

# PAWA Newsletter

April/May 2020



*Overwintering  
In  
Iso*



## **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.

### **PATRON**

LEON PERICLES

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#### **2019 -2020**

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### **TREASURER**

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AILEEN HOATH (MEMBERSHIP  
COORDINATOR)

KYLA D'SOUZA (STUDIO  
COORDINATOR)

PETRA SARA (STUDIO  
COORDINATOR)

MARA PELSS

**WWW.PAWA.ORG.AU**

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Thank you to our sponsors,31

## **COVER PHOTO :**

Selfie, the print in the background depicting a Banded Stilt is by Richard Morrison made in 1989. Title and number in edition unknown. Possum cut out by Barry Mosley. Photo: Elizabeth Morrison.

## **CONTACT DETAILS:**

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Newsletter edited by Elizabeth Morrison

Facebook: Elizabeth Morrison

Instagram: Andrew McDonald

Web Page Directory: Cameron Kneen.

PAWA Rules of Association are available at [www.pawa.org.au](http://www.pawa.org.au).

# Housekeeping Notes

Hi Printmakers ,

I certainly hope our newsletter finds you all well and happily creative. For me, this has probably been the most difficult newsletter I have put together as I am so accustomed to being out there with you all taking photos to share and having a cracking good time.

My cover photo is intended to reflect the introspection I am sure we are all feeling at this time while ensuring the light that inevitably follows any dark time is already visible. The print which hangs on my lounge room wall will also hopefully inspire some Overwintering prints.

As you know Tresillian is currently closed to the public and therefore our skill share sessions are currently on hold.

I would like to thank Shelley Cowper for putting together the package contained in this newsletter in lieu of what would have been her personal presentation. The Summer On Swan exhibition will be open to not only PAWA members but all who are concerned for the plight of the migratory birds and their environment. Some entrants may be first time printmakers, so we will continue to give as much information and support as is possible.

**Your committee** held its last meeting via **Zoom** and will continue to do so until the physical distancing restrictions are lifted.

**Exhibitions : Pressing Matters at Zig Zag Gallery** has been cancelled and our deposit refunded.

**Contemporary Print Media Awards** due to be held at **Moore's Building Contemporary Art Gallery in August 2020**. I have put in a request to rebook Moore's in August 2021 to hold our awards show then. Should the gallery reopen prior to our booked date this year, I have agreed that we will put a members exhibition together. We will keep you posted.

I think we are missing going to an exhibition or two.

**Summer on Swan Overwintering Portfolio due at Nyisztor Studio in October**. This date cannot currently be confirmed, but we encourage you to begin to prepare your prints according to the guidelines.

There are many exhibitions and workshops happening online right now, unfortunately we do not have the funding and expertise of some of the universities and local government bodies, but we do encourage you to get your fill of art where you can.

**Memberships:** You will probably have seen the email from Aileen to say that the committee has decided to extend this years memberships to a date to be decided when the period of isolation is over.

**Web Page :** Especially during these social distancing times we encourage you to use the PAWA website to stay in touch with our printmaking community. We have recently added a Printmakers Forum where Members can exchange ideas. Please log on using your membership details and have a look at the forum in the Members Only section. We also encourage you to publish your profile on the Printmakers Directory and create a photo album of your prints. Instructions are available at Members Only. We'd love to have your feedback on how you found it.

**Newsletter:** I will continue to publish every 2 months. I would love you to send me some pics of your smiling faces and the work you have been doing in iso. You can email it to [admin@pawa.org.au](mailto:admin@pawa.org.au) , we can then also post it on our **facebook** and **Instagram** .

Stay connected, stay well, keep printing. We look forward very much to the day we can announce the recommencement of the very exciting activities we were enjoying before Covid-19.

Elizabeth Morrison

President.



*PAWA and SERAG members enjoying the view and birdwatching at Troy Park. Photo : Elizabeth Morrison.*

# MEMBER SURVEY RESULTS

Last year, with the intention of improving PAWA's activities, we composed a survey for the members to complete. Since PAWA aims to promote the production, appreciation, enjoyment and collection of prints throughout Western Australia, the committee highly values your experience and opinion.

We thank the members who took the time to answer the questions and helped us in making some changes.

Here are some of the conclusions that were drawn from the survey:

## **Many members rated what PAWA does best:**

1. Organize exhibitions
2. Good communication
3. Connect artists
4. Create community- diverse range of people with common interest
5. Very welcoming
6. Newsletter
7. Skill share

## **Many of you suggested that:**

1. Skill share run by different people and need to be diverse.
2. More workshops such as the photography and artist statement writing we had last year are welcome and more will be useful.
3. More artist talks and get-together can be beneficial (63.64%)
4. Artist residencies information is welcome.
5. Collaborating with other groups such as Victoria Park and Margaret River can contribute to the enrichment of our members.
6. Enjoy artist's debates /discussions
7. Exhibition exchange with other printmakers in WA (69.64%)
8. Gallery visits, excursions to galleries, excursions for data collection such as out door's drawing (40%)



## The conclusions taken from this survey are that:

1. Positive replies that PAWA is doing a good job and people are usually satisfied.
2. Most are happy with the exhibitions organized and the notices about art events, community activities, skillshare and newsletter.
3. We received good feedback about our communication. Most of the members like using/receiving through email. Least popular is Instagram.
4. Members want more varied skill share, more workshops, artist talks and get together.
5. New suggestions were artist residencies; exchange/ debates; communication and collaboration with other printmakers groups.

We are grateful for your participation and will put our attention to utilize this information to make our printmaking community even better.



*Group selfie from PAWA Christmas Party 2018 at Tresillian. Happy memories, may we share many more.*

# PAWA SKILL SHARE

If you are looking for something to keep you occupied while confined to your house in this time of social distancing and isolation, I hope you will consider making a print for the Overwintering Portfolio. As previously mentioned in past Newsletters this Project has been initiated by Kate Gorringer-Smith from Melbourne and is ongoing. PAWA have an exhibition planned for October 2020 at Nyisztor Studio, in conjunction with SERAG (Swan Estuary River Action Group) to display new works by Perth and WA regional artists alongside the many beautiful prints that already exist in the Portfolio.

We did have a skill share organised for April which unfortunately had to be cancelled so I have scanned some brochures courtesy of Birdlife West Australia which will may provide some inspiration and useful information as a starting point. I also have some suggestions to follow, which would have been presented and discussed at the skill share.

So....

**Where to start?** – Read the project description (see below) and accompanying information attached. **Note the paper size which is 28 x 28cm.** The print can either be what is known as a ‘bleed print’ which means it uses the whole size of the paper, edge to edge, or it can be a smaller plate within that size that leaves a space between the plate and the edges. (In the case of a bleed print the print would be numbered, titled and signed on the back).

**What ideas do you have?** What is it about the birds that you want to portray? Is it about a specific bird? Is it the birds in your local environment? Is it to do with the flight from their native country? The loss of habitat. The danger of extinction? **Make a few notes. Thumbnail sketches of various compositions are always the way to go so make some thumbnails and choose one you like.**

**How many prints will you make in your edition? The edition needs to be a minimum of two at least for the Overwintering Portfolio.** (One for the collection and one to

raise money for the preservation of wildlife sanctuaries). Any others are for sale with proceeds to the artist.

One of the many joys of working in print is the number of different methods, mediums and combinations available to work with, **so what method would best suit your chosen composition?** Does it lend itself to a linocut. Is it quite intricate or detailed and may be better as a dry point or etching? Could you do 2 or 3 nearly identical monoprints? What about collagraph, screenprint, solvent transfer? Should you combine methods?

**Plan the number of prints in your edition.** Consider the durability of the matrix, (the plate/plates). For example dry-points are not suited to very large editions.

Most of you will not have a press at home to use but hopefully you will have some of the materials you need to start making the plate, and you may be able to test it with a rubbing depending on which method you use. If, (for example) you make a lino cut or a collagraph plate you can place a thin piece of paper on top of it and use a pencil or a crayon to take a rubbing that will give you some idea of how the print will look when you get a chance to print it. If you have a roller and some ink you could also ink the plate and use a Japanese barren (available from Oxlades or Jacksons for about \$7.00) to handprint. If you don't have a barren you could use a spoon.

Hopefully, we will get a chance to meet soon and print these plates at the next skill share.

Shelley Cowper.



*Shelley Cowper enjoying some of the Overwintering Portfolio Prints – Peel at the October 2019 opening at Mandurah Arts centre. Photo: Courtesy Annette Nykiel.*



The Swan River Estuary extends 60km from Fremantle to Ellen Brook, and includes 6km of the lower Canning River. Known as the Derbarl Yerrigan, it is a place of deep spiritual and mythological significance to the original people, the Noongar, and for thousands of years has been vitally important as a source of food, water, transport and recreation.

