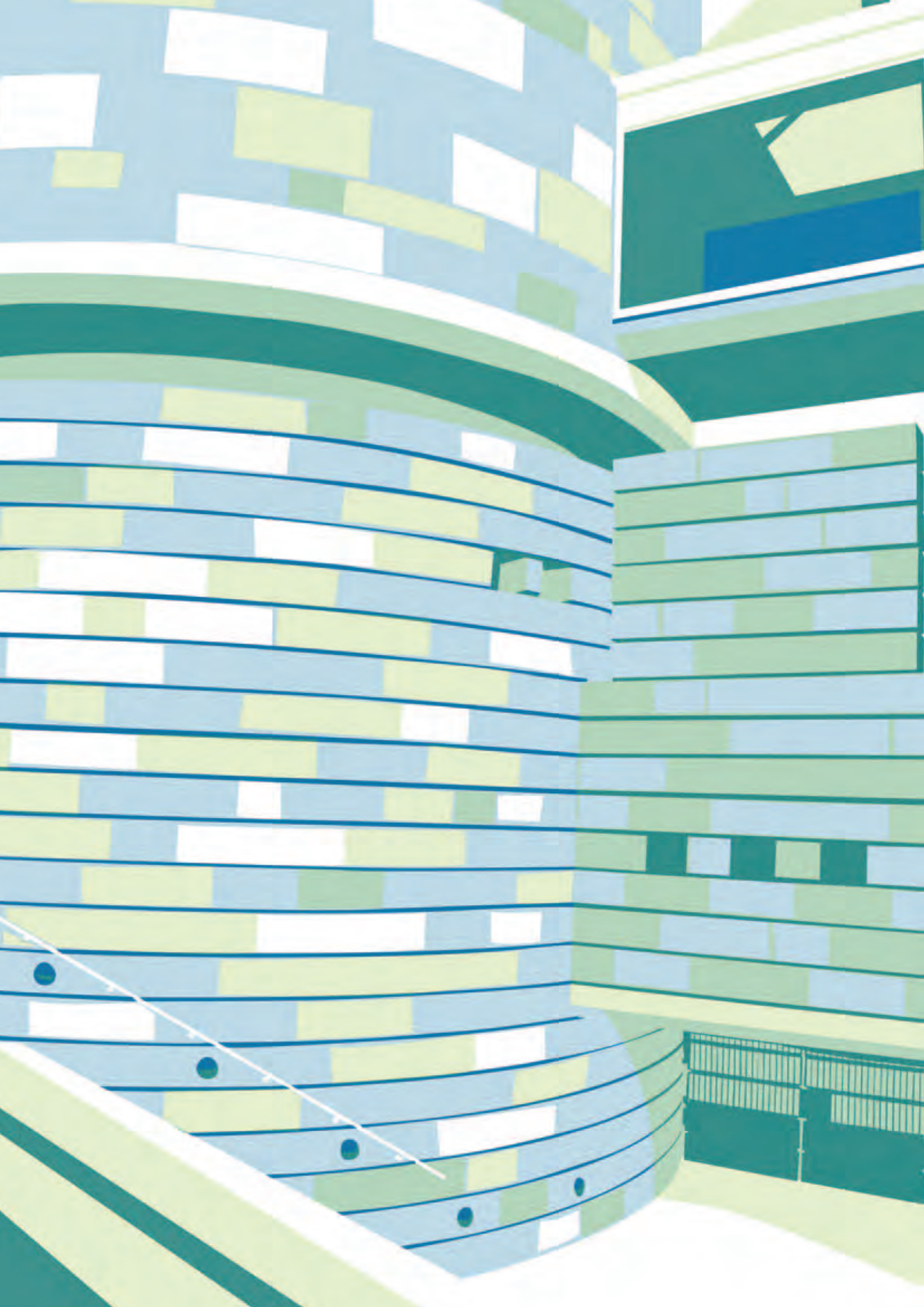


IMPORT
EXPORT
EXPORT



AMDDORT LWYDORRT EXTORRT

SWANSEA PRINT WORKSHOP EDINBURGH PRINTMAKERS

Swansea Print Workshop

19a Clarence Street, Swansea SA1 3QR

Tel: 01792 464418

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We acknowledge the tremendous support the Arts Council of Wales have given this project and are grateful to SPW staff and volunteers whose contribution has made it a success.



Swansea Print Workshop is a not for profit company limited by guarantee. Companies House No: 4078671

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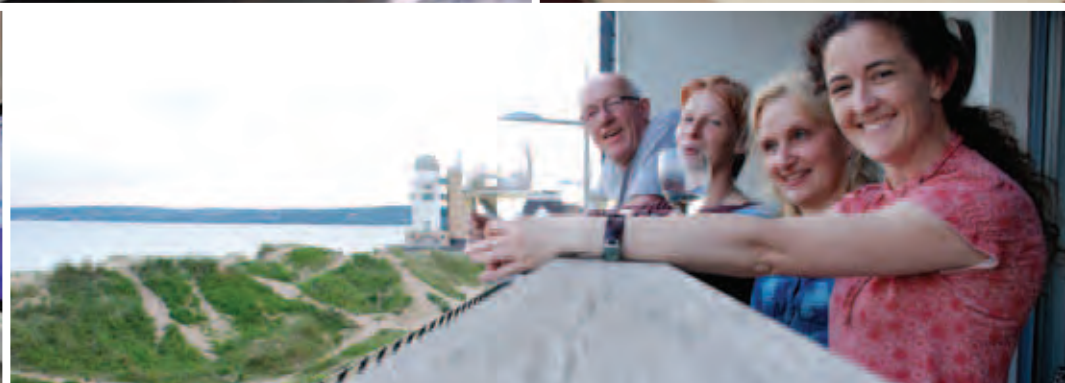
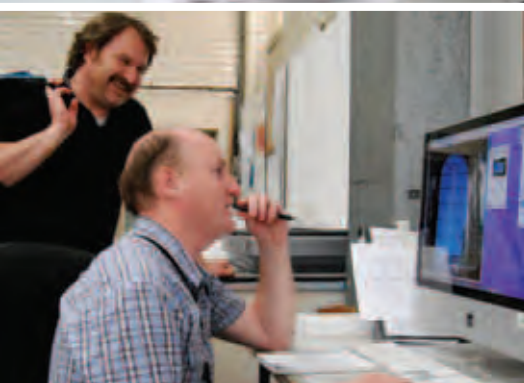
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Reg. Office: 23 Union Street, Edinburgh EH1 3LR, Scotland. It receives financial support from Creative Scotland and the City of Edinburgh Council.



All translation has been provided by Menter Iaith Abertawe: www.menterabertawe.org





This exchange involved eight printmakers, introducing four new artists into each print studio to interact with two printmaking communities. Their shared experience has sparked new relationships and connections and challenged artists with the stimulus of a new environment to respond to, new people to work with and new creative toys to play with. Each print studio is different and access to new equipment, materials and processes, offers alternative ways to produce images. Staff and members' expertise inform new ways of working and opens up fresh ways to print and create imagery.

Established in 1967, Edinburgh Printmakers was the first open access studio in Britain and is now a thriving organisation, attracting funding from Creative Scotland and Edinburgh City Council. In addition to the spacious, well equipped printmaking studio, Edinburgh Printmakers runs an extensive education programme, commissions and undertakes print projects, and presents a public gallery and print shop.

The four artists from Swansea visiting Edinburgh responded individually to the theme of imPORT/exPORT: Robert Macdonald referred back to the Highland clearances, social upheaval and migration; Bill Chambers' stylish contemporary reflection of Edinburgh's celebrated modern architecture; Susan Adams delved into the hidden streets and closes from Edinburgh's medieval past and Michael Goode focussed on the origin of plants from the Royal Botanic gardens. Their adopted working methods were also individual and they made very good use of our studio's facilities. With approaches ranging from exploring alternative etching and photo etching-techniques developed at EP, to working with screenprints created either by hand or using digital-imaging techniques in combination with expanding ink and hand-pulled screenprints.

Without doubt, the artists from Edinburgh that visited Swansea have also gained enormously from the opportunity. New experiences are so valuable to the artist, giving an opportunity for re-evaluation, experimentation and the opportunity to explore methods afresh. This opportunity marks the start of a new dialogue and exchange to develop for years to come.

ALASTAIR CLARK Assistant Director
Edinburgh Printmakers





Roedd y rhaglen gyfnewid hon yn cynnwys wyth gwneuthurwr printiau, gan gyflwyno pedwar artist newydd i bob stiwdio argraffu i ryngweithio â dwy gymuned argraffu.

