floor, were lost. However many works were still saved when a rescue team of staff, locals and anyone willing to help, frantically moved them to upper floors. The library still had to be rebuilt and was slowly returned to its former glory with generously donated artworks and books from art lovers and benefactors all over the world. On the library walls is an eclectic art collection including prints by Picasso and Henry Moore who are amongst the many famous artists to work in the Il Bisonte studios. Later that afternoon we browsed in the famous art shop Zecchi just off the Duomo. A welcome evening for participants and partners was held that night at Annie and Robins' apartment.

During the first week Annie and Robin held an exhibition "Drawn to Print" in the Il Bisonte Gallery showcasing their beautifully crafted waterless lithography, aluminum etching, mixed media prints to celebrate the 10th anniversary of their annual workshops at Il Bisonte. Annie's colorful prints featured portraits of young women, birdlife and landscapes. Robin's prints were executed in a more architectural/geometric style. Opening night of the two week exhibition was held in the Il Bisonte Gallery where we met and mixed with a fascinating and interesting group of people including local artists, students and art patrons. Several of us struggled conversing with our basic Italian...lots of laughs here.. but we were all made to feel very welcome. On another day we enjoyed a wonderful experience on an historic art walk with our delightful art guide Elisabetta who is passionate about the art and history of Florence. She gave us a deep and informative insight into the wonders of this magnificent city.

Over the first eight workshop days Annie & Robin, both excellent teachers, gave frequent and very thorough practical demonstrations along with tutoring on the waterless lithography method. This is a low toxic technique using thin aluminium plates and the use of silicone in attaining the grease/water repellant which yields results similar to stone and zinc lithography. It needs a lot of practice like most printmaking techniques and I had quite a few failures but a few successes too! Different materials/tools are involved...eg. sharpies, omnichrome pencil, biro, crayon, greasy markers, silicone (for curing & inking up) and acetone. Waterless lithography aluminium plates can only be inked up with rubber based inks. These are now hard to source in Australia as the Van Son Pantone rubber based ink

(suitable for intaglio, relief, letterpress) is no longer available. An Australian artist Angus is now manufacturing rubber based inks...Fine Art Inks.. fiascott@bigpond.com. His website is coming soon.

The last 6 days were devoted to aluminium etching, an intaglio process similar to zinc and copper however it utilizes the lower toxic materials eg acrylic based bitumen substitute and copper sulphate/salt solution which in its diluted form also yields interesting aquatint effects. Both rubber based and oil based inks can be used on etched aluminium plates. Having done some etching a while ago, I really enjoyed giving it another go.

As workshop days started from 9am or 10am until 4pm we would have a break for lunch at one of the nearby trattorias or bars or eat panini and pizza in the courtyard if the sun was out! On special nights we had prosecco & savouries after a “hard” day in the studio... now that was fun!

Our final day was spent finishing our plates with a Show & Tell where we could view each others’ body of works and discuss the various results of our efforts over the past 2 ½ weeks. Annie then presented us all with a wonderful keepsake of her handmade artist book displaying one print from all workshop participants. Every year each participant receives one of these treasured handmade books. A lovely memento! In the evening we all brought food and wine to Annie & Robins’ apartment for a farewell get together. We had all built up a warm camaraderie with each other so it was quite sad to say goodbye to our new found friends and the wonderful city of Florence but all of us were either continuing our travels or returning home with some newly hatched prints, fresh ideas and an enthusiasm and eagerness to tackle these different techniques.

If anyone is planning a holiday to Italy and thinking of combining it with an art workshop I can highly recommend the Printmaking Sisters Il Bisonte Workshop in the amazing city of Florence! You won’t regret it!



The Printmaking Sisters

2019 Fondazione Il Bisonte Workshop in Florence.

PAWA member Rosemary Mostyn was recently thrilled with the opportunity to visit Florence . Her article about her travel and printmaking adventures precede this page. Pics clockwise from top left : Chiesa San Croce; 2019 Il Bisonte group (Rosemary on right); Working in courtyard ;Studio interior.



HELEN CLARKE

REDUCTION LINOCUT PRINTMAKING

On the 10th & 11th May MJAC hosted 2 fabulous reduction workshops facilitated by Geraldton based Helen Clarke. Helen has a long affiliation with PAWA. Our members who attended this workshop certainly had a busy and enjoyable time honing their printmaking skills.

Prints pictured from top to bottom are by Beth Porter, Angela Davis & Claire Lawson.

PAWA Skill Share

10am to 2pm, PAWA Studio the first Saturday of every month.



Left Hilda Klap getting some help from Eunie Watson to display her monoprinted fabric. Photo Elizabeth Morrison.

