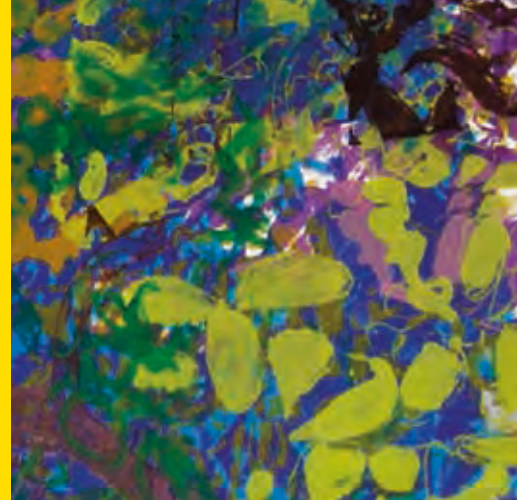




People and Printmaking
Fifteen Years
Swansea Print Workshop

Pobl ac Argraffu
Pymtheng Mlynedd
Gweithdy Argraffu Abertawe





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Cedwir pob hawl. Ni ellir atgynhychu, storio mewn system adfer neu drosglwyddo mewn unrhyw ffurf neu drwy unrhyw fodd electrostatig, electronig, tâp magnetig, mecanyddol, llungopio, recordio neu ddull arall unrhyw ran o'r argraffiad hwn heb ganiatâd yr awdur.

INTRODUCTION

We are passionate about all things print.
We are passionate about the way a technique can be effectively used simply or with complexity and how the same printmaking process offers something different in each artist's hands.
We love the smell and messiness of ink and the mixing and measuring of alchemical recipes; we love the thud and clank of our presses in action and the prospect of fresh paper.

At SPW we embrace the heritage of printmaking. We nurture and treasure the physical connection with materials and machines, finding pleasure in using presses that other artists have created with over the years. We enjoy the community spirit of making art – sharing our approaches and expertise and, most importantly, sharing our work.

Printmaking is eclectic and generous. It draws on the traditions of the past while its face looks firmly towards the future. At SPW we are curious about, and open to, the possibilities offered by the digital world in our creative lives. Printmaking's blend of science and art means that printmakers are receptive to contemporary technologies and inventive with the past, pushing the boundaries of traditional printmaking and evolving new processes.

This publication showcases the best of what we do. Since 2000, SPW has welcomed artist-printmakers from right here in Swansea and South Wales and from all around the world: from the UK, Ireland, from Europe, the USA and Asia. Their work expresses what we believe: printmaking is inventive and individual; printmaking creates original, interesting and engaging visual art.

SARAH JACKMAN

RHAGAIR

Rydym yn angerddol hoff o bopeth sy'n ymwneud ag argraffu. Mae gennym ddiddordeb angerddol yn y modd y gall techneg fod yn effeithiol o'i defnyddio'n syml neu'n gymhleth, a'r modd y mae'r un broses wneud printiau'n cynnig rhywbeth gwahanol yn nwylo pob artist. Rydym yn dwlu ar aroglau inc a'i aflerwch, ac ar gymysgu a mesur ryseitiai alcemegol; dwlu ar ddyrnu a chloncian ein gweisg prysur a disgwyl am bapur ffres.

Yng Ngweithdy Argraffu Abertawe (SPW) cofleidiwn dreftadaeth gwneud printiau. Rydym yn meithrin ac yn trysori'r cysylltiad corfforol â deunyddiau a pheiriannau, gan ymhyfydu mewn defnyddio gweisg y mae artistiaid eraill wedi'u defnyddio dros y blynyddoedd i greu. Rydym yn mwynhau'r ysbryd gymunedol sy'n deillio o wneud celfyddyd – gan gydrannu ein dulliau gweithredu, ein gwybodaeth arbenigol ac, yn anad dim, ein gwaith.

Rhywbeth eclecticig a hael yw gwneud printiau. Mae'n tynnu nerth o draddodiadau'r gorffennol tra'n troi ei wyneb yn benderfynol tua'r dyfodol. Yn SPW rydym yn chwillfrydig ac yn agored i'r posibilïadau y mae'r byd digidol yn eu cynnig yn ein bywydau creadigol. Mae'r cyfuniad o wyddoniaeth a chelf a geir wrth wneud printiau'n agor meddyliau argraffwyr i dechnolegau cyfoes ac yn eu troi'n ddyfeisgar wrth drafod y gorffennol, gan ymestyn ffiniau'r dulliau traddodiadol a datblygu prosesau newydd.