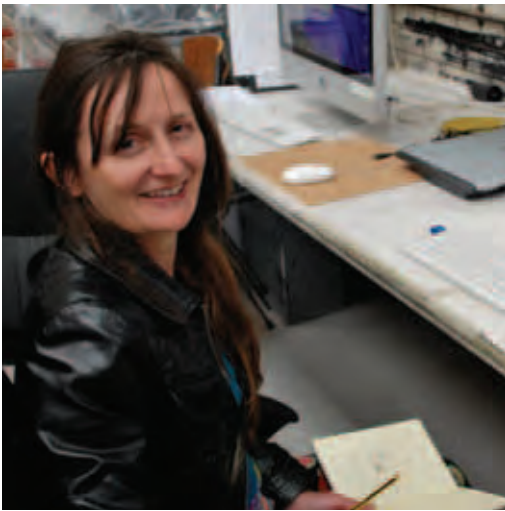
Mae'r profiadau a rannwyd wedi meithrin perthynas a chysylltiadau newydd, ac wedi herio artistiaid drwy ysgogiad amgylchedd newydd i ymateb iddo, gweithio gyda phobl newydd a theganau creadigol newydd i chwarae â nhw. Mae pob stiwdio argraffu yn wahanol ac mae mynediad i offer, deunyddiau a phrosesau newydd yn cynnig ffyrdd gwahanol i gynhyrchu delweddau. Mae arbenigedd y staff a'r aelodau'n cyflwyno dulliau newydd o weithio a ffyrdd newydd o argraffu a chreu delweddaueth.

Gwneuthurwyr printiau Caeredin, a sefydlwyd ym 1967, oedd y stiwdio mynediad agored gyntaf ym Mhrydain, ac mae bellach yn sefydliad sy'n ffynnu ac yn ennill cyllid gan Creative Scotland a Chyngor Dinas Caeredin. Yn ychwanegol at y stiwdio argraffu fawr wedi'i chyfarparu'n dda, mae Argraffwyr Caeredin yn rhedeg rhaglen addysg helaeth, yn comisiynu ac yn cyflawni prosiectau argraffu, ac yn cynnal oriel gyhoeddus a siop argraffu.

I Ymatebodd y pedwar artist o Abertawe sy'n ymweld â Chaeredin yn unigol i thema imPORT/exPORT: cyfeiriodd Robert Macdonald yn ôl i'r Cliriadau'r Ucheldiroedd, terfysg cymdeithasol ac ymfudo; cafwyd adlewyrchiad cyfoes coeth gan Bill Chambers o bensaernïaeth fodern boblogaidd Caeredin; ymchwiliodd Susan Adams strydoedd a chlosydd cudd gorffennol canoloesol Caeredin a chanolbwyntiodd Michael Goode ar darddiad planhigion y Gerddi Botaneg Brenhinol. Roedd eu dulliau gwaith hefyd yn unigryw a gwnaethant ddefnydd gwych o gyfleusterau'n stiwdio. Gyda'r dulliau'n amrywio o archwilio ysgythru ac ysgythru ffotograffau gwahanol (technegau a ddatblygwyd yn Argraffwyr Caeredin) i brintio sgrin, â llaw neu gan ddefnyddio technegau delweddu digidol, yn ogystal ag ehangu inc a phrintio sgrin â llaw.

Heb os nac oni bai, mae'r artistiaid o Gaeredin a ddaeth i Abertawe hefyd wedi elwa'n fawr ar y cyfle. Mae profiadau newydd yn hynod werthfawr i artist, gan roi cyfle i ail-werthuso, arbrofi ac archwilio i ddulliau o'r newydd. Noda'r cyfle hwn ddechrau deialog a chyfnewid newydd er mwyn datblygu am flynyddoedd i ddod.

ALASTAIR CLARK Cyfarwyddwr Cynorthwyol
Gwneuthurwyr Printiau Caeredin



SUSAN ADAMS

Susan Adams uses a variety of media including painting, printmaking, polychromed wood-carving and video. She studied painting at Norwich School of Art and the Slade, and also Electronic Art at Middlesex University. She has lectured widely and held a number of prestigious Artist in Residency positions including those at Gloucester Cathedral, Millay Colony for the Arts New York, Welsh National Opera, Bardsey Island and Shaftesbury Abbey.

Walking through the door at Edinburgh Printmakers feels like entering Printmakers Paradise, its light high-ceilinged airiness and calm arrangement of serious equipment is certainly to die for. However, the subject matter I had chosen to engage with in Edinburgh was of a different realm altogether – the subterranean labyrinth that lurks beneath the streets, not just a reminder of hell but of social strata permeating society and a truly 'buried' underclass. During the residency I only skimmed the surface – not to push the metaphor – of what will I hope be a long-term enquiry into the notion of below and above. In my recent work satellite dishes and telecommunications masts rise from the ground alert to the giving and receiving of information in the air. Researching the history of underground Edinburgh offered the idea of exclusion from that exchange, the blindness of the haves to the have-nots, and what happens if the focus goes downwards.

Defnyddia Susan Adams amrywiaeth o gyfryngau, gan gynnwys peintio, argraffu, cerfio pren amryliw a fideo. Astudiodd beintio yn Ysgol Gelf Norwich a Slade, a hefyd Celf Electronig ym Mhrifysgol Middlesex. Mae wedi darlithio'n helaeth ac wedi cyflawni nifer o swyddi Artist Preswyl pwysig, gan gynnwys Eglwys Gadeiriol Caerloyw, Trefedigaeth Celfyddydau Millay, Efrog Newydd, Opera Cenedlaethol Cymru, Ynys Bardsey ac Abaty Shaftesbury.

Mae cerdded drwy ddrws Argraffwyr Caeredin yn teimlo fel mynd i mewn i Baradwys y Gwneuthurwyr Printiau! Mae awyr ysgafn y nenfydau uchel a threfniad tawel yr offer difrifol yn sicr yn destun eiddigedd. Fodd bynnag, mae'r testun pwnc y dewisais gysylltu ag ef yng Nghaeredin o fydd gwahanol yn gyfan gwbl - y labrinth tanddaearol sy'n llercian o dan y strydoedd, nid yw'n atgoffa o uffern yn unig, ond hefyd o haenau cymdeithasol cymdeithas ac is-ddosbarth gwirioneddol 'claddedig'. Sgimio'r arwyneb yn unig wnes i yn ystod y cyfnod preswyl - hwb wthio'r trosiad - o'r hyn y gobeithiaf a fydd yn archwiliad hirdymor i syniad oddi tan ac uwchben. Yn fy ngwaith diweddar mae lloerennau a hwylybrennau telathrebu yn codi o'r tir i roi a derbyn gwybodaeth yn yr awyr. Drwy ymchwilio i hanes dan ddaear Caeredin ces i'r syniad o wahardd o'r cyfnewid hwnnw, dallineb y rhai sydd cefnog wrth ochr y rhai sydd heb, a beth sy'n digwydd wrth i'r ffocws symud i lawr.





BILL CHAMBERS

Bill Chambers was born in Newport, Gwent in 1968. In 1989 he studied Fine Art at Cardiff School of Art and Design before completing his Masters Degree at Chelsea School of Art in 1992. Since then he has lived in Cardiff where he is a member of Old Library Artists Ltd. based at Oriol Canfas Gallery. A committed printmaker, Bill has strong links with Swansea Print Workshop where he is a director and holds regular master classes. He currently works for University of Wales Institute Cardiff as a printmaking technical demonstrator.