Right Monique Bosshard-Curby and Elizabeth Morrison behind the veil. Photo Rosemary Mostyn.

We continue to work on our Ebb & Flow collaboration. Feel free to join in even if you have not been a part of this thus far. You are also welcome to bring items of interest or a project you are working on to share with us. All members welcome

Next Skill Shares: 6th July & 3rd August

Come for all or part of the session 10 am to 2pm.

Wear closed shoes and maybe an apron in the studio.

Cost \$15. Some materials are free with good paper for printing available to buy.

Free tea and coffee, and please bring morning tea/lunch to share.

Held at the PAWA Studio, Tresillian Art Centre, Ned

Printmakers' Association of Western Australia June/July 2019

Exhibitions

Email admin@pawa.org.au to have your exhibition included here. Deadline for the next newsletter is 20 August

What are you doing this year? Please let us know when you are exhibiting and we can include it in the newsletter or email your invite out to our members.



SAVE THE DATE: SATURDAY 13TH
JULY 2019
ARTIST TALK - 1PM
DEMYSTIFYING PRINT
OFFICIAL OPENING - 2PM

Curiouser and Curiouser

A solo exhibition
by Shana James at
Stala Contemporary
Gallery 12 Clever
Street West Perth

Open Day at VPCA Printmaking Meetup Group
4th August 2019 9:30-12:30

Come see How We Roll Exhibition

View and Try Linocut Printing

Purchase Handmade Gift Cards

Watch Demonstrations on Linocut Printmaking

View the two home made presses (pasta press and scissor jack press)

Victoria Park Centre for the

Arts, 12 Kent Street, East

Victoria Park



Artist Clinton Price, mdf woodcut



Artist Jacqui Hills, multi layered print on wood panel

FREMANTLE PRINT AWARD 2019

Fremantle Arts Centre, Fremantle WA

20 September – 10 November 2019

Annual West Australian Art Award open nationally to all Australian artists showcasing the mediums of traditional and contemporary printmaking.

1st Prize: \$16,000

2nd Prize: \$6,000

Winners Announced: Thursday 19 September

Entries Close: 5pm Friday 24 May

Enquiries: fac.org.au

CONGRATULATIONS TO OUR MEMBERS WHO HAVE BEEN SELECTED AS FINALISTS. SEE YOU ON 19TH SEP.

GOOD LUCK !!!

Artist Opportunities

Please go to the websites listed for more information on terms and conditions and to confirm closing dates.

2019 PERTH ROYAL SHOW ART PRIZE FOR LANDSCAPE

ROYAL AGRICULTURAL SOCIETY OF WA

Claremont Showgrounds WA

28 September – 5 October

Annual exhibition interpreting the landscape open to all West Australian artists

First Prize: \$20,000 (non acquisitive)

Total Prize Pool: \$23,500

ENTRIES CLOSE: SUNDAY 7 JULY

ENTRY FORM: www.perthroyalshow.com.au or art@raswa.org.au

TOWN OF CLAREMONT ART AWARD & EXHIBITION 2019

TOWN OF CLAREMONT

308 Stirling Hwy, Claremont

30 August – 15 September

Annual exhibition open to artists residing in Western Australia. All mediums including printmaking.

First Prize: \$5,000

Total Prize Pool: \$10,000

ENTRIES CLOSE: 5PM FRIDAY 19 JULY

ENTRY FORM: <https://www.trybooking.com/BCLTU>

MEGALO INTERNATIONAL PRINT PRIZE 2020

MEGALO PRINT STUDIO + GALLERY

21 Wentworth Ave. Kingston, Canberra, ACT 2604

15 February – 28 March 2020

Open to all Australian artists working in intaglio, monoprint, monotype, relief(woodcut, linocut, engraving) lithography, screenprint. Digital prints accepted only if combined with one or more of the above processes.

Finalists will be determined by the Selection Panel and notified late September 2019.

First Prize: \$12,000

Total Prize Pool: \$21,500

ENTRIES CLOSE: 5PM THURSDAY 31 JULY

ENTRY FORM: www.megalo.org (Print Prize)

CITY OF KALGOORLIE-BOULDER ART PRIZE 2019

CITY OF KALGOORLIE-BOULDER

Goldfields Art Centre

35 Cheetham Street, Kalgoorlie

21 September – 20 October

Annual regional art competition open to all Australian artists.

Theme: A Place to Call Home

ENTRIES CLOSE: 5PM FRIDAY 12 AUGUST

ENTRY FORM: ckb.wa.gov.au/.../CKB-Events-Calendar/Art-Prize

ENQUIRIES: 08 9021 9600

2019 BASSENDEAN VISUAL ART AWARDS

TOWN OF BASSENDEAN

Bassendean Community Hall, 48 Old Perth Rd, Bassendean

20 – 25 September

Annual art awards open to all West Australian artists.

