

People and Printmaking

15 YEARS SWANSEA PRINT WORKSHOP



Pobl ac Argraffu

15 MLYNEDD GWEITHDY ARGRAFFU ABERTAWE

First Edition/impression – 2015

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Argraffiad cyntaf – 2015

Cyhoeddwyd gan Weithdy Argraffu Abertawe

19a, Stryd Clarence, Abertawe, SA1 3QR,
Cymru, Y Deyrnas Unedig.

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A retrospective of 15 projects selected to showcase the artistic breadth, creative impact and business development that projects have contributed to SPW over the last 15 years.

GWEITHDY ARGRAFFU ABERTAWE

Ceir arddangosfa o argraffiadau sy'n bwrw golwg yn ôl dros bymtheg o brosiectau. Dewiswyd rhain er mwyn dangos sut mae ehangder artistig, dylanwad creadigol a datblygiad busnes y prosiectau wedi cyfrannu at GAA yn ystod y 15 mlynedd ddiwetha.



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Cyngor Celfyddydau Cymru
Arts Council of Wales



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15 PROJECTS EXHIBITION - INTRODUCTION

During 15 Years of being open to the public, Swansea Print Workshop has delivered over twenty-five successful projects. To launch our 15th anniversary year we have selected and are showcasing 15 past projects from a variety of funders who have supported us.

As a not-for-profit organisation that is run and maintained by volunteers and which has never had regular full time staffing, the project strand of our activities plays a vital role in our progression. In developing each project, we look to build on the expertise and experience of our organisation, our membership and the artists connected to us.



ATIF KHAN, THE MOON AND THE DARKNESS, INTAGLIO

At the heart of SPW is the desire to educate and promote printmaking as an accessible art form for everyone, an exciting discipline for artists to work in and engaging and affordable for supporters of the visual arts.

With some of these projects we have taken our expertise into the community, working with disadvantaged groups such as Asylum Seekers, those aged 50+ and Communities First residents.

Other projects have supported our work with young people. We have delivered over nine hundred workshops to children of all ages in schools and colleges through our Outreach programme and have worked creatively with young people aged between 16 and 25 to provide opportunities for artistic development as well as life and work skills.

Our artist-members also benefit from projects which support programmes with invited and visiting artists and artists in residence with different approaches to

printmaking, sometimes from different countries and cultures. Each artist brings a new dynamic to SPW, challenging and extending our members' artistic practice and development.

Exhibiting prints and drawings is a fundamental part of what we do. We facilitate opportunities for all our artists and users to exhibit their work. Over the last five years we have developed our premises creating an area of 44 metres of running exhibition space. We regularly exhibit work at other venues across Wales and also in England and Scotland. Our international exposure is growing too, with a number of exhibitions held in Europe, USA and Pakistan.

In addition we have published two collector's items in 2003 and 2014 which celebrate the legacy of Dylan Thomas. These ISBN registered boxed sets of prints are in the collections of the six UK and Ireland National Libraries; the 2003 set of prints is held in the Poetry Collection of the University of Buffalo, New York.

Each project exhibited here demonstrates its individual contribution to the organisation but also the vital role all the projects have made and continue to make to our artistic and business development, our commitment to artists and our involvement with the community and young people.

We would like to thank all our past funders for their support. We regret that we are unable to show all the projects that we have delivered in the past but these can be seen on our website: www.swanseaprintworkshop.org.uk/projects

More information can be seen on our dedicated project blog: www.peopleandprintmaking.wordpress.com

ARDDANGOSFA 15 PROSIECT - RHAGAIR

Yn ystod ei bymtheg mlynedd o fod ar agor i'r cyhoedd, mae Gweithdy Argraffu Abertawe wedi arddangos dros 25 o brosiectau llwyddiannus. I ddechrau blwyddyn ein pymthegfed cylchwl, detholwyd 15 o brosiectau blaenorol gan amrywiaeth o noddwyr sydd wedi ein cefnogi ni ac byddwn yn arddangos rhain.

Fel mudiad di elw sydd erioed wedi cael ei staffio'n llawn amser ac sy'n cael ei reoli a'i gynnal a chadw gan wirfoddolwyr; mae llinyn prosiect ein gweithgareddau yn chwarae rhan hanfodol yn ein datblygiad.

Wrth ddatblygu pob prosiect, anelwn at adeiladu ar y profiad a'r wybodaeth arbenigol a geir yn ein mudiad – sef ein haelodau a'r arlunwyr sy'n cyd weithio â ni.

Wrth wraidd GAA yw'r awydd i addysgu ac i hybu argraffu fel Celfyddyd sydd o fewn cyrraedd bawb. Mae'n gyfrwng sy'n gyffrous i arlunwyr weithio ynddo ac mae'n ddeniadol ac yn fforddiadwy i gefnogwyr y celfyddydau gwledol.

Gyda rhai o'r prosiectau hyn, rydym wedi mynd â'r wybodaeth arbenigol sy gennym i'r gymuned gan weithio gyda grwpiau dan anfantais fel Chwilwyr Lloches, pobl dros 50 oed a phreswylwyr Cymunedau'n gyntaf.