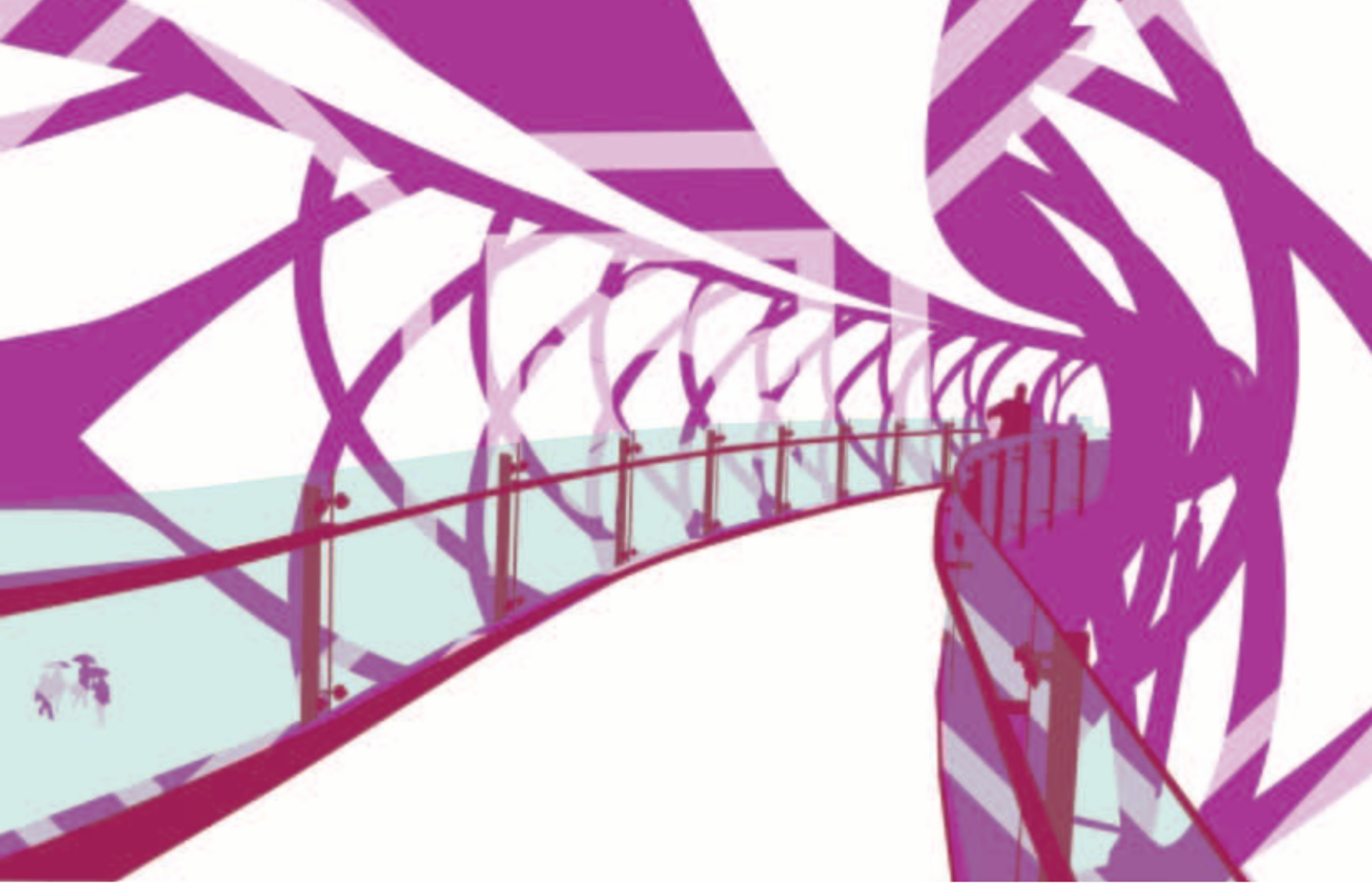
The first three days of my visit to Edinburgh were spent cycling, seeking out hidden corners and photographing the architecture. As I explored the beautifully preserved streets of this historic city I became increasingly fascinated by the way that the older buildings coexisted with the new. The work that I produced during the exchange reflects my impressions of Edinburgh not as a museum of a grand bygone age, but of a vibrant and modern city seemingly in competition with its past. I was hugely impressed by the new extension to the National Museum of Scotland and both appalled and fascinated by the brutality of the St. James Shopping Centre surrounded as it is by the grandeur and elegance of the new town.

Working at Edinburgh Printmakers was a great privilege and I thank all the staff and members of the workshop for their kindness and hospitality.

Ganwyd Bill Chambers yng Nghasnewydd, Gwent, ym 1968. Ym 1989 astudiodd Gelfyddyd Gain yn Ysgol Celf a Dylunio Caerdydd cyn cwblhau gradd Meistr yn Ysgol Gelf Chelsea ym 1992. Ers hynny mae wedi byw yng Nghaerdydd lle mae'n aelod o Old Library Artists Ltd. yn Oriol Canfas Gallery. Yn wneuthurwr printiau ymroddedig, mae gan Bill gysylltiadau cryf â Gweithdy Argraffu Abertawe lle mae'n Gyfarwyddwr, ac mae'n cynnal dosbarthiadau arbenigol yno. Ar hyn o bryd mae'n gweithio i Brifysgol Cymru Athrofa Caerdydd fel arddangoswr technegol argraffu.

Treuliais dridiau cyntaf fy ymweliad i Gaeredin yn beicio, yn chwilio am gorneli cudd ac yn tynnu lluniau o'r bensaerniaeth. Wrth i mi archwilio strydoedd hardd y ddinas hanesyddol hon ces i fy hudo fwyfwy gan gydfodolaeth yr hen adeiladau a'r adeiladau newydd. Mae'r gwaith a gynhyrchais yn ystod y rhaglen gyfnewid yn adlewyrchu fy argraffiadau o Gaeredin, nid fel amgueddfa o oes grand a fu, ond fel dinas fywiog a modern fel petai mewn cystadleuaeth â'i gorffennol. Creodd estyniad newydd Amgueddfa Genedlaethol yr Alban gryn argraff arnaf, a ches i fy mrawychu a'm swyno gan greulondeb Canolfan Siopa Sant Iago, wedi'i hamgylchynu gan fawredd a choethder y dref newydd.

Roedd hi'n fraint cael gweithio yng Ngwneuthurwyr Printiau Caeredin, a hoffwn ddiolch i holl staff ac aelodau'r gweithdy am eu caredigrwydd a'u lletygarwch.





MICHAEL GOODE

During my degree in 3D Design at Edinburgh College of Art, I developed an interest in printmaking and joined Edinburgh Printmakers in 1988. On returning to Wales in 1991, I continued this interest in printing and painting, joining Swansea Print Workshop in 2009. My work is influenced by architecture, nature and advertising and I specialise in screen printing, collagraphs and linocuts, and have exhibited in a number of galleries in Cardiff and Swansea, and the National Eisteddfod.

Over the first few days of the residency I took lots of photos and made many sketches in the gardens of the Royal Botanic Gardens in Edinburgh, concentrating on the gunneras and palm trees in the glasshouses. It was great to spend time studying and drawing the various plants which contrasted with the structures of the buildings themselves.

On returning to the studio in Edinburgh, I was given the biggest screen I had ever seen to work with for the duration of the residency! Having a dedicated technician (Gill) to support myself and Bill was a great help, and it was good to pick up tips and advice from her on different inks, paper and printmaking techniques.

I am pleased with the five pictures I created in Edinburgh, which has given me new ideas about mark making and the use of various materials, papers and the transfer of drawings to screen using stencils. I am also looking to increase the scale of my work, and to be a lot more experimental in applying images and text.

Yn ystod fy ngradd Dylunio 3D yng ngholeg Celf Caeredin datblygais ddiddordeb mewn argraffu, ac ymunais â Gwneuthurwyr printiau Caeredin ym 1988. Pan ddychwelais i Gymru ym 1991, parhaodd fy niddordeb mewn argraffu a pheintio, ac ymunais â Gweithdy Argraffu Abertawe yn 2009. Mae pensaernïaeth, natur a hysbysebu yn dylanwadu ar fy ngwaith, ac rwy'n arbenigo mewn printio sgrin, caligraffi a thorluniau leino, ac rwyf wedi arddangos fy ngwaith mewn sawl oriel yng Nghaerdydd ac Abertawe, ac yn yr Eisteddfod Genedlaethol.

Yn ystod dyddiau cyntaf y cyfnod preswyl, tynnais lawer o luniau a gwneud llawer o fraslunio yng Ngerddi Botaneg Brenhinol Caeredin, gan ganolbwyntio ar y gunneras a'r palmwydd yn y tai gwydr. Roed hi'n wych cael treulio amser yn eu hastudio ac arlunio amrywiaeth o blanhigion a oedd yn cyferbynnu strwythurau'r adeiladau eu hunain.

Pan ddychwelais i'r stiwdio yng Nghaeredin ces i'r sgrin fwyaf i mi ei gweld erioed i weithio arni am y cyfnod preswyl i gyd! Roedd cael technegydd (Gill) i'm cynorthwyo i a Bill yn help mawr, ac roedd hi'n dda gallu derbyn cyngor a gair i gall ganddi am inciau, papur a thechnegau argraffu gwahanol.