Mae'r cyhoeddiad hwn yn arddangos y gorau o'r hyn a wnawn ni. Ers 2000 mae SPW yn croesawu artistiaid-wneuthurwyr printiau o Abertawe ei hun, o dde Cymru ac o bob cwr o'r byd: gwledydd Prydain, Iwerddon, Ewrop, UDA ac Asia. Mae eu gwaith yn lleisio'r hyn a gredwn ni: bod gwneud printiau'n weithred ddyfeisgar ac unigol; bod gwneud printiau'n creu celfyddyd wreiddiol, ddiddorol a swynol.

SARAH JACKMAN

THE PRESSES

At the heart of our activity lie the 'characters' that define our output. Some print processes rely very heavily on access to the right sort and size of press. It is this shared access to specialist and often expensive equipment which was, and remains, fundamental to the ethos of Swansea Print Workshop. The capacity of our building has precluded equipment for lithography, instead, Swansea Print Workshop's focus is on offering the broadest access to traditional and contemporary approaches for relief, intaglio and screenprinting techniques. Through personal investment of members, gifts and judicious purchase we have presses that are over 150 years old through to recent purchases. Constant use promotes an intimate understanding and relationship to the idiosyncrasies of each. Most of our presses came to us with a printmaking history; used by fellow printmakers before us, the presses are part of our shared artistic heritage.

RELIEF

COLUMBIAN RELIEF PRESS | Bed size: 36" x 24" | Number 349 | Manufactured by Ullmer & Son in 1853 | 160 Aldersgate London.

Built in 1853, this is a beautiful example of this type of press and is used for woodblock and lino prints. Originally built to print newspapers and posters, this nineteenth century lever press is capable of printing blocks of up to 100 cm x 60 cm (39" x 25") in size. Equipped with a double skinned tympan, it requires considerable pressure to print the very large blocks.

The press was formally owned by printmaker Bernard Green who worked in Solva, Pembrokeshire. He produced an extensive range of atmospheric local landscapes using the reduction method of relief printing. In the Press Room of the Workshop, one of his prints hangs next to the press to remind us of the quality of printing this press is capable of.

SCREENPRINTING

ADELCO | Hand print Vacuum bed with one arm squeegee unit | Bed size: 69" x 44" | Bought new from Adelco Screen Process Ltd.

Our newest addition to the Workshop and our only 'new' studio-based press, the screenprinting press was bought in 2011 through a fundraising effort by members and supporters of the Workshop to match-fund a grant from the Arts Council of Wales. The large screenprinting vacuum bed can take screens of up to 40" x 60" which is the limit of what can be printed by hand. With access to the large UV Exposure Unit this is one of the most popular areas of printmaking with our members.



INTAGLIO

Swansea Print Workshop has six intaglio (etching) presses in total, four of which are permanently studio-based. These presses are distinguished by their capacity for extreme pressure and require the use of a soft packing between the roller and the plate or block in the form of special dense woollen blankets. The presses are hand-driven by turning a wheel with a horizontal handle attached and have an element of gearing to ensure an even progress through the rollers.

LARGE ETCHING PRESS | Bed size: 72" x 35" | Unknown make.

This very substantial press came from Chelsea College of Art in 1998 which has a long history of prestigious printmakers, such as Frank Brangwyn and David Hockney. Although there is no date stamp or manufacturer's name on the press its design indicates it was probably built around the 1920s.

Swansea Print Workshop acquired it at a time when art colleges were busy ridding themselves of what was seen as dirty and dangerous machinery in favour of the new and clean computer suites. This press has had the most intensive use over the years with us. Its ability to provide good, even pressure over a very large area has attracted many printmakers to use very large plates. It lacks some of the sophisticated settings that are a feature of modern presses but its idiosyncrasies should be embraced rather than wrestled with.

The large format allows us to stage Group Print Days for members. Individual blocks are produced and then printed on single sheets of paper. Each collaborating artist takes home one of the edition. Page 4 is a fine illustration of a print from one of these collaborative days.

The press was moved from Chelsea by Chris Holladay who had been responsible for its maintenance and safety adaptations whilst in use at the college. It was the first press to be installed at Clarence Street and incredibly he did this with a single assistant, three scaffolding poles and a hand winch.



"THE INVERLEITH" ETCHING PRESS | Bed size: 15" x 30" | made by Davidson and Cheyney Printers Engineers for the Printmakers Workshop, Edinburgh 1973 | machine no: 1326.