Original fringing vegetation included samphire flats, *Juncus kraussii* sedgelands, forests of paperbark (*Mealeuca raphiophylla* and *M. cuticularis*) and flooded gum (*Eucalyptus rudis*), and stands of river sheoak (*Casuarina obesa*). This vegetation protected the estuary margins, reduced erosion and filtered nutrients and pollutants which flowed into the river. However, very little of this vegetation now survives.

Covering 358.6ha, the Swan Estuary Marine Park and Adjacent Nature Reserves comprises estuarine lands and waters on the Swan River at Alfred Cove, Milyu and Pelican Point.

The Marine Park was established 'to protect, care for and promote the study of indigenous flora and fauna and to preserve any feature of archaeological, historic or scientific interest'. It is managed by the Department of Environment and Conservation.

The Nature Reserves provide sanctuary for native fauna – particularly bird-life. Waders and waterbirds move between the three areas on a daily basis, foraging and roosting, depending on weather and tidal conditions, and breeding. Avian visitors include threatened trans-equatorial migratory wading birds, for which multilateral cooperation for their conservation is encouraged through the Partnership for the East Asian-Australasian Flyway. Other birds which use the area are nomadic Australian Pied Oystercatchers, Black-winged Stilts and Red-capped Plovers, all known to breed in the Reserves, and bushbirds such as pardalotes, fairy-wrens, honeyeaters and parrots.

The community is strongly committed to protecting and restoring the health of this important habitat.



Curlew Sandpiper and Sharp-tailed Sandpiper



## Swan Estuary Reserves Action Group Inc.

These community volunteers strive to enhance the long-term ecological health of the Swan River Estuary nature reserves and adjacent river parks for the benefit of native fauna.

For further information contact:

PO Box 75 North Fremantle 6159  
T 08 9339 2439 | [swanestuaryreserves@gmail.com](mailto:swanestuaryreserves@gmail.com)  
<http://swanestuaryreserves.org.au>

### Acknowledgements:

This project has received funding from the Government of Western Australia through the State NRM programme.

Brochure prepared by members of Swan Estuary Reserves Action Group Inc and Birdlife Western Australia.

Illustrations by Susan Tingay, Pam Free, Judy Blyth, J.N. Davies, Michael Morcombe; photographs by Frank O'Connor, Alan Collins, John Anderson, Robin Ashford, Jane Leahy-Kane.

Data provided by Birddata Birdlife Australia, Toni Webster, Charles Merriam, Birdlife WA Database.

© Birdlife Western Australia, Bird Guide No 66A  
Published March 2013.

Birdlife Western Australia members are offered a variety of activities and services including conservation and research projects, excursions, campouts, surveys and social activities. There is also a library and books for sale at the office. To view the full range of bird guides visit the website (see below).

Common Greenshank



### Australia's voice for birds since 1901

Birdlife Australia is dedicated to achieving outstanding conservation results for our native birds and their habitats. With our specialised knowledge and the commitment of an Australia-wide network of volunteers and supporters, we are creating a bright future for Australia's birds.

[birdlife.org.au](http://birdlife.org.au)

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ASBN 75 549 024 773



Black-winged Stilt; photograph by David Quinn.

## Birds of the Swan Estuary



### Pelican Point, Milyu and Alfred Cove

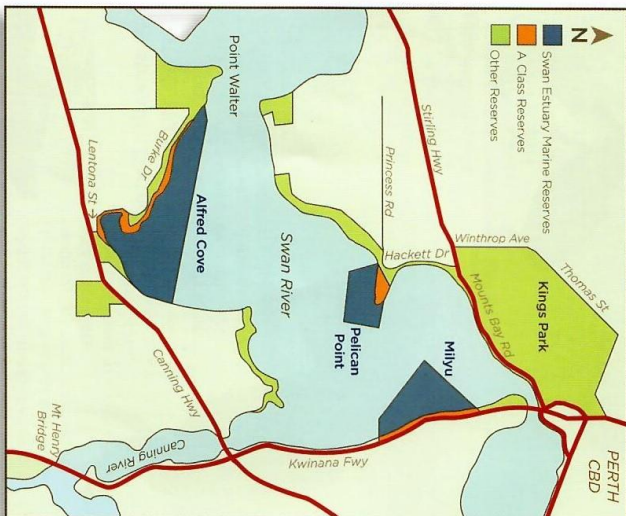
birds are in our nature

**birdlife**  
WESTERN AUSTRALIA

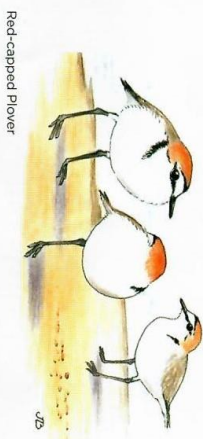


# Swan Estuary Reserves

## Swan Estuary Marine Parks and Adjacent Nature Reserves



The three Swan River Nature Reserves have been given A-class status — the highest level of protection for flora and fauna.



Red-capped Plover



Crested Tern

### PELICAN POINT

Access: via Hackett Drive, Crawley.

Called Bootanup or Booriarup, meaning place of the balga (*Xanthorrhoea*), this area was favoured for crabbing and prawning by the indigenous Mooro people.

While there have been significant alterations through clearing and in-filling of marshlands over many decades, Pelican Point nevertheless provides local and migratory birds with some of the best remaining habitat for foraging, resting and nesting.

HRH Prince Philip, Duke of Edinburgh visited Pelican Point in the early hours of 27 March 1963, expressing the hope 'that this and other sites in and around the City of Perth would be preserved as permanent bird sanctuaries'. A viewing pavilion and plaque commemorate the visit.

#### Significant species:

Black-winged Stilt, Australian Pied Oystercatcher, Little Pied and Little Black Cormorants are regular visitors and Red-necked Avocet is a possibility. Caspian and Crested Tern both occur regularly with the endangered Fairy Tern an occasional summer breeder. Treasured sightings in summer are trans-equatorial migratory waders such as Red-necked Stint and Common Sandpiper. Variegated Fairy-wren and White-cheeked Honeyeater are among the more common bushbirds.

White-faced Heron



### MILNY

Access: On foot along the dual-use-path from the Narrows Bridge, or park on Melville Parade, Como and cross the Kwinana Freeway via an overpass.

Milny is an Aboriginal name for samphire, and the main feature of the Reserve is a small peninsula vegetated with sedges and samphire. This is a very exposed site but the shores and shallow water are often used by waders and other waterbirds.

#### Significant species:

Four species of cormorant occur here. Little Pied and Little Black Cormorants feed and rest here regularly. Increasing numbers of Black Swans occur along the river shores. Eastern Ospreys nest a little to the south of the reserve and can often be seen fishing within it.

Australian Pied Oystercatchers and Red-capped plovers can often be seen on the beach.

### ALFRED COVE

Access: via Lentona St and Burke Drive in Attadale.

Alfred Cove was one of the many Noongar camping sites and meeting areas along the river. It is a significant feeding site for migratory waders.

The area of samphire within the actual cove is worth checking for feeding birds which are often well-camouflaged by the vegetation.

Birds move up and down the shoreline between here and Point Walter and numerous bushbirds make use of trees and shrubs further away from the water.

Birdlife WA offers regular walks to this area.

#### Significant species:

Migratory waders such as Grey Plover, Common Greenshank, Bar-tailed Godwit, Sharp-tailed and Curlew Sandpipers are often seen on the spit or beaches.

The Eastern Osprey has been recorded nesting here as have the Australian Pied Oystercatcher, Red-capped Plover, Pacific Black Duck and Black-winged Stilt. You may even be lucky enough to see a Buff-banded Rail with chicks.