Rwy'n falch iawn o'r pum llun a geais yng Nghaeredin, sydd wedi rhoi syniadau newydd i mi am wneud marciau a defnyddio deunyddiau a phapurau amrywiol, a throsoglwyddo'r darluniau i sgrin gan ddefnyddio stensilau. Rwyf hefyd am gynyddu graddfa fy ngwaith, ac arbrofi llawer mwy wrth ddefnyddio lluniau a thestun.

Gunnera Manicata Screenprint | Edition of 6 on Somerset Satin | 60 x 55cm
Trachycarpus Princeps Screenprint | Edition of 6 on Somerset Satin | 60 x 55cm

Gunnera Manicata Print Sgrin | Un o 6 print a argraffwyd ar Bapur Satin Somerset | 60 x 55cm
Trachycarpus Princeps Print Sgrin | Un o 6 print a argraffwyd ar Bapur Satin Somerset | 60 x 55cm





ROBERT MACDONALD

Robert Macdonald studied painting at the Royal College of Art, and printmaking at the London Central School, after an earlier career in New Zealand and in Fleet Street as a journalist. His etchings are in the V & A Museum print collection and other public galleries. He is past chair of the Welsh Group, Wales's leading association of professional artists.

Intrigued by the project theme imPORT/exPORT, I immediately thought of the import and export of peoples. My own family history has been one of emigration and upheaval. My Irish-born paternal grandfather proudly traced his descent from rebel Macdonalds who fled Scotland after the Battle of Culloden, while his wife was a Gaelic speaker from the Outer Hebrides. I myself went to New Zealand as a young boy and grew up in the North where many of my schoolfellows were descendants of the 'Waipu Highlanders'. These Scots settlers arrived in that part of New Zealand in the 1850s in a fleet of six sailing ships.

The residency gave me the opportunity to delve into part of my own heritage, using the magnificent backdrop of Edinburgh and its castle as setting for one main image, and learning in the print workshop hitherto unexplored softground techniques which opened up new pathways for me as a printmaker.

Astudiodd Robert Macdonald beintio yng Ngholeg Brenhinol Celf ac argraffu Ysgol Ganolog Llundain, wedi gyrfa gynt yn Seland Newydd ac yn Fleet Street fel newyddiadurwr. Mae ei ysgythriadau yng nghasgliad argraffu Amgueddfa Victoria ac Albert, ac mewn orielau cyhoeddus eraill. Mae'n gyn-gadeirydd y Grŵp Cymreig, cymdeithas artistiaid proffesiynol blaenllaw Cymru.

Roedd thema'r prosiect, imPORT/exPORT, yn chwilfrydig i mi, felly meddyliais ar unwaith am fewnforio ac allforio pobl. Mae hanes fy nheulu fy hun wedi cynnwys ymfudo a therfysg. Lwyddodd fy nhad-cu, a anwyd yn Iwerddon, i olrhain ei linach o'r Macdonalds gwrthryfelgar a ddihangodd o'r Alban wedi Brwydr Culloden, ac roedd ei wraig yn dod o Ynysoedd Heledd Allanol ac yn siarad Gaeleg. Es i fy hun i Seland Newydd yn fachgen ifanc a thyfais i fyny yn y gogledd lle'r oedd nifer o'm ffrindiau ysgol yn ddisgynyddion o'r 'Ucheldirwyr Waipu'. Cyrhaeddodd y cyfaneddwr hyn o'r Alban y rhan hon o Seland Newydd yn y 1850au mewn llynges o chwe llong hwylio.

Rhoddodd y cyfnod preswyl hwn gyfle i mi ymchwilio i ran o'm hetifeddiaeth, gan ddefnyddio cefnlen odidog Caeredin a'i chastell fel gosodiad ar gyfer un prif ddelwedd, a dysgu yn y gweithdy argraffu dechnegau rwnd meddal heb eu harchwilio hyd yn hyn, a agorodd ddrysau newydd i mi fel gwneuthurwr printiau.

Entry of the Jacobite Army into Edinburgh Etching with Softground and Aquatint

| Edition of 50 on Somerset Soft White Textured 300gsm | 43 x 61cm

Departure - inspired by the popular Victorian engraving 'The Departure of the Highland Bride'

Etching with Softground and Aquatint | Edition of 50 on Somerset Soft White Textured 300gsm | 30 x 36cm

Byddin y Jacobiaid yn dod i Gaeredin Ysgythriad ar Rwnd Meddal gydag Acwatint

| Un o 50 print a argraffwyd ar Bapur Gweadog Gwyn Meddal 300gsm Somerset | 43 x 61cm

Gadael - ysbrydolwyd gan yr ysgythriad Fictoraidd poblogaidd 'The Departure of the Highland Bride' Ysgythriad ar

Rwnd Meddal gydag Acwatint | Un o 50 print a argraffwyd ar Bapur Gweadog Gwyn Meddal 300gsm Somerset | 30 x 36cm



The exchange of printmakers between Swansea and Edinburgh was bound to produce fascinating results. Probably no two cities in the United Kingdom are quite so different in character. Edinburgh's historic centre remains intact, largely untouched by the depredations of the last century. It is a city of magnificent architecture and dramatic scenery. Swansea had its historical heart destroyed by a series of German bombing raids in the Second World War and is a city still in the process of renewing itself. What gives it great character is the lovely coastline and especially the grand sweep of Swansea Bay.

The four printmakers from Edinburgh who came to Swansea, found accommodation in apartments overlooking the Marina. It was this coastal character which seemed to appeal to them most, and also the fascinating remnants of heavy industry and relics of the industrial revolution still dominating local landscapes. A Swansea artist, George Little, who knew Swansea before the bombing, and whose own paintings have long focused on the coast, and the poetry of industrial dereliction, volunteered to take the four visitors on a tour when they arrived, calling to collect them in his car soon after his regular early morning dip in the sea. The cultural past attracted them too, and a special place of pilgrimage for Gill Tyson in particular was the Dylan Thomas Centre.

Working conditions were probably more challenging for the artists from Scotland than for the four Swansea printmakers who went to Edinburgh, for Swansea does not have the technical resources to match its counterpart in the North. It does have very good presses and a fine working space but there has not been funding in recent years for technicians to support regularly the work of the artists in the print studio, unlike the generous technical support available in Edinburgh.

Happily, for the period of the residency, Swansea obtained the expert technical support of the young printmaker Liz Jackson, a previous artist in residence, who worked with the Edinburgh visitors throughout their stay. Liz Jackson saw how they reached an understanding of the city through observational drawing and how their experiences in Swansea were embedded in their finished prints: "visiting industrial sites cloaked by undergrowth, noting the energy of tangled vegetation, studying the dynamic forms of boats at harbour, deciphering land through the mist, describing the industrial and natural edges of the city".



The print workshop has become an invaluable artistic asset for Swansea and for South Wales generally since it was established in 1998 by a group of artists and printmakers. It became a not for profit company in 2000 and in 2001 a substantial grant from the Arts Council of Wales enabled the premises to be refurbished. It provides courses and workshops for people at all levels. In particular the workshop has developed close working relations with immigrant communities in South Wales, and in 2006 and 2007 took part in cultural exchanges with Pakistan. Printmakers from Pakistan came to work in Swansea and artists from Swansea went to Pakistan. There were exchanges of exhibitions, and one Swansea printmaker was asked to give seminars in the Lahore art school founded by Rudyard Kipling's father. The new link with Scotland adds another dimension to Swansea's 'international' connections.

ROBERT MACDONALD
Director Swansea Print Workshop



Roedd y cyfnewid artistiaid rhwng Abertawe a Chaeredin yn siŵr o gynhyrchu canlyniadau diddorol. Mae'n debygol nad oes dwy ddinas fwy gwahanol yn y Deyrnas Unedig o ran cymeriad. Mae canol hanesyddol Caeredin yn dal yn gyflawn, heb ei effeithio gan anrheithiau'r ganrif ddiwethaf. Mae'n ddinas lawn pensaerniaeth odidog a golygfeydd dramatig. Dinistriwyd calon hanesyddol Abertawe gan gyfres o gyrchoedd bomio'r Almaen yn ystod yr Ail Ryfel Byd, ac mae'n ddinas sy'n parhau i'w hadnewyddu ei hun heddiw. Yr hyn sy'n rhoi cymeriad iddi hi yw'r arfordir hardd, yn enwedig Bae Abertawe.