This little press was purchased from the artist, David Carpanini. It has a very easy and sensitive adjustment and is quick to set up and a joy to use.

HUNTER PENROSE LITTLEJOHN ETCHING PRESS | Bed size: 36" x 21".

This is our most modern intaglio press which was originally bought for the art department of a local school. When art teacher and SPW member, Alan Figg retired he alerted us to the fact that it was no longer being used. We gave the school what we could afford and we now have a handy medium size press which is often used for editioning.

DER LITTLEJOHN ETCHING PRESS | Bed size: 24" x 16" | Type 2 Serial No 28861 | Billericay Essex.

Artist-member and former SPW Director, Bill Chambers donated this press from a studio in Cardiff. At the limits of portability but still at a professional standard this press is used by members in pop-up studios in Swansea as well as being a very useful size for small plates. The press can probably be dated from the 1960s as Littlejohn were taken over by Hunter Penrose in the early 1960s.

2 OF TOFKO ETCHING PRESS | Bed size: 40 x 60 cms | Bought new from TN Lawrence.

Our first press was bought with a Millennium Grant brokered through The Council for Voluntary Services, specifically for outreach work which allowed us to take printmaking to all sections of the community. The second one was bought with proceeds from workshops and an Arts council Grant for a three year outreach project.

These two portable Tofko presses are largely used for collagraph and relief blocks, but will also print intaglio. The presses are accessible for wheelchair users when mounted on a low table. These presses have stood the test of time with thousands of prints being produced.





**SARAH HOPKINS | GLENYS COUR | JAMES DONOVAN | NICK HOLLY | JACKIE FORD | KEITH BAYLISS | SAMEERA KHAN
 JUDITH STROUD | ROBERT MACDONALD | COLLABORATIVE PRINT | Collagraph, Linocut, Chine Collé | 44 x 40 cm**

Y GWEISG

Wrth galon ein gweithgaredd y mae'r 'cymeriadau' sy'n diffinio beth rydym yn ei wneud. Mae rhai prosesau argraffu'n dibynnu'n drwm iawn ar gael defnyddio gwasg o'r math a'r maint cywir. Y rhwyddfynediad cydranedig hwn at gyfarpar arbenigol, sydd yn aml yn ddrud, oedd elfen sylfaenol ethos Gweithdy Argraffu Abertawe erioed. Golygai cyfyngiadau ein hadeilad na fyddai'n bosibl darparu ar gyfer cyfarpar lithograffig; mae Gweithdy Argraffu Abertawe wedi canolbwyntio yn lle hyn ar gynnyg y mynediad ehangaf posibl at ddulliau traddodiadol a chyfoes o ddefnyddio technegau cerfwedd, intaglio ac argraffu â sgrîn. Diolch i fuddsoddiad personol yr aelodau, rhoddion a phryniadau call, mae gennym weisg sydd dros 150 mlwydd oed, ochr yn ochr â rhai a brynwyd yn ddiweddar. Trwy eu defnyddio'n gyson rydym wedi dod i ddeall mympwyon pob un ohonynt yn drylwyr gan fagu cydberthynas glôs â hwy. Mae gan y rhan fwyaf o'r gweisg sydd wedi dod i'n dwylo eu hanes; fe'u defnyddiwyd gan ein cyd-wneuthurwyr printiau cyn ein dyddiau ni, ac mae'r gweisg hyn yn rhan o'n treftadaeth artistig gyffredin.

CERFWEDD

GWASG GERFWEDD COLUMBIAN | Maint y Gwely 36" x 24" | Rhif 349 | Cynhyrchwyd gan Ullmer a'i Fab ym 1853 | 160 Aldersgate Llundain.

Dyma esiampl brydferth o'r math hwn o wasg, a adeiladwyd ym 1853. Fe'i defnyddir i wneud printiau bloc pren a leino. Mae'r wasg lifer hon o'r 19eg ganrif, a gynhyrchwyd yn wreiddiol i argraffu papurau newydd a phosteri, yn gallu argraffu blociau'n mesur hyd at 100cm x 60cm (39" x 25"). Mae tabyrddlen (tympaan) ddeugroenog ganddi, ac mae angen gwasgedd sylweddol arni i argraffu'r blociau mwyaf oll.

Perthynai'r wasg hon gynt i'r gwneuthurwr printiau Bernard Green a fu'n gweithio yn Solfach, Sir Benfro am ran helaeth o'i fywyd. Cynhyrchodd rychwant aruthrol o dirluniau gan ddefnyddio'r dull lleihau o argraffu cerfwedd. Mae un o'i brintiau'n hongian wrth ochr y wasg yn Ystafell Wasg y Gweithdy i'n hatgoffa ni o ardderchogrwyd yr argraffu sy'n bosibl ar y wasg hon.