Pacific Black Duck

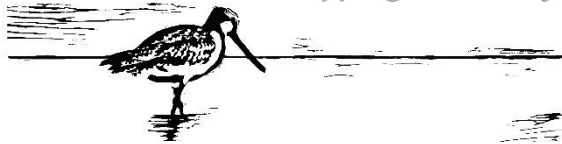
# Summer on the Swan

**PAWA and Swan Estuary Reserves Action Group( SERAG) are collaborating to add to the Overwintering portfolio and plan to exhibit at Nyisztor Studio in 2020 opening on 10<sup>th</sup> October which is Migratory Bird Day.**

**We can't currently confirm that this exhibition will go ahead as planned due to Covid-19, a new date may have to announced. We would however like you to consider and begin the prints you may like to add to this important portfolio .**

## 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

## 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 sit and its location
- artists are required to pay an administrative charge of \$25\*\*\*



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#### Add your voice

[birdlife.org.au](http://birdlife.org.au)

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[facebook.com/BirdLifeAustralia](https://www.facebook.com/BirdLifeAustralia) | [@BirdlifeOz](https://twitter.com/BirdlifeOz)

ABN 75 149 124 774

# Shorebirds

## Identification booklet

Second edition

birds are in our nature

**birdlife**  
AUSTRALIA



## Welcome to Shorebirds 2020

Shorebirds 2020 is BirdLife Australia's shorebird monitoring and conservation program. Volunteers from the Australasian Wader Studies Group (AWSG) and BirdLife Australia have carried out monitoring of key shorebird areas in Australia since 1981. Shorebird count data aids conservation by highlighting population trends and identifying threats to shorebirds. Using the count data we are able to identify Important Bird Areas and influence land management and planning processes.

Shorebirds 2020 is now funded solely by donations to BirdLife Australia and supports communities all over Australia with shorebird monitoring, conservation advocacy and on-ground conservation management actions.

This booklet aims to help you identify Australia's resident and migratory shorebirds. Sadly, these beautiful birds and their inland and coastal wetland habitats are under pressure in Australia and in their staging and breeding grounds in East Asia and the Arctic.

We hope this booklet will inspire you to go and discover shorebirds in wetlands across Australia, and join us in their conservation through monitoring. Contact us if you would like to participate in the Shorebirds 2020 project by monitoring shorebirds in your local coastline, estuary, or wetland.

### Contact Us

T (03) 9347 0757

E [shorebirds@birdlife.org.au](mailto:shorebirds@birdlife.org.au)

W [www.birdlife.org.au/shorebirds2020](http://www.birdlife.org.au/shorebirds2020)

f [facebook.com/groups/Shorebirds2020](https://facebook.com/groups/Shorebirds2020)

### Shorebird Identification

This booklet covers all 54 shorebird species that occur regularly in Australia. For easier identification we have included ID tips for each species and maps of where you are most likely to encounter them, from BirdLife Australia's Birddata Project.

The shorebirds are split into ten groups of similar species to make navigating the pages a little faster. The groups are as follows:

#### 1. Plovers (pp. 6-11)

Birds with short, straight, strong bills. They feed in a stop-and-run motion. Size between a Willie Wagtail and a Magpie.



#### 2. Lapwings (p. 12)

These birds are of a similar build to plovers but have colourful facial skin. Often found on pastures. About Magpie size.



#### 3. Stone-curlews (p. 13)

Larger than a Silver Gull. Active at night. Brown with short, straight strong bills.



#### 4. Small Sandpipers and Allies (pp. 14-18)

Birds with medium to long straight or down-curved bills and medium-length legs. Mostly grey-brown plumage when in Australia. Most show white rump with central black line in flight. Size between Willie Wagtail and Magpie-lark.



#### 5. Large Sandpipers and 'Shanks' (pp. 19-21)

Mostly long-legged, grey-and-white birds with medium to long straight or up-turned bills. Size up to a Magpie. Some similarities with birds in group 4.



#### 6. Tattlers (p. 22)

Stout, uniformly grey birds with medium length legs and bill. Size about Magpie-lark.



#### 7. Curlews and Godwits (pp. 23-25)

Large brown or reddish (in breeding plumage) birds with long down- or up-curved bills and long legs. Size from Magpie-lark to bigger than Silver Gull.



#### 8. Snipes (pp. 26-27)

Medium sized, well-camouflaged birds with long bills and medium legs. About Magpie-lark size.



#### 9. Pratincole (p. 29)

Short-billed, brown birds. Seen flying more often than on the ground. Size of Fairy or Little Tern.

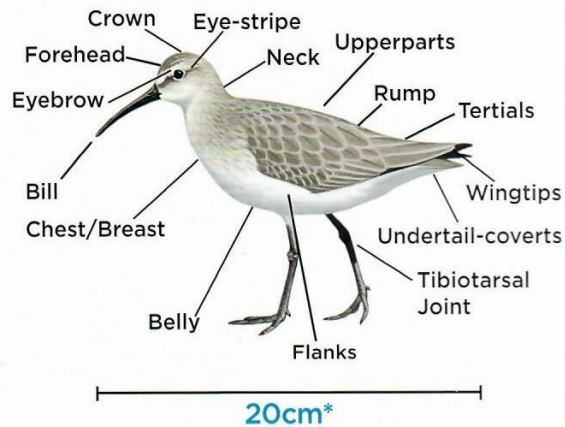


#### 10. Oystercatchers, Stilts, Avocet and Jacana (pp. 31-33)

Large, long-legged, long-billed largely black-and-white (or plain black) birds.



## Key to descriptions



\* Measurements shown for each species are from tip of bill to end of tail, not height.



**Migrant: Breeds outside Australia**



**Resident: Breeds in Australia**



**Habitat description**



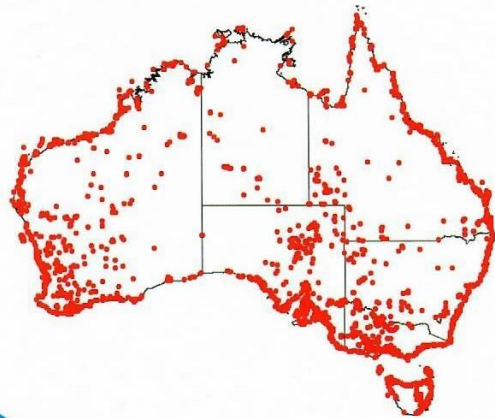
**Identification tips**

**bp Breeding plumage**

**Threatened species status under the Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act) (as of May 2016)**

## Distribution maps

Red dots indicate verified bird sightings, held in BirdLife Australia's Atlas of Australian Birds.



The maps provided here are adapted from the 'New Atlas of Australian Birds' (Barrett et al., 2003), which is the result of over half a million hours of surveys by more than 7,000 BirdLife Australia volunteers. We would like to thank all our volunteers for this fantastic effort.

The monitoring of all Australian birds through the BirdLife Australia Atlas Project continues through the new Birddata Portal, and plays an important role in tracking the effects of environmental change on bird populations and their habitats.

If you are interested in Atlassing, visit:  
**[birdlife.org.au/projects/atlas-and-birddata](http://birdlife.org.au/projects/atlas-and-birddata)**

More information about the new BirdLife Australia Birddata Portal can be found on page 36 and at **<http://portal.birdlife.org.au>**