Mae prosiectau eraill wedi cefnogi ein gwaith gyda phobl ifanc. Trwy gyfrwng ein rhaglen Outreach, rydym wedi cynnal dros naw cant o weithdai i blant o bob oed mewn ysgolion a cholegau ac rydym wedi gweithio'n greadigol gyda phobl ifanc 16 – 25 oed gan roi cyfle iddynt ddatblygu'n artistig yn ogystal â meithrin sgiliau gwaith a sgiliau bywyd.

Hefyd, bydd ein harlunwyr yn elwa o brosiectau sy'n cefnogi rhaglenni gydag arlunwyr gwadd ac arlunwyr mewn preswyl – pob un ohonynt gyda dulliau gwahanol o argraffu ac weithiau bydd rhain yn dod o wledydd a diwylliannau gwahanol. Bydd pob arlunydd yn dod â deinamig newydd i GAA gan herio ac ymestyn datblygiad artistig ac ymarfer artistig ein haelodau.

Mae arddangos argraffiadau a lluniau yn rhan hanfodol o'n gwaith. Rhoddir cyfle i bob un o'n harlunwyr a defnyddwyr arddangos gwaith. Yn ystod y 5 mlynedd ddiwetha rydym wedi gwella ein hadeilad gan greu hyd 44 metr o le i arddangos gwaith.

Byddwn yn arddangos gwaith yn rheolaidd mewn mannau eraill led led Cymru, Lloegr a'r Alban. Mae ein dangosiad rhyngwladol yn gwella hefyd a chynhaliwyd nifer o arddangosfeydd yn Ewrob, yr Unol Daleithiau a Phacistan.

Bellach, yn 2003 a 2004, cyhoeddwyd 2 eitem i gasglwyr er mwyn dathlu cymynrodd Dylan Thomas. Cedwir y setiau bocs o argraffiadau ISBN hyn yng nghasgliadau 6 llyfrgell genedlaethol y Deyrnas Unedig ac Iwerddon; cedwir y set o argraffiadau o 2003 yn yr adran Farddoniaeth yn mhrifysgol Buffalo, yr Efrog Newydd.



Yn ogystal â dangos ei gyfraniad unigol i'r mudiad mae pob prosiect a welir yma yn dangos ei gyfraniad i'n datblygiad artistig a masnachol ac hefyd mae'n dangos ein hymroddiad i arlunwyr a'r ymroddiad i weithio gyda'r gymuned a phobl ifanc.

Dymunwn ddiolch o galon am gefnogaeth ein noddwyr blaenorol. Ymddiheurwn nad yw'n bosibl i ni ddangos pob un o'r prosiectau a roddwyd ar ddangos gennym yn y gorfennol ond cewch weld rhain ar ein gwefan www.swanseaprintworkshop.org.uk/projects.

Am fwy o wybodaeth ymwelwch â'n blog prosiect arbennig www.peopleandprintmaking.wordpress.com

Year of the Artist | 2000 | Contemporary Art Society for Wales: Year of the Artist Print Portfolio 2000

Newly refurbished, this project demonstrated SPW's capacity in studio facilities and expertise for supporting a significant artist in a high-quality art project. It was also important in showing the accessibility and creativity of printmaking and its potential for working collaboratively across the art forms.

1

Blwyddyn yr Arlunydd | 2000 | Cymdeithas Gelfyddyd Gyfoes Cymru: Portffolio Argraffu'r Arlunydd 2000

Wedi'i adnewyddu'n ddiweddar, roedd y prosiect hwn wedi dangos maint cyfleusterau stiwdio GAA a dangoswyd hefyd sut all ei gwybodaeth arbenigol gefnogi arlunydd pwysig wrth iddo wneud prosiect celf o safon uchel. Roedd yn bwysig hefyd gan ei fod e'n dangos creadigolrwydd argraffu, ei botensial am gydweithio ar draws y celfyddydau a sut mae argraffu o fewn cyrraedd pawb.



PULLING A PROOF OF MAWRTH

The Artist Print Portfolio 2000 was commissioned by the Contemporary Art Society to celebrate The Year of the Artist. Twelve artists were invited to submit prints, each representing one month of the year.

In 2000, Swansea Print Workshop was commissioned to work with Glenys Cour to produce a limited edition print for the portfolio. All the artists involved were not printmakers by profession.

Glenys Cour trained in the use of stained glass and so the project involved some speculative work initially to find an appropriate and comfortable process for her to work in.

Glenys was allocated the month of 'March' and came to the studio with a number of collaged

designs. These naturally translated into collagraphs, a technique Glenys was initially unfamiliar with.

Once the central motif had been worked out she decided on a very textural and deeply bitten plate to surround the central collagraph block. Best known as a colourist the print Glenys created is in fact a monochrome, with Celtic or runic symbols in relief, surrounded by a turbulent aquatint reflecting Mars, the Roman God of war.

Glenys welcomed the opportunity to explore, for her, a new medium and found it to be a liberating and enthralling experience – "It is as if another door has opened".

Process and editioning support was provided by Jackie Ford and Alan Williams



PrintWorks | 2001-2004 | Arts Council of Wales' 'Arts for All' Award

This project provided the foundation in teaching skills, equipment and technical knowledge for our Outreach programme which continues today. It connected Swansea Print Workshop with many local schools, colleges and communities and raised awareness of how printmaking can contribute to the education and voluntary sectors.