ARGRAFFU Â SGRÎN

Argraffydd llaw gwely gwagle **ADELCO** ag uned wesgi un fraich | Maint y gwely: 69" x 44" | Fe'i prynwyd yn newydd gan gwmni Adelco Screen Process Ltd.

Dyma'r ychwanegiad diweddaraf at gyfarpar y Gweithdy, ein hunig wasg 'newydd' yn y stiwdio. Prynwyd y wasg argraffu â llaw yn 2011 yn sgil ymgyrch godi arian gan aelodau a chefnogwyr y Gweithdy er mwyn cyfateb i grant gan Gyngor Celfyddydau Cymru. Gall y gwely gwagle sgrîn-argraffu mawr dderbyn sgrinau'n mesur hyd at 40" x 60", sef maint mwyaf yr hyn y gellir ei argraffu â llaw. A chanddo fynediad at yr Uned Ddadlennu Wrthfioled fawr, dyma un o'r dulliau gwneud printiau mwyaf poblogaidd ymhlith ein haelodau.

INTAGLIO

Mae gan Weithdy Argraffu Abertawe chwe wasg intaglio (ysgythru), y mae pedair ohonynt yn gweithio'n barhaol yn y stiwdio. Nodweddir y gweisg hyn gan eu gallu i dderbyn gwasgedd eithafol. Mae angen deunydd pacio meddal arnynt rhwng y rholer a'r plât neu'r floc. Defnyddir blancedi gwblân dwys arbennig ar gyfer hyn. Fe weithredir y gweisg hyn â llaw trwy droi olwyn â dolen lorwedd, ac mae trefniant gerio'n sicrhau symudiad cyson trwy'r rholeri.

GWASG YSGYTHRU FAWR | Maint y Gwely: 72" x 35" | Ni wyddys pwy oedd y gwneuthurwr.

Daeth y wasg dra swmpus hon ym 1998 o Goleg Celf Chelsea, sydd â hanes hir o brintwyr mawr eu bri, megis Frank Brangwyn a David Hockney. Nid oes stamp dyddiad nac enw gwneuthurwr ar y wasg, ond mae'r dyluniad yn awgrymu iddi gael ei hadeiladu tua'r 1920au. Cafodd Gweithdy Argraffu Abertawe afael arni ar adeg pan oedd colegau celf wrthi'n cael gwared â'r hyn a ystyrir bryd hynny'n hen beirianwaith peryglus brwnt, er mwyn gosod y canolfannau cyfrifiadurol glân newydd. Dyma'r wasg sydd wedi cael ei defnyddio fwyaf gennym dros y blynyddoedd. Mae ei gallu i sicrhau gwasgedd cytbwys da ar draws arwynebedd mawr wedi denu printwyr i ddefnyddio platiâu mawr iawn. Er ei bod hi'n brin o rai o'r gosodiadau soffistigedig sy'n nodweddiadol o weisg modern, dylid cofleidio ei mympwyon oll yn hytrach na brwydro yn eu herbyn.

Mae'r fformat mawr yn gadael inni gynnal Diwrnodau Argraffu Grŵp i'r aelodau. Mae blociau unigol yn cael eu cynhyrchu a'u hargraffu wedyn ar ddalennau papur sengl. Mae pob artist sy'n cymryd rhan yn mynd ag un argraffiad adref. Mae tudalen 4 yn esiampl braf o brint a wnaed ar un o'r diwrnodau cydweithredol hyn.

Trosglwyddwyd y wasg o Chelsea gan Chris Holliday, a oedd wedi bod yn gyfrifol am ei chynnal

a'i chadw a'i haddasu i ddibenion diogelwch tra'i bod yn cael ei defnyddio yno. Hon oedd y wasg gyntaf i gael ei gosod yn Stryd Clarence. Er syndod mawr, llwyddodd Chris i gyflawni hyn gydag un cynorthwy-ydd, tri pholyn sgaffaldio a winsh law.

GWASG YSGYTHRU "INVERLEITH" Maint y Gwely: 15" x 30" | gwnaed gan Davidson a Cheyne, Peirianwyr Argraffwyr i Weithdy Gwneuthurwyr Printiau Caeredin 1973 | rhif y peiriant: 1326.