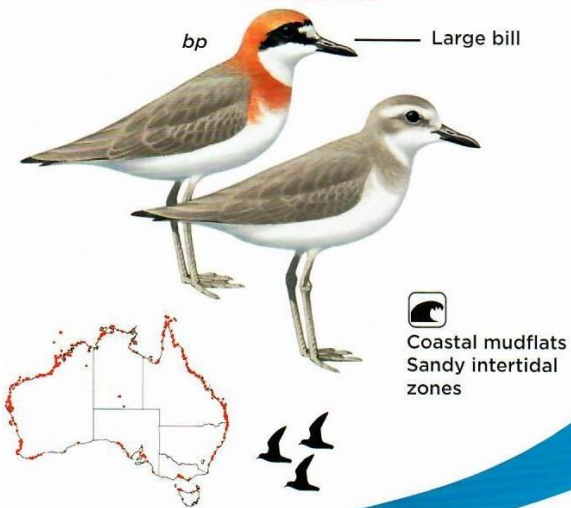


## Plovers

## GREATER SAND PLOVER 21cm

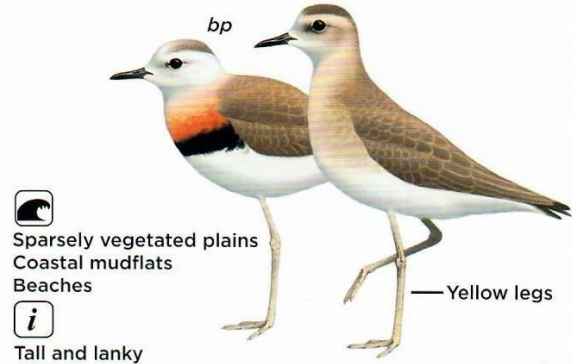
*Charadrius leschenaultii*

VULNERABLE



## Plovers

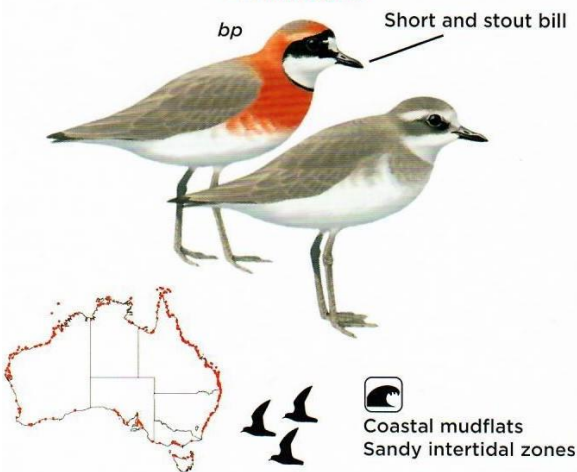
## ORIENTAL PLOVER 25cm

*Charadrius veredus*

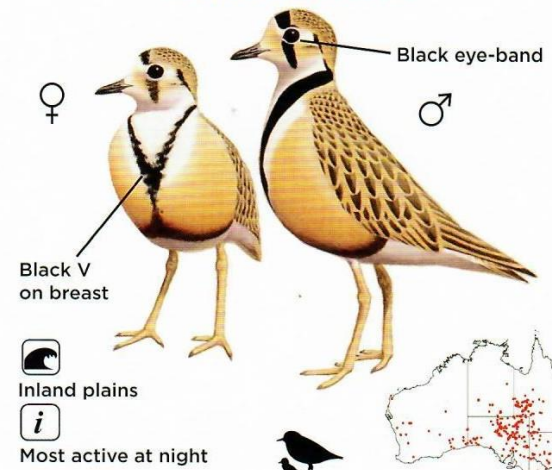
## LESSER SAND PLOVER 19cm

*Charadrius mongolus*

ENDANGERED



## INLAND DOTTEREL 25cm

*Charadrius australis*

## Plovers

### LITTLE RINGED PLOVER 15cm

*Charadrius dubius*

Yellow eye-ring, can be hard to see

Two white bands

♂ bp

Chest band smaller and incomplete in non-breeding plumage



Coastal marshes and sandy intertidal zones



Most observations from north and north-west Australia



## Plovers

### RED-KNEED DOTTEREL 18cm

*Erythronyx cinctus*

Black breast-band and head with distinctive white throat

Chestnut racing stripe



Margins of inland freshwater wetlands including temporary shallows after rain



### DOUBLE-BANDED PLOVER 19cm

*Charadrius bicinctus*

bp

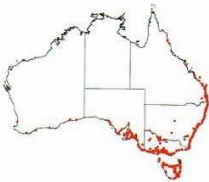
Double bands still evident in non-breeding plumage



Coastal mudflats  
Sandy intertidal zones  
Bare margins of inland and coastal wetlands  
Wet pastures



Species occurs in Australia between February and August



### BLACK-FRONTED DOTTEREL 17cm

*Elsayornis melanops*

Brown crown

Black breast-band

Chestnut line



Dry margins of freshwater wetlands  
Farm dams

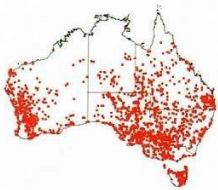
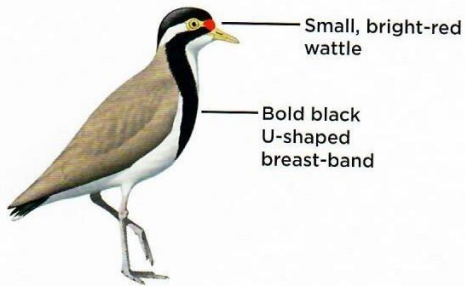


Often in pairs or family groups



## Lapwings

### BANDED LAPWING 27cm *Vanellus tricolor*

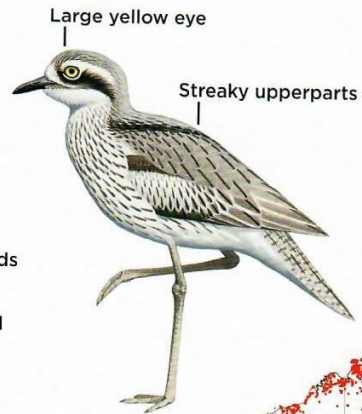


Open short grasslands  
Semi-arid rangelands



## Stone-Curlews

### BUSH STONE-CURLEW 55cm *Burhinus grallarius*



Woodlands



Nocturnal



### MASKED LAPWING 34cm *Vanellus miles*

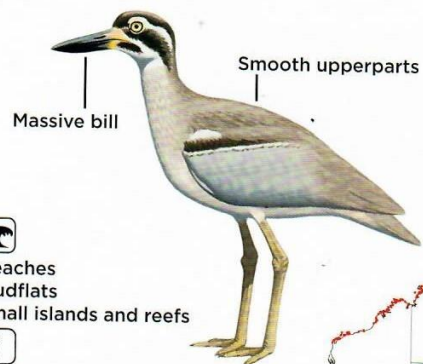
ssp. *novaeollandiae*  
(southern Australia)



Short-grassed habitats  
Wetland edges  
Urban environments



### BEACH STONE-CURLEW 55cm *Esacus magnirostris*



Beaches  
Mudflats  
Small islands and reefs



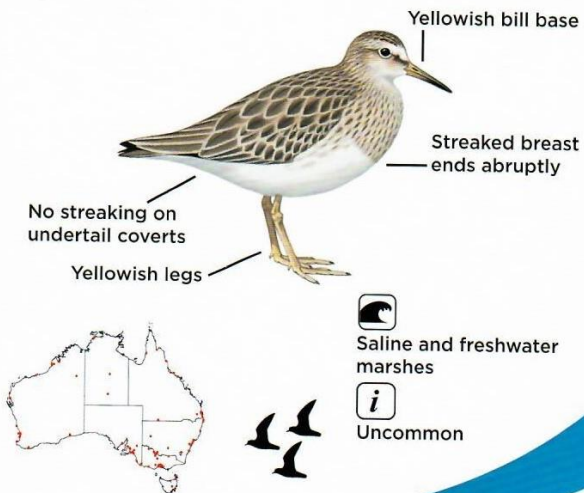
Mainly nocturnal





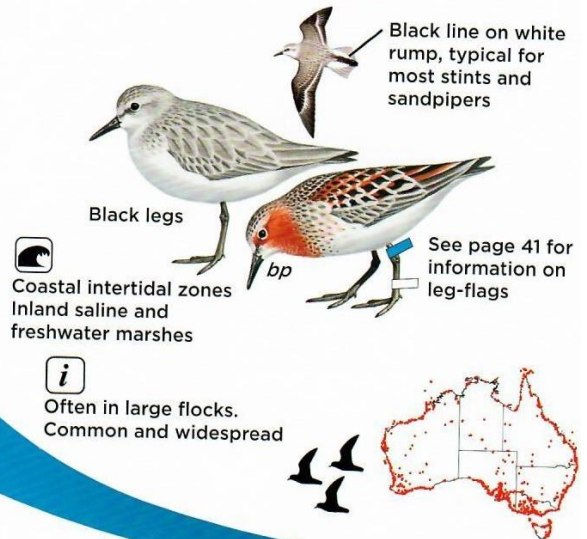
## Small Sandpipers & Allies

### PECTORAL SANDPIPER 21cm *Calidris melanotos*

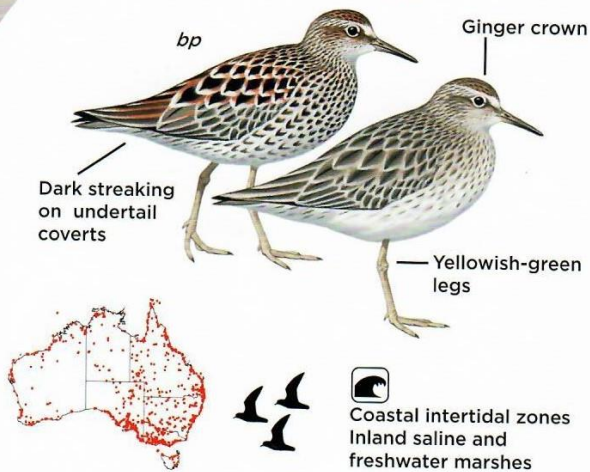


## Small Sandpipers & Allies

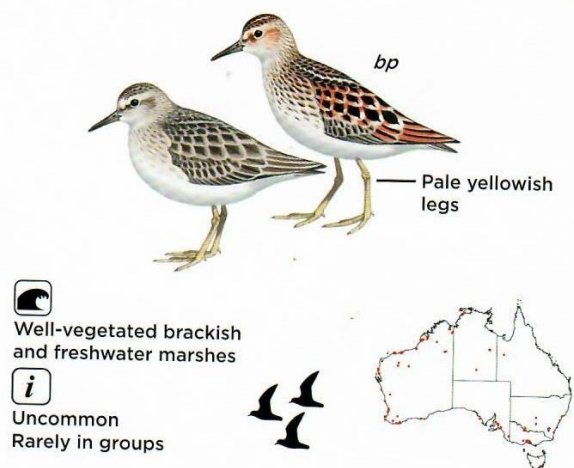
### RED-NECKED STINT 15cm *Calidris ruficollis*