2

Gweithdai Argraffu | 2001-2004 | Gwobr 'Arts for All' Cyngor Celfyddydau Cymru

Yn y prosiect hwn, darparwyd y sylfaen ar gyfer y rhaglen Outreach - sylfaen mewn sgiliau dysgu, offer a gwybodaeth technolegol sy'n para hyd heddiw. Roedd hyn wedi cysylltu GAA â llawer o ysgolion lleol, colegau a chymunedau gan godi ymwybyddiaeth o sut mae argraffu yn gallu cyfrannu at addysg a sectorau gwirfoddol.

Working with over 50 groups, nearly 500 workshops and with over 6000 attendances, this project was an ambitious Outreach programme which took our mobile presses out to work in any venue across the community.

Once contact had been made and an introductory session or workshop taken place, some of the groups came to the main studio and progressed onto more advanced work.

As ever, the aims of the project were manifold. We wanted to raise the profile of printmaking as a valuable activity for any group and to raise awareness in the role prints and printmaking can play in in mainstream education within the context of curriculum requirements.

We also provided entry level workshops for a wide range of groups including mental health groups, to those with environmental concerns, to specialist groups within Swansea's wider ethnic community.

Equally importantly was the education and development of printmakers to be able to deliver high-quality workshops with good working practices in a creative and interesting way.

The project established the printmaking processes and best practice for Outreach workshops for the organisation on a long-term basis.

GROUPS WE HAVE WORKED WITH | Bishop Gore Comprehensive | Bishopston Comprehensive | Blaen-y-Maes Primary School | Bonymaen Family Centre | Brondeg House | Brynhyfryd Junior School | Cadle Primary School | Cefn Coed Hospital/staff development | Ceri Richards Festival | Cliffrw Junior School | Clase Primary School | Clwyd Junior School | Clydach Infants | Coed Hirwaun | Crug Glas Special Needs School | Crws Junior School | Cwmbwrla Day Centre | DACE Muslim Womens Group | Dragon Arts | Dyffryn Comprehensive | Ffynone House School | Glyn Vivian Art Gallery | Glynneath Adult Training Centre | Gors Junior School | Gorseinon College | Gowerton School | Graig Infants | Gwyr School | Hendrefoilan Primary | Home Education Group | Heol Goffa Social Activity Centre | Llanelli Involve | Interplay Independent Living | Gorseinon Longfields Day Centre | Lynx Llanelli | Lynx Ty Amman | Maes Glas Community Centre Neath | Morriston Primary | General Hospital Neath | Port Talbot College Out of School Group | Olchfa comprehensive | Oystermouth Primary School | Palette Club | Pen Y Fro Primary School | Playright | Pentrepoeth Infants | Pentrepoeth Juniors | Pont y Brenin Primary | Pontardulais School | Pentrehafod School | Quay House Bail Hostel | Red Café Connected | Rose Cross Day Centre | St Thomas Junior | Swansea Museum | Swansea Women's Centre | Symud Ymlaen Regeneration Trust | The Shaw Trust | Disability Action Centre | Taliesin Egypt Centre | Three Crosses Art Club | Terrace Rd School | Tregwyr Junior School | Wetlands Wildlife Trust



Dylan Thomas Print | 2003 | The Arts Council of Wales

This project demonstrated SPW's capacity to support a group of artists working collaboratively to create a prestigious collector's item and touring exhibition. It raised the profile of the organisation nationally and internationally as well as contributing to the standing of Swansea in a wider creative context.

3

Argraffiad Dylan Thomas | 2003 | Cyngor Celfyddydau Cymru

Dangosodd y prosiect hwn allu GAA i gefnogi grŵp o arlunwyr sy'n cyd weithio er mwyn creu eitem glodfawr i gasglwr ac arddangosfa deithiol. Codwyd profil y mudiad yn genedlaethol ac yn rhyngwladol gan godi statws Abertawe mewn cyd destun creadigol ehangach



To mark the 50th anniversary of Dylan Thomas' death, twelve Wales-based Printmakers responded to Dylan Thomas' poem, 'especially when the October wind' - a poem with particular resonance to the Swansea landscape, the town of his birth and source of inspiration.

Each artist produced a limited edition [100] of their print to create a boxed set of twelve prints. The prints were printed on specially commissioned paper from the Wookey Hole Papermill, Somerset, with the paper moulds supplied by Aimes & Son Ltd., Coxheath, Kent. The boxed sets are custom-made and hand-crafted with embossed copper motifs of Dylan Thomas' signature made at the Fine Bindery, Northampton.

Following a preview show at the Welsh Assembly's Wales Week in the Theatre du Residence Palace, Brussels, an exhibition of the prints was launched

by Aeronwy Thomas, Dylan Thomas's daughter in 2003 at the Dylan Thomas Centre, Swansea.

Further exhibitions followed throughout Wales, including the National Eisteddfod in Meifod in August 2003 and The National Library of Wales in January 2004 and was on display in Hay as part of that year's Hay Festival of Literature.

The set was selected for display by the Welsh Assembly Government in their newly opened offices in The Chrysler Building, New York, USA. The prints were on display for one year and were featured as part of the St David's Day celebrations in New York City in March 2004. More recently, in 2007, as part of a cultural exchange, the prints were exhibited in Alhambra Arts Centre, Lahore, Pakistan.