Prynwyd y wasg fach hon gan yr artist, David Carpanini. Mae ganddi drefn fân-addasu rwydd a sensitif, ac mae'n hawdd i'w pharatoi ac yn bleser i'w defnyddio.

GWASG YSGYTHRU HUNTER PENROSE LITTLEJOHN | Maint y Gwely: 36" x 21".

Dyma ein wasg intaglio fwyaf modern, a brynwyd ar gyfer adran gelf ysgol leol. Cawsom ein hysbysu gan Alan Figg ac yntau ar fin ymdddeol nad oedd yn cael ei defnyddio bellach. Talwyd i'r ysgol yr hyn y gallem ei fforddio, ac o ganlyniad mae gennym wasg hydrin, ganolig ei maint, a ddefnyddir yn aml ar gyfer cynhyrchu argraffiadau cyfyngedig.

GWASG YSGYTHRU DER LITTLEJOHN | Maint y gwely: 24" x 16" | Math 2 Rhif Cyfresol 28861 | Billericay Essex.

Bill Chambers, artist sy'n aelod o SPW ac yn gyn-Gyfarwyddwr, a roddodd y wasg hon o stiwdio yng Nghaerdydd. Prin y gellir honni ei bod yn gludadwy, ond mae'n cynhyrchu gwaith o safon broffesiynol; fe'i defnyddir mewn stiwdios dros dro yn Abertawe, ac mae o faint tra addas ar gyfer platiâu bach. Mae'n debyg y gellir ei dyddio o'r 1960au, gan i Littlejohn gael ei gymryd drosodd gan Hunter Penrose ar ddechrau'r 1976au.

2 WASG YSGYTHRU TOFKO | Maint y gwely 40 x 60 cm | Fe'i prynwyd yn newydd gan TN Lawrence.

Prynwyd ein wasg gyntaf gyda Grant Mileniwm a drefnwyd inni drwy Gyngor y Gwasanaethau Gwirfoddol, a hynny'n benodol ar gyfer gwaith allymestyn a'n galluogodd ni i fynd â gwneud printiau at bob rhan o'r gymuned. Prynwyd yr ail un â'r elw o weithdai a ac â Grant oddi wrth Gyngor y Celfyddydau ar gyfer prosiect allymestyn tair blynedd.

Defnyddir y ddwy wasg Tofko symudol hyn ar gyfer gludwaith a blociau cerfwedd yn anad gall, ond gallant argraffu intaglio yn oystal. Gall defnyddwyr cadair olwyn eu defnyddio hefyd pan y'u gosodir ar fwrdd isel. Mae'r gweisg hyn wedi sefyll prawf amser gan gynhyrchu miloedd o brintiau.