### SHARP-TAILED SANDPIPER 20cm *Calidris acuminata*



### LONG-TOED STINT 14cm *Calidris subminuta*

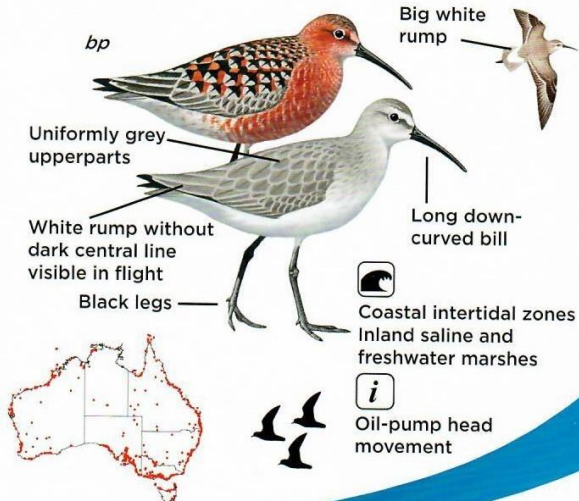


## Small Sandpipers & Allies

### CURLEW SANDPIPER 20cm

*Calidris ferruginea*

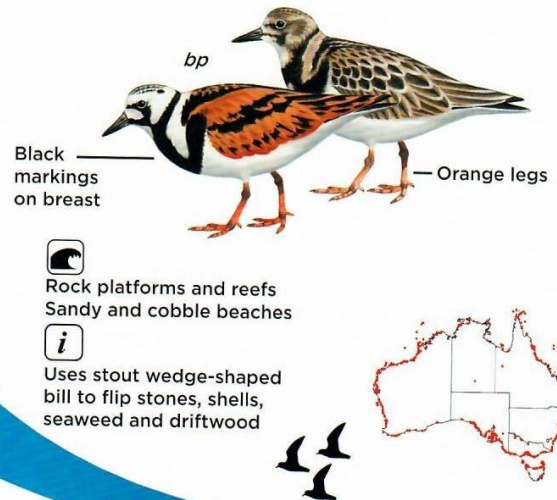
CRITICALLY ENDANGERED



## Small Sandpipers & Allies

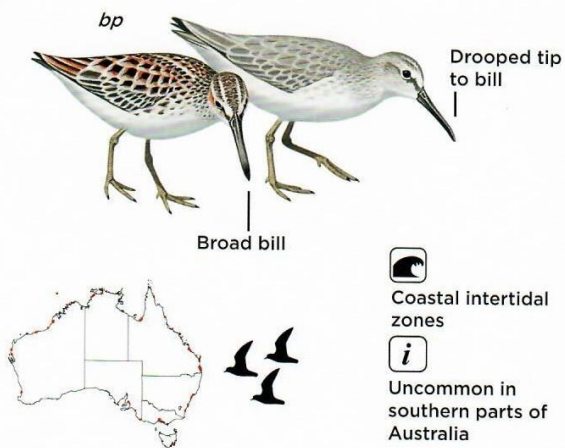
### RUDDY TURNSTONE 23cm

*Arenaria interpres*



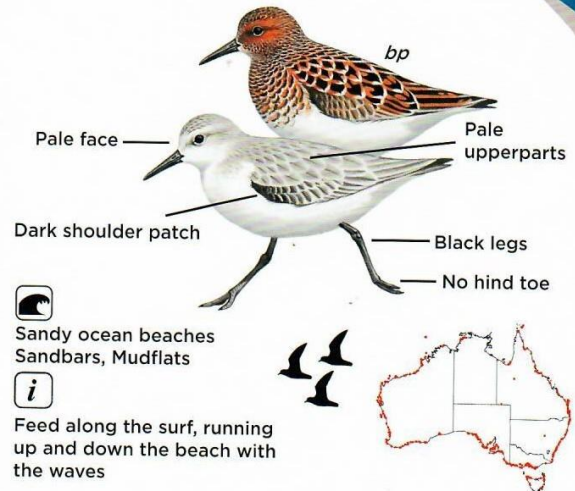
### BROAD-BILLED SANDPIPER 17cm

*Limicola falcinellus*



### SANDERLING 21cm

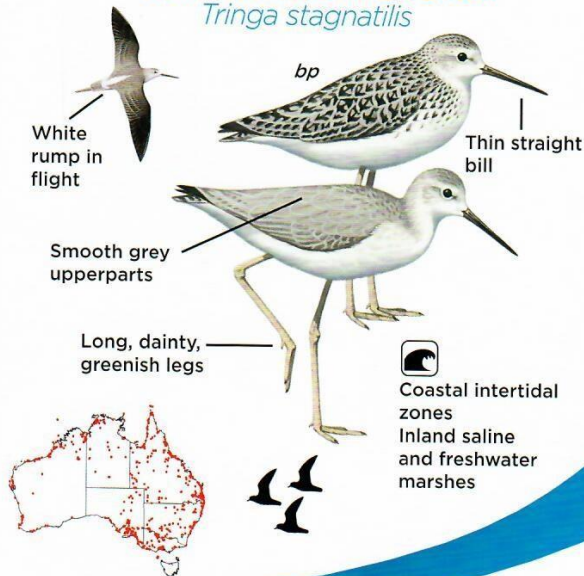
*Calidris alba*





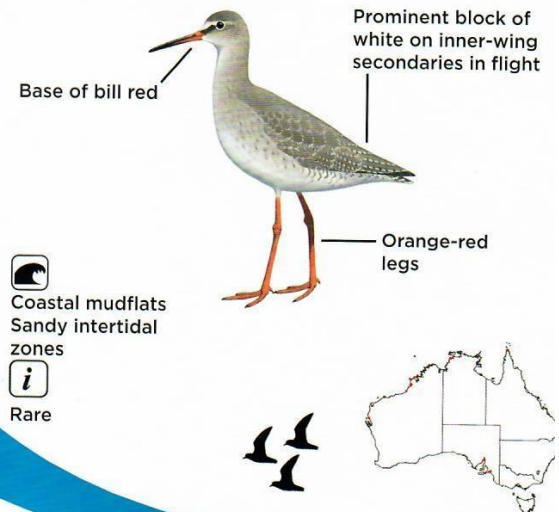
## Large Sandpipers & Shanks

### MARSH SANDPIPER 24cm *Tringa stagnatilis*

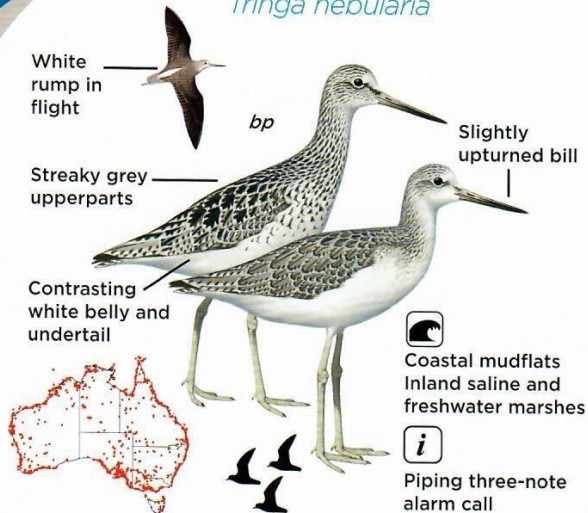


## Large Sandpipers & Shanks

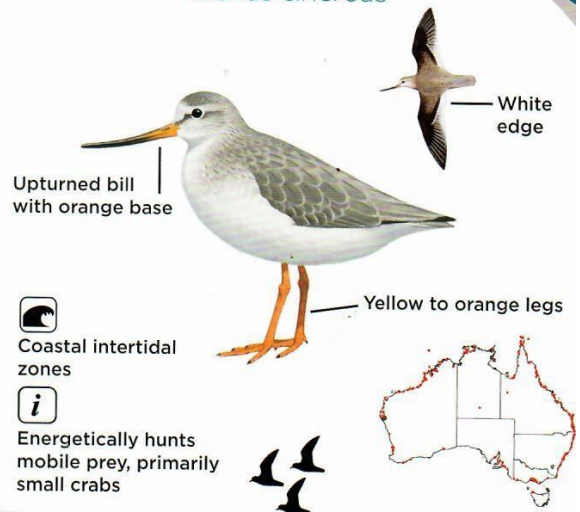
### COMMON REDSHANK 28cm *Tringa totanus*