Cafodd y pedwar gwneuthurwr printiau o Gaeredin a ddaeth i Abertawe lety mewn fflatau'n edrych allan dros y Marina. Y cymeriad arfordirol hwn a dueddodd i apelio atynt fwyaf, yn ogystal â gweddillion swynol diwydiant trwm a chreiriau'r chwyldro diwydiannol sy'n dal i ddominyddu tirweddau lleol. Gwirfoddolodd artist o Abertawe, George Little, nad oedd yn adnabod Abertawe cyn y bomio, a'i beintiadau'n canolbwyntio ar yr arfordir ers amser, a barddoniaeth diffeithdra diwydiannol, i fynd â'r pedwar ymwelydd ar daith pan gyrhaeddodd nhw, gan alw i'w casglu yn ei gar yn fuan ar ôl ei drochfa foreol yn y môr. Denodd y gorffennol diwylliannol nhw hefyd, a mwynhaodd Gill Tyson ei bererindod o Ganolfan Dylan Thomas yn arbennig.

Roedd yr amodau gwaith yn fwy heriol i'r artistiaid o'r Alban na'r pedwar gwneuthurwr printiau o Abertawe a aeth i Gaeredin, oherwydd nad oes gan Abertawe adnoddau technegol cystal â'i chymar yn y gogledd. Mae ganddi weisg da iawn a lle da i weithio ynddo, ond nid yw wedi derbyn cyllid mewn blynyddoedd diweddar i dechnegwyr gefnogi gwaith yr artistiaid yn rheolaidd yn y stiwdio argraffu, yn wahanol i'r gefnogaeth dechnegol hael sydd ar gael yng Nghaeredin.

Yn ffodus, ar gyfer y cyfnod preswyl, manteisiodd Abertawe ar gefnogaeth dechnegol arbenigol y gwneuthurwr printiau ifanc, Liz Jackson, cyn-artist preswyl, a weithiodd gyda'r ymwelwyr o Gaeredin drwy gydol eu harhosiad. Gwelodd Liz Jackson sut y cyrhaeddodd nhw ddealltwriaeth o'r ddinas drwy arlunio arsylwadol a sut y defnyddiwyd eu profiadau yn Abertawe yn eu printiau gorffenedig: "ymweld â safleoedd diwydiannol wedi'u gorchuddio ag istyfiant, sylwi ar egni llystyfiant cymysg, astudio ffurfiau deinamig y cychod yn yr harbwr, dehongli tir drwy'r niwl, disgrifio ymylon diwydiannol a naturiol y ddinas".

Mae'r gweithdy argraffu wedi datblygu i fod yn ased artistig amhrisiadwy i Abertawe ac i dde Cymru yn gyffredinol ers ei sefydlu ym 1998 gan grŵp o artistiaid a gwneuthurwyr printiau. Daeth yn gwmni nid er elw yn 2000, ac yn 2001 derbyniodd grant sylweddol gan Gyngor Celfyddydau Cymru er mwyn ailwampio'r adeilad. Mae'n darparu cyrsiau a gweithdai i bobl ar bob lefel. Yn benodol mae'r gweithdy wedi datblygu perthnasoedd gweithio agos â chymunedau mewnffudwyr yn ne Cymru, ac yn 2006 a 2007 cymerodd ran mewn rhaglen gyfnewid diwylliannol gyda Phacistan. Daeth gwneuthurwyr printiau o Bacistan i weithio yn Abertawe ac aeth artistiaid o Abertawe i Bacistan. Cyfnewidiwyd arddangosfeydd, a gofynnwyd i un gwneuthurwr printiau o Abertawe gynnal seminarau yn Ysgol gelf Lahore, a sefydlwyd gan dad Rudyard Kipling. Mae'r cyswllt newydd â'r Alban yn ychwanegu dimensiwn arall at gysylltiadau rhyngwladol Abertawe.

ROBERT MACDONALD

Cyfarwyddwr Gweithdy Argraffu Abertawe



JOHN HEYWOOD

I studied art at Lancaster University before moving to Edinburgh where I have spent most of my adult life. I developed my drawing skills through the classic discipline of life drawing before I joined the Edinburgh Printmakers Workshop in the mid 1980's. I work almost exclusively in the medium of etching as I enjoy the texture and punch which the medium gives to my drawing. I am interested in history and the human environment and Edinburgh offers many opportunities for expressing these feelings and ideas.

I wanted to respond to the industrial heritage and focused on Hafod which I later learned was the centre of the copper manufacturing. The industry is interesting because it shaped the country and indeed the world, as the technology developed and expertise was exported. For me a sense of history and human experience is represented in these buildings. I see classical references in the architecture; as they struggle with the threatening vegetation, they appear in much the same way to me that the remnants of Rome must have appeared to the tourists of the 18th century. Not grand as the Coliseum or the Pantheon but none the less they do speak of another age and a remote power, buried in history and yet responsible for shaping the world we live in. I wanted to capture that in my work and imbue the buildings with my sense of their history.

Astudiais Gelf ym Mhrifysgol Caerlŷr cyn symud i Gaeredin, lle rwyf wedi treulio'r rhan fwyaf o'm bywyd oedolyn. Datblygais fy sgiliau arlunio drwy ddisgyblaeth glasurol bywluniad cyn i mi ymuno â Gweithdy Argraffu Caeredin yng nghanol y 1980au. Rwy'n gweithio bron yn gyfan gwbl drwy gyfrwng ysgythru oherwydd am fy mod i'n mwynhau'r wedd a'r wmf ff mae'n eu rhoi i'm gwaith. Mae gen i ddi-ddordeb mewn hanes a'r amgylchedd dynol, ac mae Caeredin yn cynnig sawl cyfle i fynegi'r teimladau a'r syniadau hyn.

Roeddwn am ymateb i'r dreftadaeth ddiwydiannol a chanolbwyntio ar yr Hafod. Dysgais yn hwyrach mai dyma'r ardal a oedd wrth ganol cynhyrchu copr. Mae'r diwydiant yn bwysig oherwydd ffurfiodd y wlad, ac yn wir, y byd, wrth i'r dechnoleg ddatblygu ac allforio'r arbenigedd. I mi, cynrychiolir synnwyr o hanes a phrofiad dynol yn yr adeiladau hyn. Rwy'n gweld cyfeiriadau clasurol yn y bensaerniaeth; wrth iddynt frwydro yn erbyn y llystyfiant bygythiol maent yn ymddangos i mi yn debyg iawn i sut fyddai adfeilion Rhufain wedi edrych i dwristiaid y ddeunawfed ganrif. Nid ydynt mor grand â'r Coliseum na'r Pantheon, ond maent yn sôn am oes a fu a phŵer anghysbell wedi'i gladdu mewn hanes, ac eto'n gyfrifol am ffurfio'r byd rydym yn byw ynddo. Roeddwn am gyfleu hynny yn fy ngwaith a lliwio'r adeiladau â'm synnwyr o hanes.





RUTH NAY

Born in Dundee in 1964, studied at Dundee, Liverpool and Sunderland.

Strangely enough, it was easier to understand one's own process and direction through being removed from what is familiar.

One of the aspects of the residency which will continue to influence me was the excellent technical support from Elizabeth Jackson. I described it as having an extra brain that worked differently.

Just wandering and looking was an opportunity to make links between places and people. I was struck by the links that I was making which seem far reaching. The place I explored was Hafod where I spent time inside the old engine sheds and looking into the roof of the old Canteen.

I loved the structure of the derelict buildings, their skeletal aspect scaffold-like supporting ferns, brambles and trees. It seemed that the essence of the buildings was still there. I also went to draw Singleton Abbey, the house of the Vivians who had owned the ruined buildings

As I was drawing, I thought how the ivy cascading down the house seemed like little lungs; of all the huge chimneys there had been and how hard it must have been to breathe if you lived next to where you worked.

The screen print in the exhibition was made from a drawing of Singleton Abbey on the hottest day of the year. I am working on two other prints one of inside the engine shed and one of the canteen roof at Hafod.

Ganwyd yn Dundee ym 1964, astudiodd yn Dundee, Lerpwl a Sunderland.

Yn ddigon rhyfedd, roedd hi'n haws deall proses a chyfeiriad yr hun drwy fod i ffwrdd o'r hyn sy'n gyfarwydd.

Un o agweddau'r cyfnod preswyl a fydd yn parhau i ddylanwadu arnaf oedd cefnogaeth dechnegol wych Elizabeth Jackson. Disgrifiais hyn fel cael ymennydd ychwanegol a oedd yn gweithio'n wahanol. Roedd crwydro ac edrych yn gyfle i wneud cysylltiadau rhwng llefydd a phobl. Ces i fy synnu gan y cysylltiadau roeddwn i'n eu gwneud a oedd yn ymddangos eu bod yn cyrraedd yn bell. Archwiliais ardal yr Hafod, le treuliais y rhan fwyaf o'm hamser yn yr hen siediau injans ac yn edrych ar do'r hen ffreutur.