HILARY STANWORTH | HARES | Linocut and Ink Hand Colouring | 40 x 28 cm



JACKIE FORD | MUSEUM STORES, SWANSEA | Screenprint | 25 x 25 cm



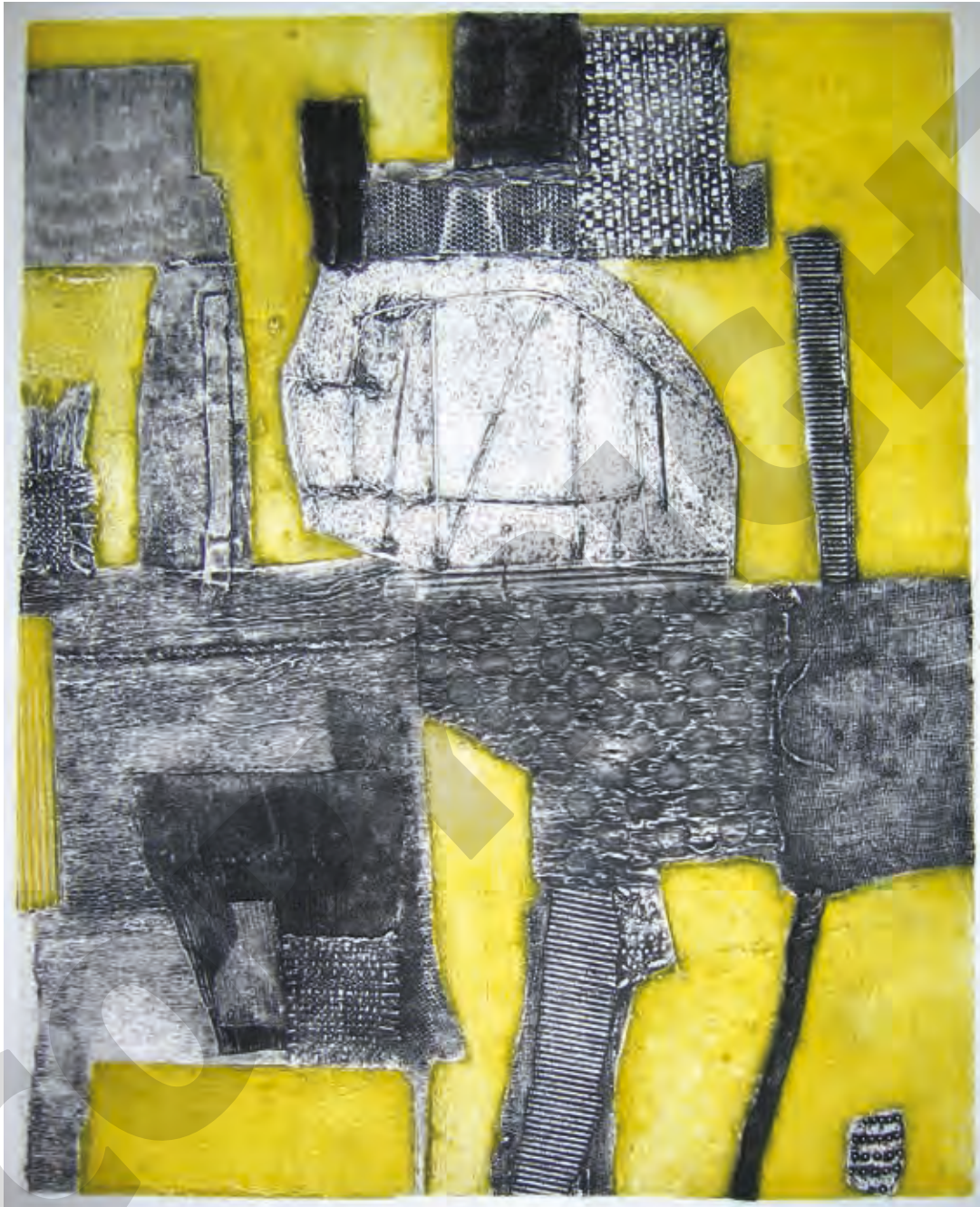
AOIFE LAYTON | SAFARI | Mezzotint | 30 x 25 cm