A set of the prints was given to the Dylan Thomas Centre, Swansea and is now part of the permanent collection. The prints are on display in the main hall. Special Hors Commerce editions are in the collections of the six UK and Ireland National Libraries: The British Library; The Bodleian Library, Oxford; The University Library, Cambridge; The National Library of Scotland; The Library of Trinity College, Dublin; The National Library of Wales and in 2013 was added to the Poetry Collection of the University of Buffalo, New York.

THE ARTISTS | Sheila Clark | Lucy Donald | Elissa Evans | Jackie Ford | Sally Hands | Sarah Hopkins | Sue Kelsall | Ruth Parmiter | Judith Stroud | Ceri Thomas | Peter Visscher | Alan Williams



Studio Manager | 2004-2007 | Esmée Fairbairn Foundation

This grant gave SPW a three-year period of stability. During this time we were able to develop an annual programme of workshops and activities; we established new and developed existing partnerships and international links and identified and attracted further funding streams.

4

Rheolwr Stiwdio | 2004-2007 | Sefydliad Esmée Fairbairn

O ganlyniad i'r cymhorthdal hwn rhoddwyd cyfnod o dair blynedd o sefydlogrwydd i GAA. Yn ystod y cyfnod hwn, gallem ddatblygu gweithgareddau a rhaglen flynyddol o weithdai er mwyn; sefydlu partneriaethau newydd a meithrin partneriaethau blaenorol; sefydlu cysylltiadau rhyngwladol ac i adnabod a denu mwy o nawdd/ariannu.

This project supported the funding of the key role of Studio Manager for the organisation over a period of three years. The remit of the Studio Manager was ambitious and varied and it was Sameera Bjerrum-Bohr (née Khan) who took up the challenging post.

Sameera originates from Hunza, Pakistan and was the first female artist to have had the opportunity to undertake a formal art education in Fine Arts from National College of Arts in Lahore. She gained a first class degree and was awarded a bursary from the Aga Khan Foundation to travel to Sheffield Hallam University in UK to enrol on a Masters course in Print Media Fine Arts. Before coming to Swansea Print Workshop, she trained in print studio management at London Print Studio.

Part of her role as Studio Manager was to provide support during Open Access studio sessions, deliver beginner through to advanced level printmaking workshops, coordinate support programmes for artists and to establish best practices for studio working. With such a consistent, knowledgeable studio presence, the Workshop saw a significant increase in the numbers of members and the skills levels amongst the membership. Some of these members have become the core group of artists who now provide regular Open Access support as volunteers and freelance artists who deliver one to one training in printmaking and deliver our annual Workshop and Outreach programme.

Swansea Print Workshop has always supported and promoted opportunities to exhibit printmaking and drawing and the Studio Manager was given the responsibility to take these ambitions forward. During the three year role, she established and curated our annual members' exhibitions and developed links

with national and international venues, with significant shows in Pakistan. This fed into our aims to increase our profile in the wider world of printmaking. The Studio Manager facilitated a number of cultural exchanges: artist-members from SPW visited Pakistan and we hosted international artists from Pakistan and the USA.

As well as exhibitions initiated through the Festival of Muslim Cultures Print Project, in 2007 Sameera coordinated '51.34 North 1.46 West', the first group show from SPW to be seen internationally. Work by twenty artists was shown and well-received in Lahore and Islamabad, Pakistan.

The three year grant was also a significant factor in attracting additional funding including the Festival of Muslim Cultures Print Project and the Projects, Programme and Administration Coordination project funded by SCVS, Better Swansea Compact Fund.

'51.34 NORTH 1.46 WEST' EXHIBITING ARTISTS: Leila Bebb | Lynne Bebb | Sheila Clark | Rose Davies | Elissa Evans | Ayesha Farooq | Alan Figg | Jackie Ford | Sarah Hopkins | Veronica Gibson | Zena James | Rhian Jarman | Aleem dad Khan | Sameera Khan | Robert Macdonald | Lorna Packer | Ruth Parmiter | Carys Roberts | Kara Seaman | Judith Stroud | Alan Williams



Programmes, Projects and Administration Coordination | 2006-2009

Better Swansea Compact Fund, SCVS

The involvement of volunteers has been integral to the development, ethos and survival of the Workshop. Through this grant we were able to imbed a volunteer and training framework within the organisation. This grant was also a step-change for the wider business infrastructure establishing and improving procedures and systems for the long-term.

5

Rhaglenni, a chyd llynnu prosiectau a gweinyddiaeth | 2006-2009

Cronfa Gytundeb Abertawe Well SCVS

Bu cynnwys gwirfoddolwyr yn rhan hanfodol o ddatblygiad; ethos a pharhâd y Gweithdy. Oherwydd y cymhorthdal roeddem yn gallu sefydlu fframwaith ar gyfer hyfforddiant a gwirfoddoli tu mewn i'r mudiad. Bu'r cymhorthdal hefyd yn gam tuag at sefydlu'r rhwydwaith busnes mewnol ehangach gan wella systemau gweithredu ar gyfer y tymor hir.



SARAH JACKMAN

The Better Swansea Compact Development Fund provided grants to support the work of voluntary and community groups in Swansea, strengthening their ability to contribute to local social and economic regeneration and to the delivery of the community plan "Making a Better Swansea."