### COMMON GREENSHANK 33cm *Tringa nebularia*



### TEREK SANDPIPER 23cm *Xenus cinereus*

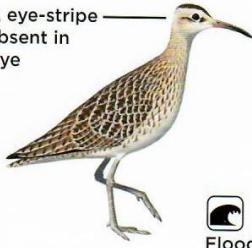


## Curlews & Godwits

### LITTLE CURLEW 29cm *Numenius minutus*

Dark cap, eye-stripe  
faint or absent in  
front of eye

Short down-  
curved bill



Floodplains  
Short dry grassland



Often in large flocks



## Curlews & Godwits

### BAR-TAILED GODWIT 42cm *Limosa lapponica*

CRITICALLY ENDANGERED (*L. l. menzbieri*)  
VULNERABLE (*L. l. baueri*)

Slightly upturned  
bill



bp

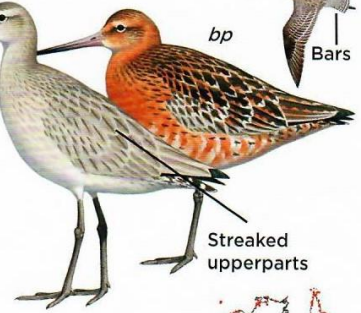
Bars



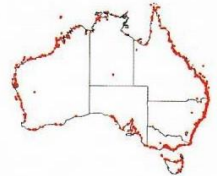
Coastal mudflats  
Sandy intertidal  
zones



Striped tail



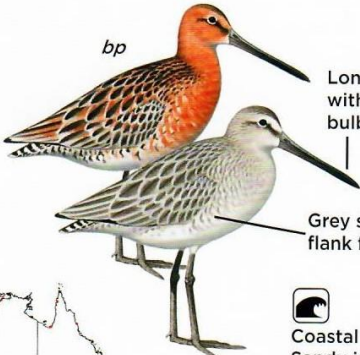
Streaked  
upperparts



### ASIAN DOWITCHER 34cm *Limnodromus semipalmatus*

bp

Long, thick bill  
with slightly  
bulbous tip



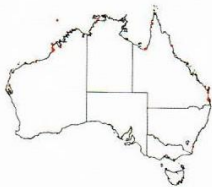
Grey scallops on  
flank feathers



Coastal mudflats  
Sandy intertidal  
zones



Uncommon

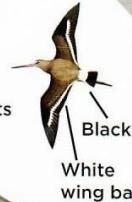


### BLACK-TAILED GODWIT 39cm *Limosa limosa*

Straight bill

bp

Smooth  
upperparts



Black

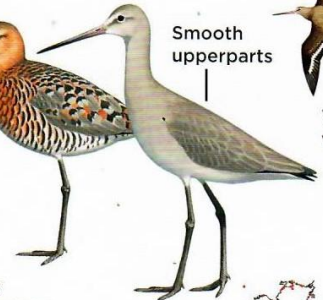
White  
wing bars



Coastal mudflats  
Sandy intertidal zones  
Inland saline and  
freshwater marshes

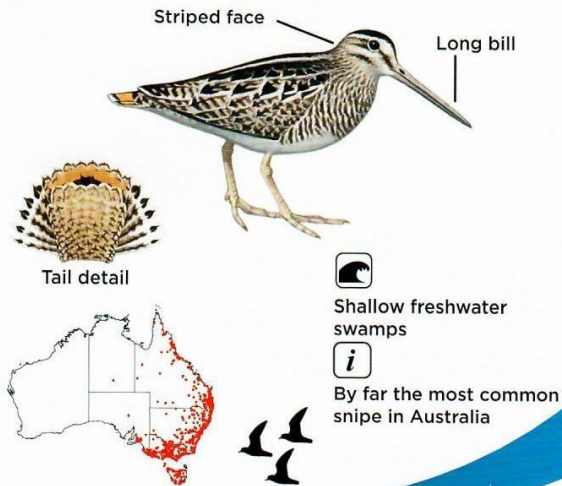


Black-and-white tail

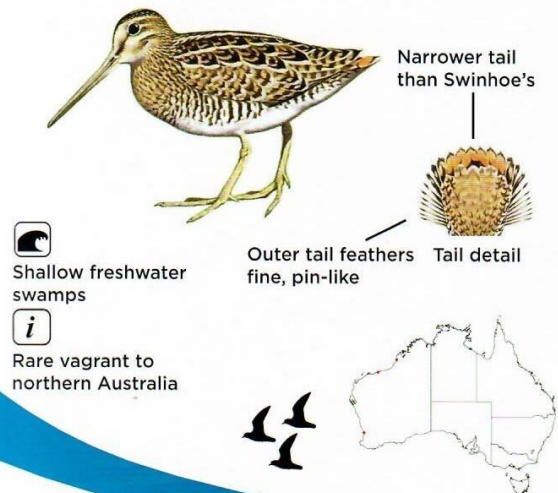
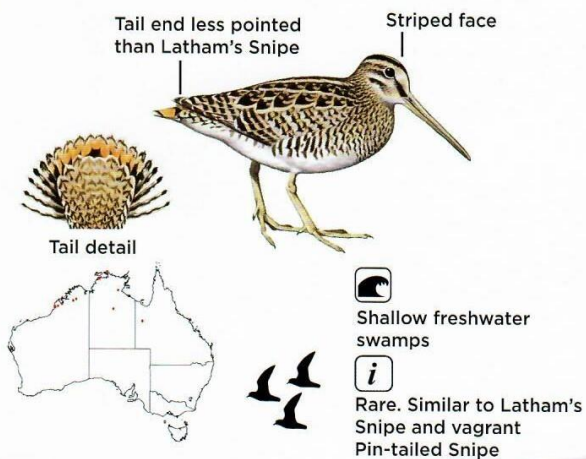
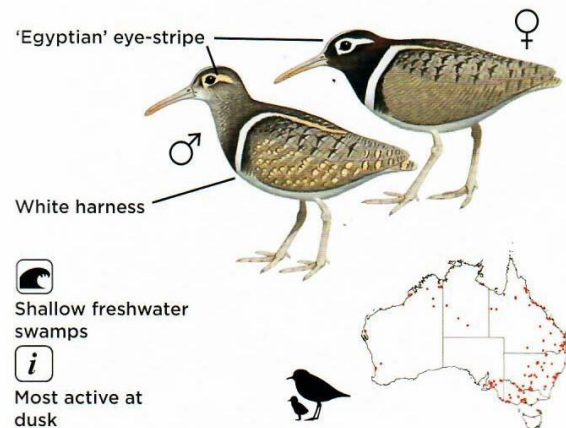