JOHN HEYWOOD | HAFOD COPPER WORKS, ENGINE SHED CHIMNEYS | Etching | 30 x 20 cm



CARYS ROBERTS | TORN FREE | Linocut on Intaglio (Embossing) | 40 x 30 cm



NIKKI CASS | LANDLINES | Collagraph | 58.5 x 70.5 cm



SUE KELSALL | TIDAL FRAGMENTS | Collagraph | 38 x 38 cm



KARA SEAMAN | ANTEATER | Collagraph | 57 x 75 cm



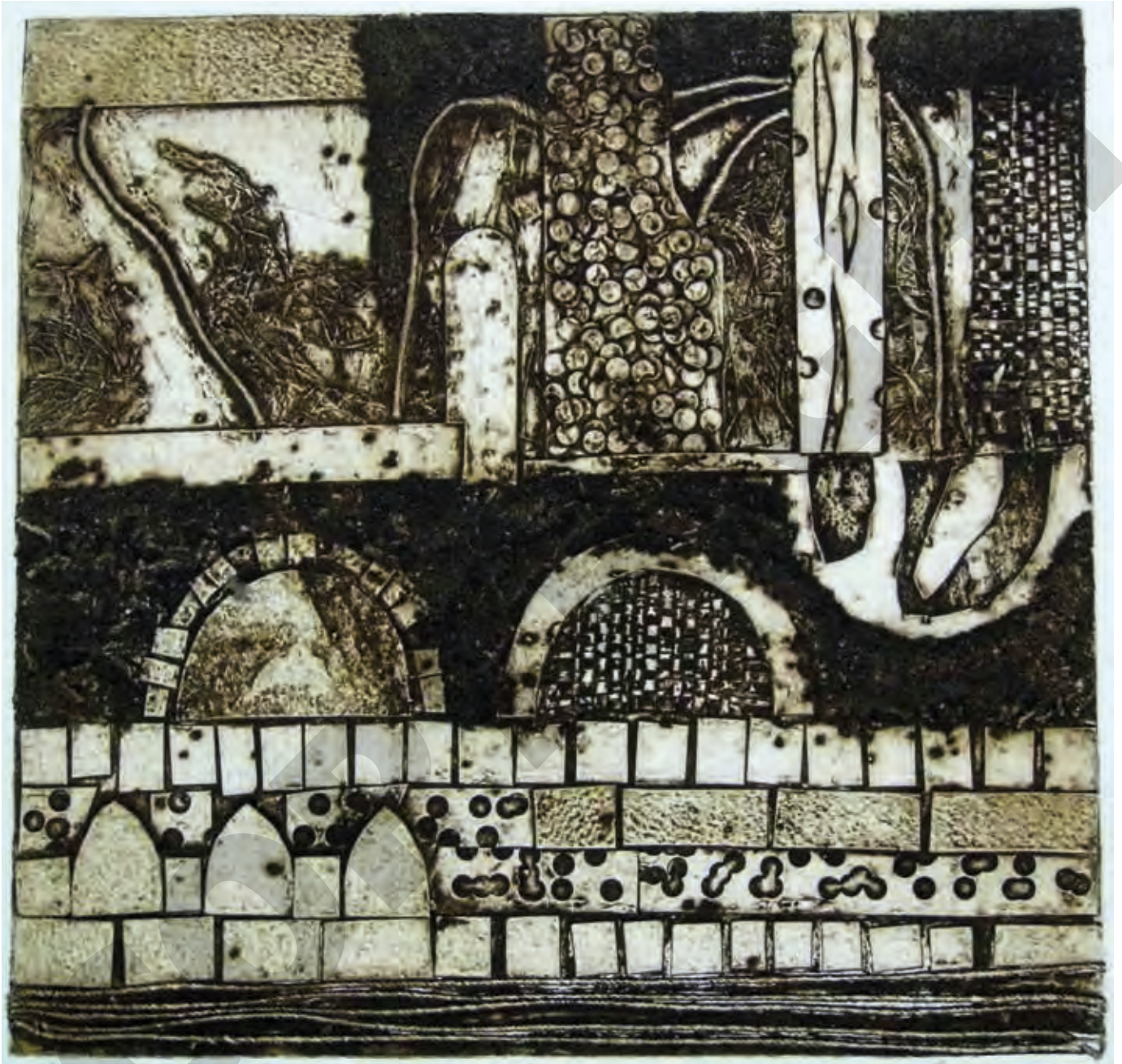
FIONA KELLY | THE ABODE | Woodcut | 53 x 50 cm



ATIF KHAN | UNDERTAKING | Photo Etching and Aquatint on copper, Hand painted (silver leaf, tea wash) | 51 x 51 cm



BRIDGET STEVENS | BLUES NIGHT AT BRIXTON WOMEN'S CENTRE | Etching with Coffee Lift and Double-drop | 27 x 23 cm



GEORGE LITTLE | DERELICTION | Collagraph | 30 x 30 cm



BILL CHAMBERS | KINGSWAY SHOPPER | Screenprint | 38 x 53 cm



JOHN ABELL | BIRTH OF VENUS AS INDUSTRY LOOKS ON | Woodcut | 150 x 140 cm



DAVID BARRON | SWANSEA GARDEN | Etching | 30 x 47 cm



BERNARD GREEN | PORTH CLAIS PEMBROKESHIRE | Reduction Linocut | 38 x 48 cm

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Artes Mundi | Arts Council of Wales | Arts Wales International | All Wales Ethnic Minority Association | Better Swansea Compact Funding | Brecknock Art Trust | City and County of Swansea | Communities First | Coastal Housing | DACE | Esmée Fairbairn Foundation Award | Gwirvol | Local Investment Fund | Millennium Awards: Wales Council for Voluntary Services | Russell Commission | Swansea Arts Forum Trust | Swansea Council for Voluntary Services | WCVA | Welsh Assembly

SPW was founded in 1998 and opened to the public in 2000. Since that time, many people have supported Swansea Print Workshop in all kinds of ways and we owe the success and the warm-hearted character of the organisation to their collective contribution.

People have given their time and energy as volunteers - as Directors, to support projects, to fundraise, to organize Life Drawing groups and in many other ways including the more prosaic but vital day-to-day running of the organisation.

Our Open Access policy is fundamental to our ethos of enabling access to printmaking and many of our experienced printmakers have been generous with their time providing studio cover and support to other members.

Invited Artists and Artists in Residence have each brought something new to the organisation: perhaps a new technique or approach but always a fresh energy which keeps the organisation moving forward creatively.

Project staff have contributed to the long-term structure and development of a professional organisation offering a range of services, education, opportunities and activities in the creative industries.