The revenue grant supported a three-year staff post to which Sarah Jackman was appointed. The role allowed us to address five key areas within the business: strategic planning, financial control, programme coordination, volunteer support and marketing. More efficient and effective procedures and systems underpinned by an improved I.T. structure were put in place. This foundation has proved vital for the continued functioning of the organisation as a small business today.

Equally importantly was the establishment of a volunteer and training framework. Volunteers contribute enormously to a whole range of our functions and activities including our Board of Directors, the supervision of our Open Access studio time, finance and administration tasks, fundraising and our exhibition programme.

Not only do volunteers contribute to us, we aim to support those involved with the organisation with training and opportunities to develop their careers. This extends not only to professional artists but within the wider context of creative industries such as marketing, event management and arts administration.

The outcomes of this project have directly contributed to the economic health of the organisation and of Swansea and the wider South Wales area as we continue to offer paid roles to artists and other freelance staff. It was also significant in the organisation obtaining further funding for our Youth Volunteering Project in 2008/9 and Our Young Volunteers Community Arts Project in 2010/11.



Festival of Muslim Cultures Print Project | 2006 | The Arts Council of Wales, AWEMA, Communities First, Common Investment Fund, DACE

This project established SPW on an international platform with cultural exchanges between Wales and Pakistan. It connected the Workshop with the Muslim community in Swansea and South Wales and through us, the public with this community, showing how art, and specifically printmaking, can promote cultural understanding.

6

Prosiect Printiau Gwyl y Diwylliannau Moslemaidd | 2006 | Cyngor Celfyddydau Cymru, AWEMA, Cymunedau'n gyntaf, Cymhorthdal Buddsoddiadau Cyffredin, DACE

Trwy gyfrwng cyfnewidiadau diwylliannol rhwng Cymru a Phacistan, roedd y prosiect hwn wedi rhoi GAA ar blatfform rhyngwladol. Roedd e wedi cysylltu'r Gweithdy â'r cymunedau Moslemaidd yn Abertawe a Chaerdydd a thrwyddom ni cysylltwyd y cyhoedd â'r gymuned hon gan ddangos sut mae Celf ac yn enwedig Argraffu yn gallu hybu cyd ddealltwriaeth ddiwylliannol.

The Festival of Muslim Cultures was a national celebration in 2006 that sought to foster an improved understanding and appreciation for Muslim cultures. Major events and exhibitions were organised across the UK in which moderate Muslim voices could be heard and negative stereotypes challenged.

Printmaker Sarah Hopkins led the Workshop's contribution with The Festival of Muslim Cultures Print Project. The project promoted the belief that the arts can play a role in changing society for the better by enabling people to enter into the experiences of others. The project aimed to expose a wide audience to Muslim Cultures through the medium of printmaking.

Two artists from Pakistan - Atif Khan and Aleem dad Khan - spent twelve weeks as Artists in Residence to assist us in our understanding of Islamic Art through printmaking. A programme of Outreach workshops and printmaking masterclasses took place with participants creating work around the theme 'Image, Symbol and Text'. Communities reached by the project included Asylum Seekers living in Blaenymaes, Muslim Women living in Swansea, and the 'over 50's' in Swansea.

The project launched SPW onto an international platform. It welcomed an exhibition of contemporary Pakistani printmaking which toured three venues in the UK. A sister exhibition, Contemporary Welsh Printmakers, followed in 2007 with Welsh artists gaining exposure with exhibitions in Karachi and Lahore, Pakistan.

CONTEMPORARY PAKISTANI PRINTMAKERS EXHIBITION |

In 2006, Sameera Khan and Sarah Hopkins curated a touring exhibition showcasing the work of Pakistan's printmakers. The exhibition opened at Oriel Ceri Richards, Swansea and completed its UK tour a year later. A tri-lingual exhibition catalogue published in English, Welsh and Urdu supported the exhibition.

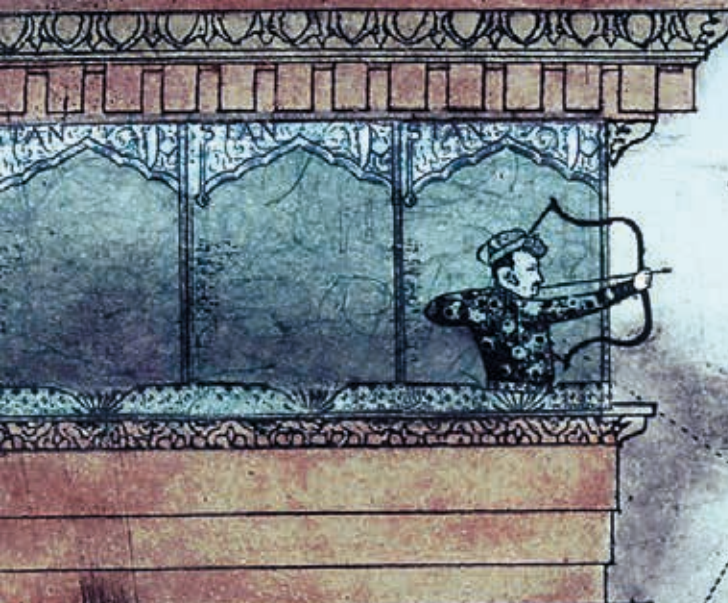
PAKISTANI PRINTMAKERS CONTRIBUTING ARTISTS:

Fatima Saeed | Laila Rahman | Afshar Malik | Anwar Saeed | Muhammad Atif Khan | Imran Ahmad | Naiza Khan | Naazish Ata-Ullah | Sameera Khan | Samina Iqbal | Zaira Ahmand | Ali Raza

CONTEMPORARY WELSH PRINTMAKERS EXHIBITION |

Twenty-two Wales-based printmakers were represented in this international exhibition in 2007 including work by the late Bert Isaac. The original prints reflected aspects of culture, heritage, lifestyle and contemporary themes relevant to Wales today. A group from the contributing artists travelled to Pakistan to support the cultural exchange with printmaker, Robert Macdonald, delivering a series of artist talks.

CONTRIBUTING ARTISTS: Kate Bassett | Lynne Bebb | Bill Chambers | Paul Croft | Linda Davies | Ruth Jên Davies | Stuart Evans | Jackie Ford | Valerie Ganz | Veronica Gibson | Sarah Hopkins | Sameer Khan | Robert Macdonald | Nina Morgan | Ruth Parmiter | Kara Seaman | Hannah Streat | Judith Stroud | Alan Williams | Ian Williams | Pete Williams



Angel

Bull



of the capi
Badshah

volute
Xolute, so
Composite
cathetus
pathetic
The vein in
spiral form
echinus
echinus
The circula



fillet

Fillet



phylae
small
called a
called apo

Information & Resource Coordination | 2007 | The Arts Council of Wales

A consolidation project designed to bring together all the technical and process expertise we had accrued over the previous years into a coherent and accessible form. This is fundamental to our ambition to be, and remain, a centre of excellence in printmaking. It formalized existing work practices and print processes for studio users as well as those in a training and supervisory capacity.

7

Cydlynnu Gwybodaeth ac Adnoddau | 2007 | Cyngor Celfyddydau Cymru

Cynlluniwyd y prosiect atgyfnerthol hwn er mwyn i ni grynhoi'r holl wybodaeth dechnegol a'r holl wybodaeth am brosesau a gasglwyd dros y blynyddoedd. Ein nôd oedd i wneud hyn mewn dull trefnus a fyddai'n hawdd i bawb mynd ato. Rhagori fel canolfan argraffu a pharhau i ragori fel canolfan argraffu yw ein prif fwriad. Safonwyd y prosesau argraffu a'r dulliau o weithio i'r hyfforddwy'r a'r cyfarwyddwy'r a'r pobl sy'n defnyddio'r stiwdio.



Our most valuable resource lies in the skills, experience and expertise of our membership and freelance staff. This project allowed us to review that resource, consolidate and capitalize on it.

Experienced printmaker and studio technician, Bill Chambers, was appointed to the 12-month consultancy post to coordinate and deliver three key objectives: to produce comprehensive technical material for all users, to review and update a reference guide for studio use and to make this information accessible as widely as possible.

Bill Chambers reviewed, researched and produced comprehensive, illustrated technical and instructional notes for the key printmaking processes of Screenprinting, Intaglio, Monotype, Relief Printing and Photographic techniques. In addition, he produced an orientation guide for

the studio and an Outreach and INSET pack. Emphasis for all these publications was on Health and Safety, best practice, our non-toxic ethos and environmental policies.

Although the documents have been updated and added to over the following years, the publications are still in use today, forming the basis of our studio practice, in-house and Outreach training provision. They have been a vital resource for artists wanting to work self-sufficiently in the studio and it supports our volunteer printmakers in their responsibilities for Open Access supervision.

One of the most important outcomes of this project has been our on-going ability to deliver consistent, high quality training in printmaking and to offer a good experience to all users of the studio facilities and services. With this solid foundation we continue to build strategically on the breadth of our provision as a hub of expertise so that we remain relevant to printmaking today.



Young People's Volunteering Project | 2008-2009 | The Russell Commission

As a small business we believe that our expertise and experience has a wider relevance than just the art form we promote. We offered thirty-two young people free training and insight in Arts Practice and Arts in Business and raised awareness of the experiences and rewards volunteering can offer. In addition we established a framework specifically designed for young volunteers at SPW.

8

Prosiect i Wirfoddolwyr Ifanc | 2008-2009 | Comisiwn Russell

Fel menter fusnes fach, credwn fod mwy o berthnasedd i'r wybodaeth arbenigol a'r profiad sy gennym na dim ond y math o gelfyddyd a hybir. Cynigiwyd hyfforddiant yn rhad ac am ddim i dri deg o bobl ifanc a rhoddwyd cipolwg iddynt o'r Celfyddydau mewn Busnes ac Ymarferion y Celfyddydau gan godi ymwybyddiaeth o'r profiadau a'r manteision a geir wrth wirfoddoli. Yn ogystal â hyn, sefydlon ni fframwaith a gynlluniwyd yn arbennig ar gyfer gwirfoddolwyr GAA.

Our Young People's Volunteering programme offered young people aged between 16 and 25 a closer look inside our organisation as a small, friendly artists' studio specialising in Printmaking. The programme of workshops was based around Arts Practice and Arts in Business with an emphasis on employability.