Roeddwn yn dwlu ar strwythur yr adeiladau adfeiliedig, eu heffaith sgerbydol fel sgaffaldau'n cefnogi rhedyn, mieri a choed. Ymddengys fod hanfod yr adeiladau'n parhau i fod. Es i hefyd i arlunio Abaty Singleton, cartref y teulu Vivian a oedd yn berchen ar yr adeiladau adfeiliedig. Wrth i mi arlunio, meddyliais am sut roedd yr iorwg yn rhaedru i lawr y tŷ fel ysgyfaint bach; am yr holl simneiau enfawr a fu ac am ba mor anodd y byddai wedi bod i anadlu pe byddech yn byw lle'r oeddech yn gweithio.

Gwnaethpwyd y print sgrin yn arddangosfa o lun o Abaty Singleton ar ddiwrnod twymaf y flwyddyn. Rwy'n gweithio ar ddau brint arall, un o'r tu mewn i'r sied injans a'r llall o do ffreutur yn Hafod.





KELLY STEWART

Kelly Stewart studied BA Design, honours Illustration in Sydney, Australia before moving to Edinburgh in 2000, influenced by the arts festival and greatly inspired by traditional European architecture. Kelly has exhibited her work throughout the UK, Australia, USA, and Finland. She continues to illustrate her work through the medium of silkscreen, as a way of combining drawings, texture and hand written text.

After some thought I realised that one thing Swansea and Edinburgh have in common is their ports of historic importance. In keeping with the marine theme I decided to focus on boats as my subject matter for this project.

On arrival I noticed the vast array of boats in Swansea marina. It seemed there were more boats than people in town so I was overwhelmed with inspiration to start drawing. It was the big red light boat called 'Helwick' moored at Swansea marina which had the wow factor for me. I was drawn to the sheer size and masculinity of the boat, not to mention the bright red colour.

After my initial days of sketching and photographing I then began working in the studio, drawing and painting directly onto transparent films in preparation for the silkscreen process. As one of two screen printers with shared access to one printing press I turned my attention for a moment to oil-based monoprinting on perspex. One experiment print soon became 6 as I found myself captivated by the range of mark-making it created. I transferred a couple of the monoprints into layers and incorporated them into the other screenprinted layers.

I enjoyed working at Swansea print Workshop, in particular it enabled me the opportunity to explore the joys of monoprinting which has expanded my vocabulary of mark-making. As a result I will continue to work with monoprinting in my work in future.

Enillodd Kelly Stewart BA Dylunio, anrh. Arlunio yn Sydney, Awstralia, cyn symud i Gaeredin yn 2000, wedi'i dylanwadu gan yr ŵyl gelfyddydau a'i hysbrydoli gan y bensaerniaeth Ewropeaidd draddodiadol. Mae Kelly wedi arddangos ei gwaith ledled y DU, Awstralia, UDA a'r Ffindir. Mae'n parhau i arddangos ei gwaith drwy gyfrwng sgrin sidan fel modd o gyfuno darluniadau, gwedd a thestun wedi'i ysgrifennu â llaw.

Wedi peth meddwl, sylwais mai un o'r pethau sy'n gyffredin rhwng Abertawe a Chaeredin yw eu porthladdoedd hanesyddol bwysig. Gan gadw at thema forol penderfynais ganolbwyntio ar gychod fel testun pwnc ar gyfer y prosiect hwn.

Wrth gyrraedd sylwais ar yr llau eang o gychod ym marina Abertawe. Ymddengys fod mwy o gychod na phobl yn y dref, felly ces i'm gorlethu ag ysbrydoliaeth i ddechrau arlunio. Y cwch a greodd fwyaf o argraff arnaf oedd 'Helwick': cwch mawr coch golau wedi'i angori ym marina Abertawe. Ces i fy atynnu at faint a gwrywdod y cwch, hen sôn am y lliw coch llachar.

Wedi'r dyddiau cychwynnol yn braslunio a thynnu lluniau, dechreuais weithio yn y stiwdio, gan arlunio a pheintio ar ffilmiau tryloyw i baratoi at y broses sgrin sidan. Fel un o'r ddau argraffwr sgrin yn rhannu un wasg argraffu, troais am sbel at fonograffu olew ar bersbecs. Yn gyflym, trodd un arbrawf yn chwech wrth i mi fwyfwy fwynhau'r amrywiaeth gwneud marciau. Trosglwyddais rai o'r monoargraffiadau yn haenau a'u hymgorffori yn yr haenau printiau sgrin eraill.

Mwynheais weithio yng Ngweithdy Argraffu Abertawe. Yn benodol, ces i gyfle i archwilio monoargraffu, sydd wedi ehangu fy ngallu gwneud marciau. O ganlyniad, byddaf yn parhau i weithio gyda monoargraffu yn fy ngwaith yn y dyfodol.

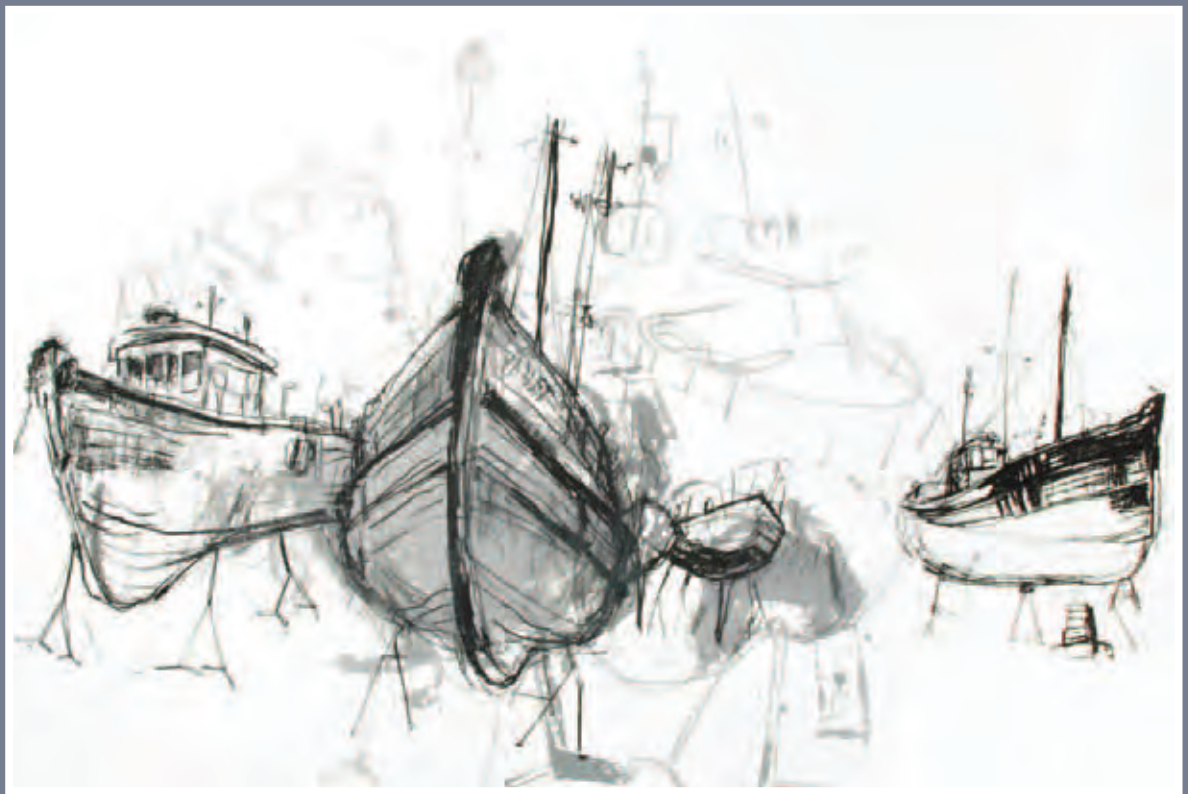
Jewel of the Marina Screenprint

| Edition of 12 printed on Somerset Satin 300gsm | 50 x 76cm

Dry Docks Screenprint | Edition of 10 printed on Somerset 300gsm | 38 x 56cm

Tlws y Marina Print Sgrin | Un o 12 print a argraffwyd ar Satin Somerset 300gsm | 50 x 76cm

Dociau Sych Print Sgrin | Un o 10 print a argraffwyd ar Satin Somerset 300gsm | 38 x 56cm





GILL TYSON

Born in England in 1956, Tyson studied at Edinburgh College of Art and Edinburgh University in Scotland receiving an MA in Fine Art in 1979. She has exhibited in the UK, Europe and the US, and has recently received a City of Edinburgh Visual Arts Award. Public Collections include The Smithsonian Institution, Shell UK and Aberdeen Art Gallery.