A special mention to Sameera Khan and Sarah Jackman who implemented dynamic changes in the artistic and administrative structure of the organisation.

The creative community and creative business community in Swansea and Wales have been generous in their support for our projects, our Outreach work, exhibitions and publications.

Our membership provides the foundation for the organisation. By using our facilities, participating in activities, donating and buying artwork, and, of course, exhibiting their artwork through us, our reputation as a fine-art organisation producing high-quality work can be depended upon.

A special mention to Jackie Ford and Alan Williams whose vision and determination founded Swansea Print Workshop and got the whole thing rolling.

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CYDNABYDDIAETH

Arianwyr presennol a blaenorol: (yn nhrefn yr wyddor)

Ariannu Compact Abertawe Well | Artes Mundi | Cartrefi Coastal | Celfyddydau Cymru Rhyngwladol | Comisiwn Russell | Cymdeithas Lleiafrifoedd Ethnig Cymru Gyfan | Cymunedau'n Gyntaf | Cynulliad Cenedlaethol Cymru | Cyngor Celfyddydau Cymru | Cyngor Gwasanaethau Gwirfoddol Abertawe | DACE |

Dinas a Sir Abertawe | Dyfarniadau Sefydliad Esmée Fairbairn | Gwirvol Gwobrau'r Mileniwm: Cyngor Gwasanaethau Gwirfoddol Cymru | WCVA | Ymddiriedolaeth Celfyddydau Brycheiniog | Ymddiriedolaeth Fforwm Celfyddydau Abertawe | Y Gronfa Fuddsoddi Lleol

Sefydlwyd SPW ym 1998 ac agorodd ei ddrysau i'r cyhoedd yn 2000. Ers hynny mae lluo bobl wedi cefnogi Gweithdy Argraffu Abertawe mewn sawl ffordd, ac i'w cyd-gyfraniad hwy yr ydym yn ddyledus am lwyddiant a chymeriad twymgalon y sefydliad.

Mae pobl wedi rhoi o'u hamser a'u hegni fel gwirfoddolwyr - fel Cyfarwyddwyr i gefnogi prosiectau; i godi arian; i drefnu grwpiau Bywluniadu a mewn lluo o ffyrdd eraill, gan gynnwys y gorchwyl llai dyrchafol ond hanfodol o gadw'r sefydliad yn mynd o ddydd i ddydd.

Mae ein polisi Mynediad Agored yn elfen graidd o'n hethos o hyrwyddo rhwyddfynediad at wneud printiau, ac mae llawer o'n gwneuthurwyr printiau profiadol wedi rhoi eu hamser yn hael i oruchwyllo a chynorthwyo aelodau eraill yn y stiwdio.

Mae Artistiaid Gwadd ac Artistiaid Preswyl fel ei gilydd wedi dod â rhywbeth newydd at y sefydliad: techneg neu ddull gweithredu newydd, efallai; ond yn anad dim rhyw egni ffres sy'n cadw'r sefydliad yn symud yn ei flaen yn greadigol.

Mae'r staff prosiect hwythau wedi cyfrannu at strwythur a datblygiad hirdymor sefydliad proffesiynol sy'n cynnig rhychwant o wasanaethau, addysg, cyfleoedd a gweithgareddau yn y diwydiannau creadigol. Rhaid diolch yn enwedig i Sameera Khan a Sarah Jackman sydd wedi rhoi newidiadau deinamig mewn grym yn strwythur artistig a gweinyddol y sefydliad.

Mae'r gymuned greadigol a'r gymuned fusnes greadigol yn Abertawe a Chymru wedi bod yn hael eu cefnogaeth i'n prosiectau, ein gwaith Allymestyn, ein harddangosfeydd a'n cyhoeddiadau.

Ein haelodau yw conglfaen y sefydliad. Trwy ddefnyddio ein cyfleusterau, cymryd rhan mewn gweithgareddau, rhoi a phrynu gweithiau celf ac, wrth gwrs, wrth arddangos eu gwaith celf trwyddom ni, maent wedi sicrhau ein henw da fel sefydliad ym myd y celfyddydau cain y gellir dibynnu arno bob amser i greu gwaith o safon uchel.

Rhaid sôn yn arbennig am gyfraniad Jackie Ford ac Alan Williams: diolch i'w gweledigaeth a'u dyfalbarhad hwy y llwyddwyd i sefydlu Gweithdy Argraffu Abertawe yn y lle cyntaf a'i gael i ddechrau gweithredu.

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