## Snipes

**LATHAM'S SNIPE 31cm**  
*Gallinago hardwickii*


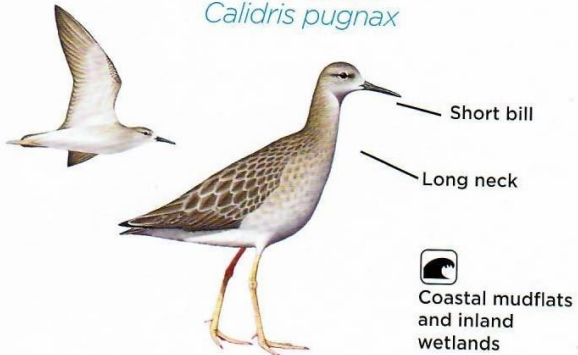
## Snipes

**PIN-TAILED SNIPE 26cm**  
*Gallinago stenura*

**SWINHOE'S SNIPE 29cm**  
*Gallinago megala*

**AUSTRALIAN PAINTED SNIPE 27cm**  
*Rostratula australis*  
**ENDANGERED**




## Ruff, Phalarope

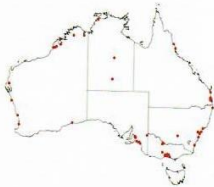
**RUFF 26cm**  
*Calidris pugnax*



Coastal mudflats and inland wetlands

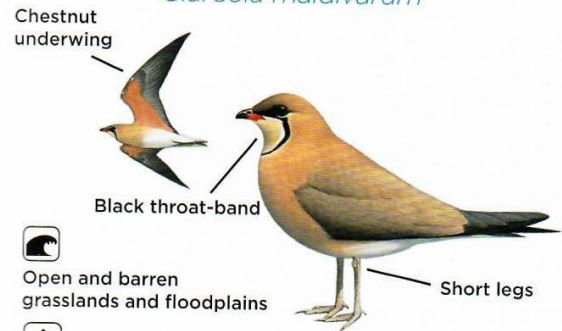


Feeds in shallow water and occasionally on dry mud. Uncommon



## Pratincoles

**ORIENTAL PRATINCOLE 24cm**  
*Glareola maldivarum*



Open and barren grasslands and floodplains



Graceful and tern-like while catching insects on the wing



**RED-NECKED PHALAROPE 19cm**  
*Phalaropus lobatus*



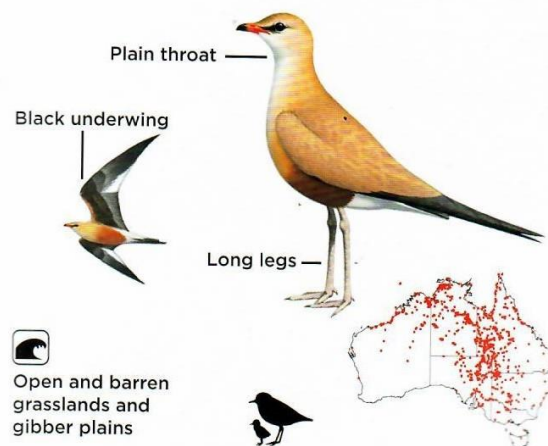
Large bodies of water including lakes, bays, swamps and the ocean, salt evaporation ponds, water treatment facilities



Uncommon. Swims while foraging



**AUSTRALIAN PRATINCOLE 21cm**  
*Stiltia isabella*



Open and barren grasslands and gibber plains



## Beach-nesting Birds Project

Beach-nesting birds, including shorebirds such as the Hooded Plover, lay their eggs directly on the sand in a simple, shallow nest scrape. The nest can be anywhere above the high-tide mark, on the beach or in the dunes. Other beach-nesting species, particularly Oystercatchers, may also nest in rocky areas.

Australia's beach-nesting birds are threatened by disturbance from humans, their dogs and cars. Disturbance is greatest in spring and summer, the peak period for beach holidays and exactly when beach-nesters usually lay their eggs.

To protect beach-nesting birds our community project works to:

- Educate the public to change their behaviour and attitudes towards beaches and birds
- Establish and support community monitoring of beach-nesting birds
- Involve land managers in beach-nesting bird protection by training them in new conservation techniques discovered by our research team

### What are beach-nesting birds?

Many different types of birds live in Australia's coastal areas - gulls, terns, cormorants and shorebirds, to name a handful - but only a few of them actually nest on the beach.

There are five species of Australian shorebirds which nest only or usually on the beach:

- Pied Oystercatcher
- Sooty Oystercatcher
- Beach Stone-curlew
- Red-capped Plover
- Hooded Plover

If you would like to get involved in monitoring your local beach-nesting birds, visit [www.birdlife.org.au/beach](http://www.birdlife.org.au/beach)

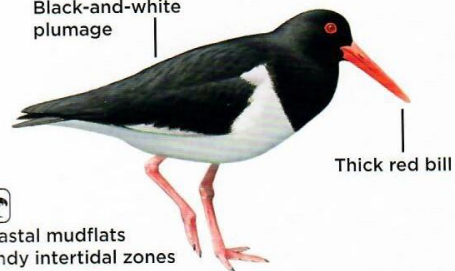
30

## Oystercatchers

### AUSTRALIAN PIED OYSTERCATCHER 46cm

*Haematopus longirostris*

Black-and-white plumage



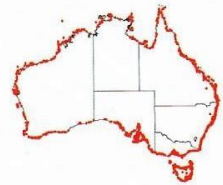
Thick red bill



Coastal mudflats  
Sandy intertidal zones



Young have a black bill tip

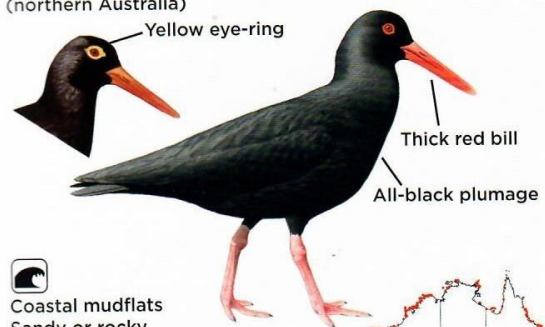


### SOOTY OYSTERCATCHER 46cm

*Haematopus fuliginosus*

spp. *ophthalmicus*  
(northern Australia)