Just ten days in Swansea, to respond to the city and produce some prints made this an intense experience. I concentrated on the harbour area, sketching on the beach and the pier most days. I was taken by the way the hard lines of the buildings were sandwiched between the soft hills behind and the curve of the bay.

I work mainly in lithography, so, as there is no lithography at SPW, this was an opportunity to experiment with etching. Moving away from the painterly marks of my lithographs to the linear marks of etching, I found I had to look at everything with a different eye; from the way I sketched, to the things I photographed for research. Since returning to Edinburgh, I have been combining my new etching skills with some lithographic techniques.

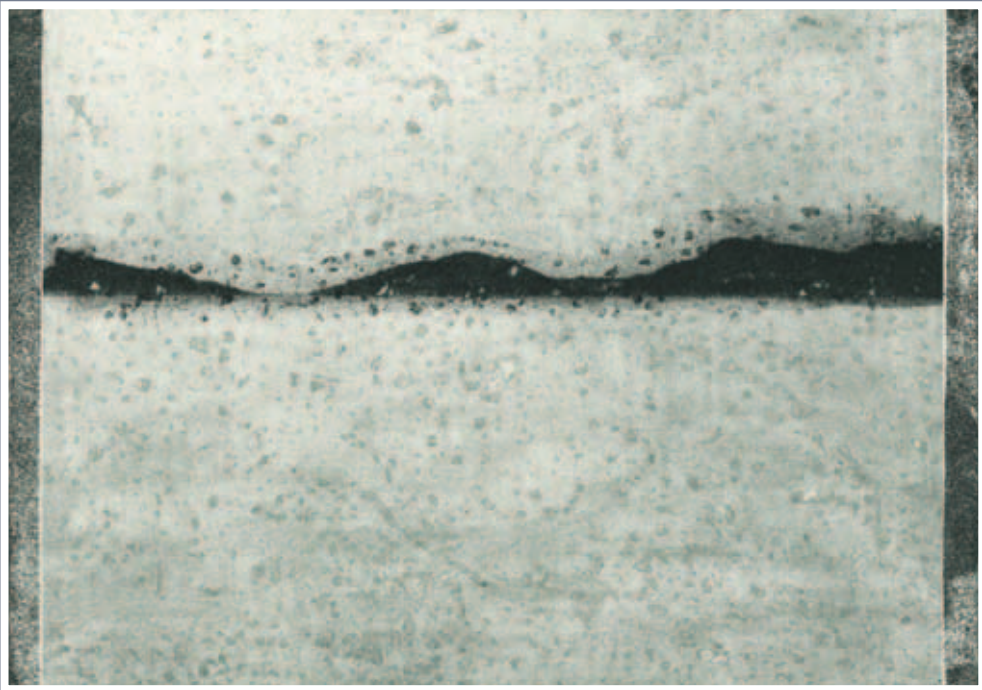
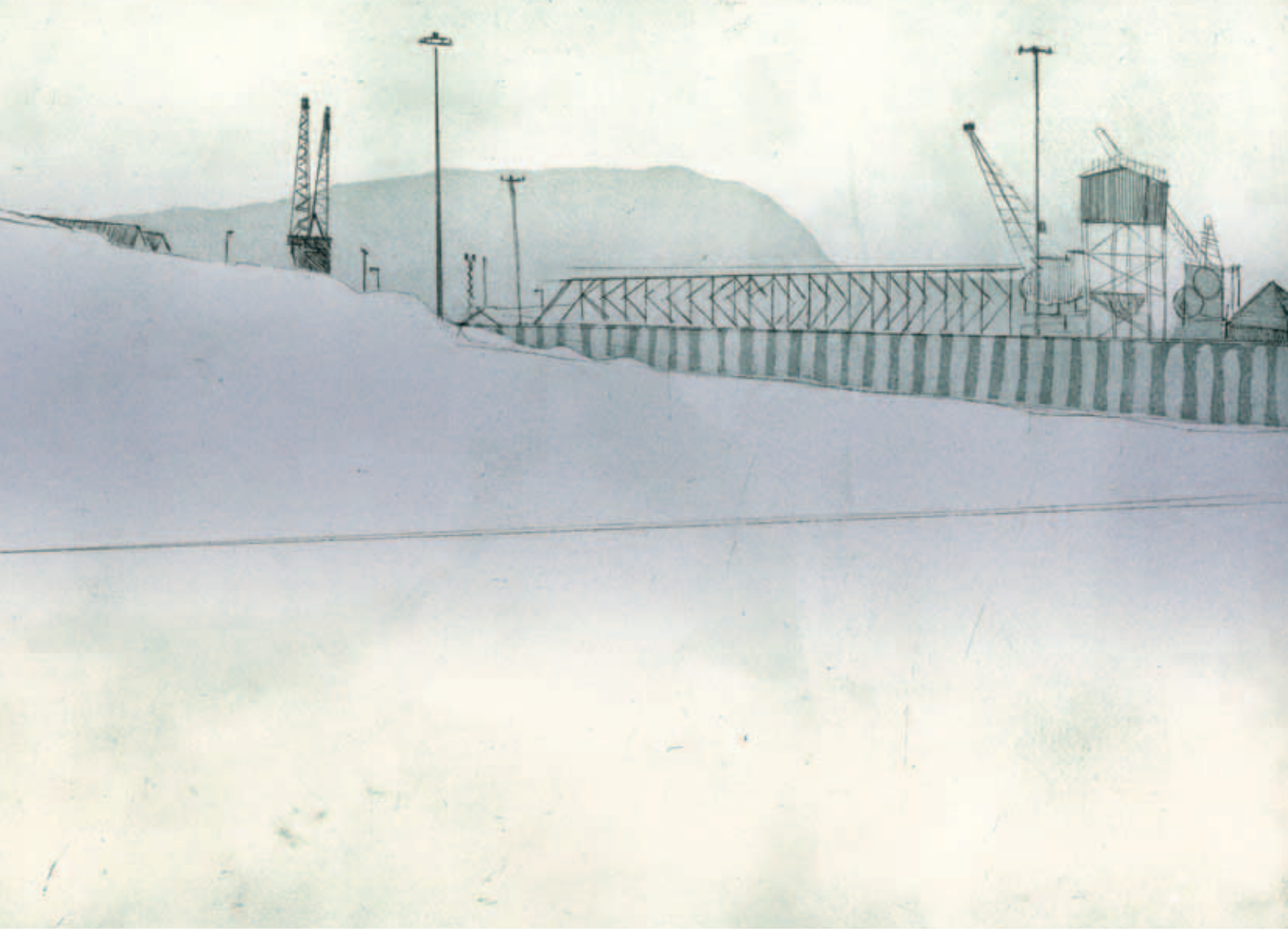
Ganwyd Tyson yn Lloegr ym 1956, ac astudiodd yng Ngholeg Celf Caeredin a Phrifysgol Caeredin, gan ennill MA mewn Celfyddyd Gain ym 1979. Mae hi wedi arddangos ei gwaith yn y DU, yn Ewrop ac yn UDA, ac yn ddiweddar mae wedi ennill Gwobr Celfyddydau Gweledol Dinas Caeredin. Mae ei chasgliadau cyhoeddus yn cynnwys The Smithsonian Institution, Shell UK ac Oriel Gelf Aberdeen.

Gwnaeth cael deng niwrnod yn unig yn Abertawe i ymateb i'r ddinas a chynhyrchu argraffiadau hwn yn brofiad dwys. Canolbwyntiais ar ardal yr harbwr, gan fraslunio ar y traeth ac ar y pier bron bob dydd. Gwnaeth llinellau caled yr adeiladau a oedd wedi'u gwthio rhwng y mynyddoedd meddal y tu ôl i gromlin y bae argraff arnaf.

Rwy'n gweithio mewn lithograffeg yn bennaf, felly, am nad oes lithograffeg yng Ngweithdy Argraffu Abertawe, roedd hwn yn gyfle i arbrofi ag ysgythr. Drwy symud i ffwrdd o farciau peintiol fy lithograffau i farciau llinol ysgythr, cefais fod rhaid i mi edrych ar bopeth drwy lygad gwahanol; o'r ffordd rwy'n braslunio i'r pethau'n rwy'n tynnu llun ohonynt wrth ymchwilio. Ers dychwelyd i Gaeredin rwyf wedi bod yn cyfuno fy sgiliau ysgythr newydd â thechnegau lithograffeg.