We recruited 32 young people over the length of the project. All participants were given an informal interview where we established what each individual hoped to get out of the experience. During the introductory sessions we helped each participant select the combination of workshops which would be most beneficial to them taking into consideration their future ambitions and current situation (ie: whether they were in education, unemployed or self-employed.)

The programme of workshops centred around actual activities and events taking place at SPW, giving participants real experience of a wide-range of both printmaking practice and the business elements which support an arts organisation. Each participant completed compulsory sessions as well as workshops of their choice and received a certificate of completion for their records.

The compulsory sessions included an induction in business practices, Health & Safety and our environmental policy as well as sessions in writing a CV and artist statements.

The Arts in Business training included sessions in event management, marketing and publicity, writing grant applications, website development and administration linked to events such as exhibitions, workshops and artist's talks.

Participants taking part in Arts Practice training were offered training in techniques including cyanotype, collagraph and photo screenprinting to produce original art work within a professional environment. They also gained an understanding of what is required to set up and run successful workshops for a wide client group.

All participants were given a year's membership to encourage them to remain connected to the Workshop once they had completed their experience in the hope that they would continue their arts practice and take up any current and future volunteering opportunities within the organisation.

The organisation benefited from new ideas and perspectives contributed by the young participants which continues to impact on our business strategy and aims today. Through the project we established a solid framework for volunteers within this age group and produced a set of training modules which remain appropriate not only to young volunteers but to a wider audience.

As a direct result of the successful outcomes, we were able to offer a further opportunity for young people in our Young Volunteers Community Arts project in 2010-2011.



Ever Changing Swansea | 2008 | Communities First, Castle Ward Fund

We promote printmaking as an accessible art form and this project demonstrates that assertion perfectly as the many of the participants had little or no prior experience in the arts. With Swansea providing the focus, inspiration and resources for the project, it substantiated our commitment to the city and our local community.

9

Abertawe Newidiol | 2008 | Cymunedau'n gyntaf, Cymhorthdal Castle Ward

Hyrwyddwn argraffu fel Celfyddyd sydd ar gael i bawb ac sydd o fewn cyrraedd pawb. Mae'r prosiect hwn yn enghreifftio'r honiad hwn yn berffaith achos roedd gan lawer o'r cyfranogwyr naill ai dim ond ychydig o brofiad neu dim profiad blaenorol o gwbl o weithio yn y celfyddydau.



This community-focused project was open to residents of Castle Ward, the immediate locality where the Workshop is situated. Fourteen individuals participated in a series of workshops, exploring an aspect of Swansea's changing landscape through the medium of printmaking.

The group was a diverse mix of participants from retired individuals to family groups, many of them had little or no prior experience in printmaking.

The participants were encouraged to think about their city from an artistic perspective as well as gathering source material around key historical settings such as the railway station, the old Weavers warehouse site, the beach, Kingsway and the market and local streets.

Activities under the project included field trips to the Glynn Vivian Art Gallery and the archive collection at Swansea Museum, introductory drawing from a range of source material and photography sessions using simple

cameras. Participants were shown how to use their collected research material through two printmaking processes, collagraph and cyanotype.

One of the ambitions that the project realized was dialogue across the generations - the youngest participant was aged 7, the oldest, 78. By working together creatively, these conversations took place. Stories were swapped and personal experiences of living in Swansea were recounted.

By the end of the project, all the participants were able to work unsupervised in the two printmaking techniques. Each received a year's free membership to encourage their continued connection with the Workshop and a final workshop was delivered to those participants interested in gaining experience in exhibiting artwork. The outline of this community-based project provided the blueprint for our larger project, Changing Swansea.

An exhibition of the project work was held in the Arts Wing of the Grand Theatre, Swansea in 2008.

CONTRIBUTING ARTISTS: Pat Briggs | Bethan Hunt | Rosemary Ind | Christelle Legrand | Cherie Marsh | Terry O'Brien | Ronald Stanford | Sian Stanford | Afshin Tarat | Helia Tarat | Rachel Tarat | Melvyn Williams | Tanwen Thomas



Changing Swansea | 2008-2009 | The Arts Council of Wales

Designed to explore the role of the artist in contemporary society, this project built up a 'snapshot' of Swansea from the individual perspectives and responses of each participant. It broadened our connections to the city and the communities within and around the Workshop. We also took a fresh look at approaches and opportunities for selling prints.

10

Abertawe'n trawsnewid | 2008-2009 | Cyngor Celfyddydau Cymru

Cynlluniwyd y prosiect hwn i archwilio rôl yr arlunydd yn y gymdeithas fodern a thynnwyd 'ciplun' o Abertawe o bersbectif ac ymateb unigol y cyfranogwyr. Ehangwyd ein cysylltiadau â'r ddinas a'r cymunedau tu fewn ac o amgylch y Gweithdy. Yn ogystal â hyn, edrychwn ni o'r newydd ar ddulliau o weithredu ac hefyd ar gyfleoedd am werthu printiau.

In recent years Swansea has been undergoing a tremendous change in both the physical and social landscape. This presented a perfect focus for exploring the role of the artist in contemporary society whether it is as a documenter, commentator or visionary. Over a 12-month period, the project tracked and recorded a 'snapshot' of the city through the medium of printmaking. The ambition was to push the boundaries of image connected to place by recording individual perspectives and responses to a shared context.