First Prize: \$5,000 Open Award (acquisitive)

Total Prize Pool: Over \$10,000

ENTRIES CLOSE: 5PM FRIDAY 16 AUGUST

ENTRY FORM: www.trybooking.com/BCRDF or events@bassendean.wa.gov.au

CITY OF STIRLING ART AWARDS and ART MARKET 2019

CITY OF STIRLING

25 Cedric Street, Stirling, WA

31 October – 3 November

Biennial art awards/exhibition open to all West Australian artists working in all mediums including a new category for digital artworks. An inaugural Art Market will be held in the City of Stirling Forecourt, Saturday 2 November 10am – 4pm.

First Prize: \$5,000 Open Award (acquisitive)

Total Prize Pool: \$13,000 +

Shortlisted artists will be notified Friday 4 October

ENTRIES CLOSE: MONDAY 16 SEPTEMBER

ENTRY FORM: www.stirling.wa.gov.au (eventbrite.com.au)

ENQUIRIES: art@stirling.wa.gov.au

THE YORK ART & CRAFT AWARDS 2019

(Act-Belong-Commit Art Awards)

THE YORK SOCIETY INC.

York Town Hall, York, WA

12 – 20 October

Annual art awards open to all West Australian artists.

Special Theme: “FLIGHT”

Theme Awards: \$1,000 (art) \$1,000 (craft)

Category Awards: \$500 each (including printmaking)

Total Prize Pool: \$9,500

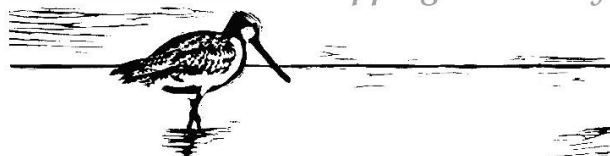
ENTRIES CLOSE: 5PM WEDNESDAY 18 SEPTEMBER

ENTRY FORM: www.theyorksociety.com or arts.yorksociety@westnet.com.au

ENQUIRIES: Liz: 0428 322 167 or Ken: 0455 779 431

The Overwintering Project

Mapping Sanctuary



Australian and NZ printmakers are invited to participate in this long term project designed to raise awareness of endangered migratory shorebirds and their habitat.

Deadline: To join the print portfolio please submit prints by 1 August 2019

Contact: Kate Gorringer-Smith for project description overwinteringproject@gmail.com

Website: www.theoverwinteringproject.com

Invitation to PAWA artists to join the Overwintering Project

I am very excited to be able to invite all PAWA members to contribute to the Overwintering Project Print Portfolio to be part of an exhibition at the Mandurah Performing Arts Centre this coming October! It is a wonderful development that ManPAC and the Peel-Harvey Catchment Council are supporting the project, which will be exhibited from October 11 – November 24, 2019, opening at 6.30 pm October 11.

To be in this exhibition as well as other upcoming exhibitions at Coffs Harbour Regional Art Gallery, NSW (6 Dec. 2019 – 1 Feb. 2020) and the Mornington Peninsula Regional Gallery, Vic. (22 May – 12 July 2020), the deadline for prints is August 1 2019.

For detailed requirements or for help in finding out more about your local migratory shorebird habitat please email project co-ordinator Kate Gorringer-Smith (overwinteringproject@gmail.com).

PRINTMAKING INTRODUCTORY 1 with Elmar Steyn. Tresillian Art Centre

Learn and explore the printmaking techniques of dry-point and copper-plate etching. Create beautiful richly textured and coloured images by layering these techniques with pigment transfer, chine-colle and various coloured inks. Level Beginner to Intermediate.

8 sessions starting Monday 29th July. 9.30AM to 12 PM. \$240

Book at <https://www.tresillianartscentre.wa.gov.au>

Thank you to our sponsors

GENERAL:

Future Engineering (printing press)

Phone: 08 9470 3540

Email: info@futureeng.com.au

<http://futureeng.com.au>

morrisonart

Contact: Liz Morrison

www.facebook.com/printingfun4u/

Phone: 0448 087082

Rosily Vineyards

Margaret River

www.rosily.com.au

Talison Lithium

www.talisonlithium.com.au

ART SUPPLIES

Jacksons Drawing Supplies Pty Ltd

www.jacksons.com.au

PAWA members receive a 15% discount

Oxlades Art Supplies

www.oxlades.com.au

PAWA members receive a 15% discount

FRAMING

Art Framers Gallery (Claremont)

www.artframers.com.au

PAWA members receive a 20% discount

Quattro Framing

124 Wellington St, Mosman Park WA 6012

Phone: (08) 9293 1011