Sea-town Etching with Mono-type | Edition of 5, Somerset Satin 250gsm | 29.5 x 42cm
The next door sea Photoetching | Edition of 6 printed on Somerset Velvet 300gsm | 21 x 29cm

Tref glan môr Ysgythriad gyda monotep | Un o 5 print a argraffwyd ar Satin Somerset 250gsm | 29.5 x 42cm
Y môr drws nesaf Ffoto-ysgythriad | Un o 6 print a argraffwyd ar Felfed Somerset 300gsm | 21 x 29cm



SUSAN ADAMS

We found your level Etching with Aquatint and Photo-etch | Edition of 10 printed on Somerset TP | 108 x 55cm

Transmission Etching with Aquatint | Edition of 10 printed on Somerset TP | 32 x 25cm

BILL CHAMBERS

Footbridge Over Leith Walk Digital Archival Inkjet Print | Edition of 10 on Somerset enhanced 100% Cotton Paper | 27.9 x 42cm

Footbridge over Leith Walk Reflection Digital Archival Inkjet Print | Edition of 10 on Somerset Archival Paper | 27.9 x 42cm

National Museum of Scotland Digital Archival Inkjet Print Edition of 10 on Somerset Archival Paper | 42 x 27.9cm

MICHAEL GOODE

Gunnera Manicata Screenprint | Edition of 6 on Somerset Satin | 60 x 55cm

Trachycarpus Princeps Screenprint | Edition of 6 on Somerset Satin | 60 x 55cm

ROBERT MACDONALD

Entry of the Jacobite Army into Edinburgh Etching with Softground and Aquatint | Edition of 50 on Somerset Soft White Textured 300gsm | 43 x 61cm

The Departure of the Highland Bride roughly based on the Victorian engraving. Etching with Softground and Aquatint | Edition of 50 on Somerset Soft White Textured 300gms | 43 x 61cm

Departure - inspired by the popular Victorian engraving 'The Departure of the Highland Bride' Etching with Softground and Aquatint | Edition of 50 on Somerset Soft White Textured 300gms | 30 x 36cm

Arrival Etching with Softground and Aquatint | Edition of 50 on Somerset Soft White Textured 300gms | 30 x 36cm

JOHN HEYWOOD

Hafod Copper Works, Engine Shed Wall Etching | Edition of 20 printed on Hahnemuhle Etching Paper 300gsm | 42 x 29cm

Hafod Works, Engine Shed Etching | Edition of 20 printed on Hahnemuhle Etching Paper 300gms | 30 x 20cm

Hafod Copper Works, Engine Shed Chimneys Etching | Edition of 20 printed on Hahnemuhle Etching Paper 300gsm | 30 x 20cm

RUTH NAY

Dissecting a glimpse Screenprint | Edition of 6 V.E printed on Somerset Velvet 330gsm | 118 x 80cm

KELLY STEWART

Jewel of the Marina Screenprint | Edition of 12 printed on Somerset Satin 300gsm | 50 x 76cm

Dry Docks Screenprint | Edition of 10 printed on Somerset 300gsm | 38 x 56 cm

Swansea Mooring Screenprint | Edition of 10 printed on Somerset 300gsm | 38 x 56cm

Meridian Views Screenprint | Edition of 10 printed on Somerset 300gsm | 38 x 56cm

imPORT/exPORT Artist Book I Original drawings/screenprints

imPORT/exPORT Artist Book II Original drawings/screenprints

GILL TYSON

Sea-town Etching with Mono-type | Edition of 5 printed on Somerset Satin 250gsm | 29.5 x 42cm

The dwindling harbour Etching with Monotype | Edition of 6 printed on Somerset Satin 250gsm | 15 x 61cm

The next door sea Photoetching | Edition of 6 printed on Somerset Velvet 300gsm | 21 x 29cm

SUSAN ADAMS

Dyma'ch lefel Ysgythriad gydag Acwatint a Ffoto-ysgythru | Un o 10 print a argraffwyd ar Bapur Gwasgedd Tymheredd Somerset | 108 x 55cm

Trosglwyddiad Ysgythriad gydag Acwatint | Un o 10 print a argraffwyd ar Bapur Gwasgedd Tymheredd Somerset | 32 x 25cm

BILL CHAMBERS

Pont Droed Dros Daith Leith Print Inkjet Archifol Digidol | Un o 10 print a argraffwyd ar Bapur Cotwm 100% Somerset | 27.9 x 42cm

Adlewyrchiad o Bont Droed Dros Daith Leith Print Inkjet Archifol Digidol | Un o 10 print a argraffwyd ar Bapur Archifol Somerset | 27.9 x 42cm

Amgueddfa Genedlaethol yr Alban Print Inkjet Archifol Digidol | Un o 10 print a argraffwyd ar Bapur Archifol Somerset | 42 x 27.9cm

MICHAEL GOODE

Gunnera Manicata Print Sgrin | Un o 6 print a argraffwyd ar Bapur Satin Somerset | 60 x 55cm

Trachycarpus Princeps Print Sgrin | Un o 6 print a argraffwyd ar Bapur Satin Somerset | 60 x 55cm

ROBERT MACDONALD

Byddin y Jacobiaid yn dod i Gaeredin Ysgythriad ar Rwnd Meddal gydag Acwatint | Un o 50 print a argraffwyd ar Bapur Gweadog Gwyn Meddal 300gsm Somerset | 43 x 61cm

Priodferch yr Ucheldiroedd yn Gadael wedi'i seilio'n fras ar yr ysgythriad Fictoriaidd Ysgythriad ar Rwnd Meddal gydag Acwatint | Un o 50 print a argraffwyd ar Bapur Gweadog Gwyn Meddal 300gsm Somerset | 43 x 61cm

Gadael – ysbrydolwyd gan yr ysgythriad Fictoriaidd poblogaidd The Departure of the Highland Bride Ysgythriad ar Rwnd Meddal gydag Acwatint | Un o 50 print a argraffwyd ar Bapur Gweadog Gwyn Meddal 300gsm Somerset | 30 x 36cm

Cyrraedd Ysgythriad ar Rwnd Meddal gydag Acwatint | Un o 50 print a argraffwyd ar Bapur Gweadog Gwyn Meddal 300gsm Somerset | 30 x 36cm

JOHN HEYWOOD

Gweithiau Copr yr Hafod, Wal Sied Injan Ysgythriad | Un o 20 print a argraffwyd ar Bapur Ysgythru Hahnemuhle 300gsm | 42 x 29cm

Gwaith yr Hafod, Sied Injan Ysgythriad | Un o 20 print a argraffwyd ar Bapur Ysgythru Hahnemuhle 300gsm | 30 x 20cm

Gwaith Copr yr Hafod, Simneiau Sied Injan Ysgythriad | Un o 20 print a argraffwyd ar Bapur Ysgythru Hahnemuhle 300gsm | 30 x 20cm

RUTH NAY

Dyrannu cipolwg Print Sgrin | Un o 6 print felwm a argraffwyd Felfed Somerset 330gsm | 118 x 80cm

KELLY STEWART

Tlws y Marina Print Sgrin | Un o 12 print a argraffwyd ar Satin Somerset 300gsm | 50 x 76cm

Dociau Sych Print Sgrin | Un o 10 print a argraffwyd ar Satin Somerset 300gsm | 38 x 56cm

Angorfa Abertawe Print Sgrin | Un o 10 print a argraffwyd ar Satin Somerset 300gsm | 38 x 56cm

Golygfeydd Meridian Print Sgrin | Un o 10 print a argraffwyd ar Satin Somerset 300gsm | 38 x 56cm

Llyfr Artistiaid I imPORT/exPORT - lluniau/printiau sgrin gwreiddiol

Llyfr Artistiaid II imPORT/exPORT - lluniau/printiau sgrin gwreiddiol

GILL TYSON

Tref glan môr Ysgythriad gyda monoteip | Un o 5 print a argraffwyd ar Satin Somerset 250gsm | 29.5 x 42cm

Yr harbwr yn lleihau Ysgythriad gyda monoteip | Un o 6 print a argraffwyd ar Satin Somerset 250gsm | 15 x 61cm

Y môr drws nesaf Ffoto-ysgythriad | Un o 6 print a argraffwyd ar Felfed Somerset 300gsm | 21 x 29cm