Yellow eye-ring



Thick red bill

All-black plumage



Coastal mudflats  
Sandy or rocky intertidal zones



Young have a black bill tip



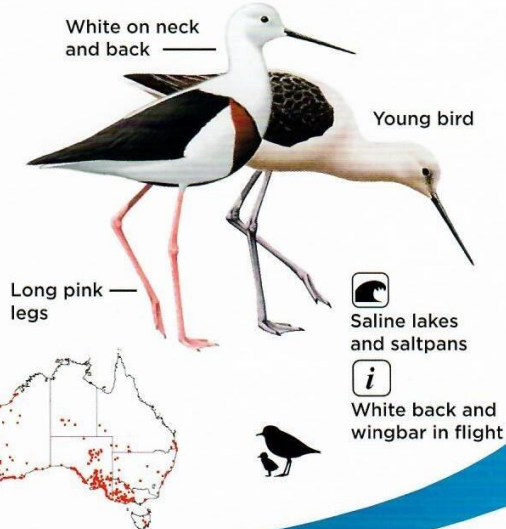
31



## Stilts

### BANDED STILT 39cm

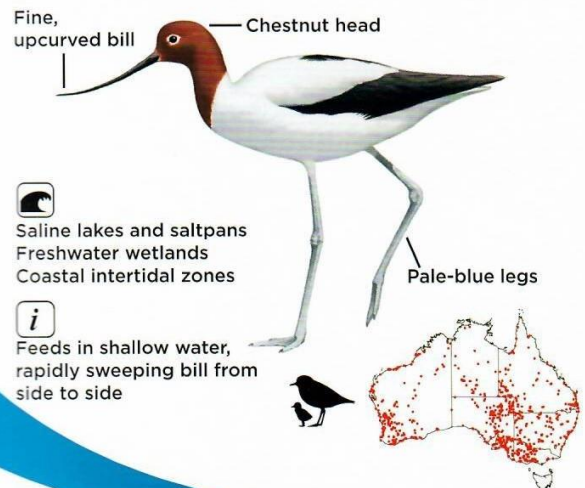
*Cladorhynchus leucocephalus*



## Avocet, Jacana

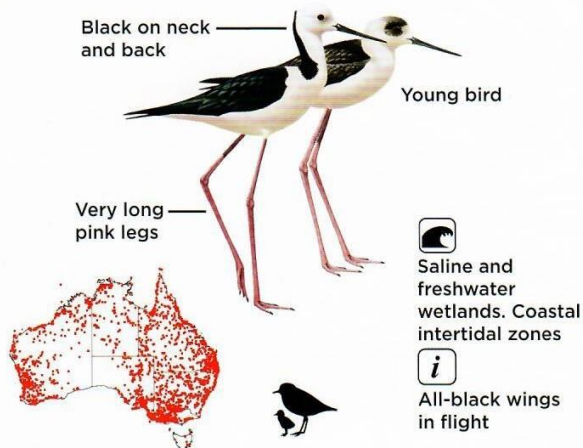
### RED-NECKED AVOCET 44cm

*Recurvirostra novaehollandiae*



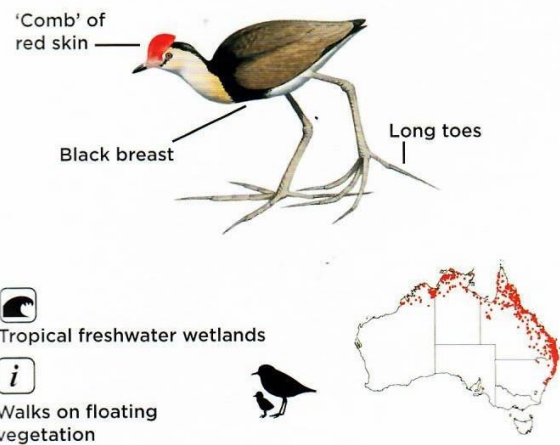
### BLACK-WINGED STILT 37cm

*Himantopus himantopus*



### COMB-CRESTED JACANA 21cm

*Irediparra gallinacea*

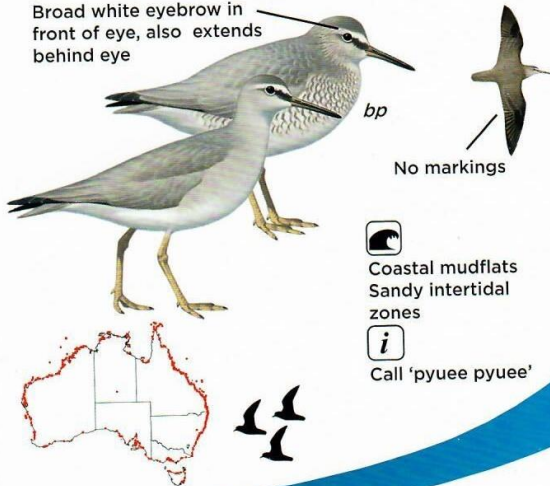


## Tattlers

### GREY-TAILED TATTLER 25cm

*Tringa brevipes*

Broad white eyebrow in front of eye, also extends behind eye



bp

No markings



Coastal mudflats  
Sandy intertidal zones



Call 'pyuee pyuee'

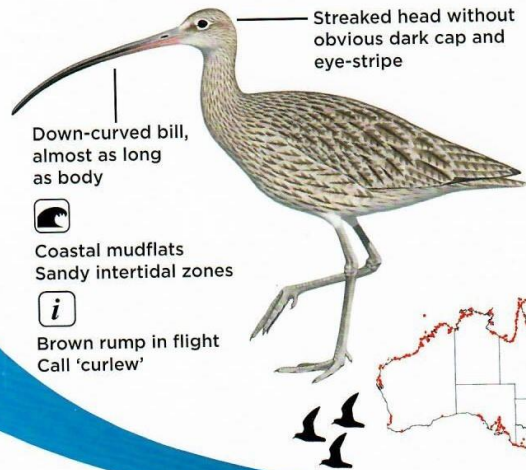
## Curlews & Godwits

### EASTERN CURLEW 63cm

*Numenius madagascariensis*

**CRITICALLY ENDANGERED**

Streaked head without obvious dark cap and eye-stripe



Down-curved bill, almost as long as body



Coastal mudflats  
Sandy intertidal zones

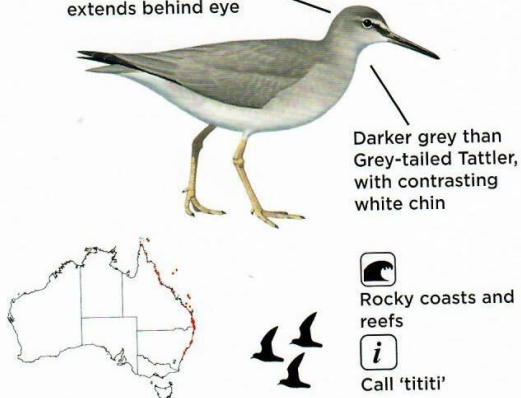


Brown rump in flight  
Call 'curlew'

### WANDERING TATTLER 25cm

*Tringa incana*

Narrow white eyebrow in front of eye, barely extends behind eye



Darker grey than Grey-tailed Tattler, with contrasting white chin



Rocky coasts and reefs

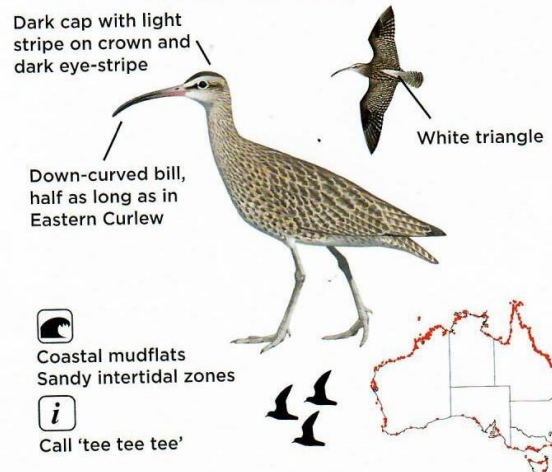


Call 'tititi'

### WHIMBREL 42cm

*Numenius phaeopus*

Dark cap with light stripe on crown and dark eye-stripe



Down-curved bill, half as long as in Eastern Curlew



Coastal mudflats  
Sandy intertidal zones



Call 'tee tee tee'

The Shorebirds 2020 National Shorebird Monitoring Program is managed and supported by BirdLife Australia. The reproduction of this booklet has been made possible by funding contributed by the Western Australian Department of Parks and Wildlife.



Department of  
Parks and Wildlife



The program is made possible with the help of over 1,500 volunteers working in wetlands all over Australia.

For more information on how to become one of these volunteers visit [birdlife.org.au](http://birdlife.org.au) or call 1300 730 075.

A big thank you goes to Liam Bailey who volunteered his time and expertise to design this booklet. Edits made by Nick Bradsworth and Dan Weller.

Drawings by Jeff Davies © WWF.

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Back image: Sharp-tailed Sandpipers. Chris Purnell



# Artist Opportunities

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

2020 ACQUISITIVE AWARDS \$14,000

print & DRAWING

call out for entries  
\$7,000 print - \$7,000 drawing

**IMPORTANT DATES**

- Entry forms open on line: **Monday 6 January 2020**
- Entries close: **midnight 21 June 2020**
- Announcement of finalists: **17 July 2020**
- Date of launch: **4 September 2020**
- Announcement of winners: **4 September 2020**

How to enter: [gallery.swanhill.vic.gov.au](http://gallery.swanhill.vic.gov.au) – fee \$45

**art**  
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[artgal@swanhill.vic.gov.au](mailto:artgal@swanhill.vic.gov.au) [gallery.swanhill.vic.gov.au](http://gallery.swanhill.vic.gov.au)

Left: Banfield, Elizabeth - from Loftia Park, linocut artist book, detail  
winner of print award 2018

CREATIVE VICTORIA

SWAN HILL REGIONAL GALLERY

2020  
Call for  
entries  
now open

The  
Lester  
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lesterprize.com



#### DIGITAL ART PRIZE

\$15k total across multiple categories.

The City of Melville's HCP Digital Art Prize is a new national award for digital art. It promotes contemporary visual art made for screen, including video art, custom software, hypertext, and art games.

The Digital Art Prize is a response to the coronavirus crisis. It aims to directly support great contemporary visual artists in the medium that remains accessible – digital. This is one of a series of stimulus measures from the City of Melville, including a [\\$15 Million Stimulus Package](#).

Artists submit artwork online, and an expert panel selects 8 finalists for the main prizes. These works are displayed online, and the winner is selected by public vote. The prize is open to professional artists who are Australian citizens or permanent residents. Local artists are automatically considered for additional support by applying for the Prize.

Applications now open, closing 5 July 2020.

#### What sort of artwork is eligible?

- Art made in the last 24 months is eligible. Old work can also be adapted.
- Artwork must be wholly digital and viewable in a web browser. Other display options considered, but all work needs to be fit for online distribution and accessible with readily available hardware.
- Good digital artwork leverages the capabilities of the medium – think custom software, screensavers, 3D models, art websites, interactive literature, artist-made games, video art and more.

#### How can I enter?

- Application is by online form.
- Submit art by URL link. Maximum 2 works.
- Short description of artwork.
- Link to up-to-date CV and website.

[Apply Now](#)

The Digital Art Prize is a new national award supporting contemporary visual art made for the screen. It is presented by the City of Melville and Heathcote Cultural Precinct.

HCP

City of  
**Melville**

You also might like to check out this Artsy Editorial for tips on collecting prints and other items of interest.

<https://www.artsy.net/artsy-editorial-tips-collecting-prints-expert-printmaker?>

[Utm\\_medium=email&utm\\_source=20092870-newsletter-editorial-weekly-04-21-20&utm\\_campaign=editorial&utm\\_content=st-v](https://www.artsy.net/artsy-editorial-tips-collecting-prints-expert-printmaker?utm_medium=email&utm_source=20092870-newsletter-editorial-weekly-04-21-20&utm_campaign=editorial&utm_content=st-v)

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[www.facebook.com/printingfun4u/](http://www.facebook.com/printingfun4u/)

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