Offering trips to Swansea Museum and the Museum stores, together with artist's talks and a range of workshops from beginner level to Masterclasses, we sought to reach the widest range of participants: community groups, schools, professional artists and beginners, across generations, visitors and residents alike.

Ten schools embraced the Changing Swansea theme through an Artist in Residence package. School groups made drawings out on field trips to locations close to their school; others travelled further afield around the city and to the coast.

A partnership approach between the University of Wales' Department of Continuing Adult Education, Swansea Drugs Project and Swansea Print Workshop offered a group of seven adults the opportunity to participate in the project. With goals in common with the rest of the Workshop this supported their integration into our artistic community.

Taking a fresh look at sales and the value of prints, we used a common format throughout the project which allowed us to develop a cohesive body of work for sale. The schools were encouraged and supported to take an

entrepreneurial attitude themselves and several of the schools were able to off-set some of their costs through print sales. This is an approach we continue to advise on today.

By the end of the year, we had delivered over 42 workshop sessions, worked with 50 individuals and 10 schools, held 2 social evenings, 7 printmaker forums, 4 lectures and illustrated talks and delivered 142 outreach workshops sessions. An exhibition of over 120 prints was shown in 2009 in the Arts Wing at the Grand Theatre, Swansea. In all 300 people participated in 'Changing Swansea'.

PARTICIPATING ARTISTS: David Barron | Georgina Baumgartner | Leila Bebb | Sheila Clark | Rose Davies | James Donavon | Alan Figg | Jackie Ford | Sarah Hopkins | Rosemary Ind | Lesley Lillywhite | Hilary Stanworth | Viv Mullett | Jenny Mynett | Ruth Parmiter | Carys Roberts | Alison Porter | Kara Seaman | Judith Stroud | Adele Vye | Claire Zeevi

PARTICIPATING SCHOOLS: Cefn Hengoed Comprehensive | Clydach Infants | Hendrefoilan Primary | Morriston Primary | Olchfa Comprehensive | Pentrepoeth Infants | Pentrepoeth Junior | Pontarddulais Comprehensive | Pontybreinin Primary



Young Volunteers Community Arts Project | 2010-2011 | GWIRVOL

Building on a previous project for young people, this offered a small group an in-depth and focused experience. At its heart was the aim of fostering a positive attitude between young people and the community through printmaking. It supported the exploration and understanding of barriers and incentives for the engagement of young people both as volunteers and members.

11

Prosiect Celfyddydau Cymunedol i wirfoddolwyr Ifanc | 2010-2011 | GWIRVOL

Gan adeiladu ar brosiect blaenorol i bobl ifanc, roedd y prosiect hwn wedi cynnig profiad cynhwysfawr â ffocws i grŵp bach o bobl. Yn ganolog i hyn oedd y nŵd o ddefnyddio argraffu i feithrin cyd berthynas bositif rhwng pobl ifanc â'r gymuned. Archwiliwyd a magwyd dealltwriaeth o'r rhwystrau a'r cymhellion wrth ddelio â phobl ifanc fel aelodau a gwirfoddolwyr.

Six young people aged between 20 and 24, contributed more than a day a week of their own time over three months to participate in this project. The young people received training in workshop practice, marketing and project management to deliver a programme of Outreach workshops in the local community.

Working alongside experienced arts administrators and artists and supported by a volunteer Young People's Representative, the six volunteers planned and ran the project as well as delivering the art workshops. As a group, they took a lead on all the decision-making: choosing the workshops' theme, design of publicity material and project blog and putting together an exhibition of work created during the project.

The young volunteers felt it important to involve members of the community who might not usually have the opportunity to take part in art workshops. They delivered their workshops to a local primary school, a group of young carers, young disabled people and residents from Swansea and the local area under the theme: Going, Going, Not Quite Gone! This title represented the issue of endangered species of Wales which was of concern to the young volunteers keen to raise awareness and interest in the biodiversity of the local area.

The legacy of the project extended across the organisation. It continues to inform our strategic objectives and development in different areas but particularly around the involvement of young people, volunteer recruitment and accessibility requirements. The young volunteers initiated a dialogue with Disability Arts Wales and we have embraced the recommendations highlighted

to encourage greater involvement of disabled people across our audience profile. The Young People's Representative researched and produced a paper on the barriers and incentives for the involvement and retention of young people in the organisation.

A commitment from the Board of Directors to support the proposals raised was made in 2011. Following this project, the young people went on to form their own youth-led group, Kaleidoscope, to mentor and train other young volunteers. In 2011 the group attracted further funding from Gwirvol to run a community project, I, Me, Mine. A collection of contemporary self-portraits was exhibited at Swansea Print Workshop in 2012.

As is the nature of young people, they have since gone on to employment, further education and PGCE training and Kaleidoscope is currently on hold.

PARTICIPATING YOUNG PEOPLE: Charlotte Higgins | Rosie Hughes | Joyce Li | Carly Llewelyn | Matthew Otten | Amy Treharne | with Luke Bolch as Young People's Representative

PARTICIPATING GROUPS: St Helen's Primary School | SNPT Crossroads Young Carers Project | Crug Glas School & Sea View Community Primary School



New Creative Dialogues | 2010 | The Arts Council of Wales

A conceptual approach brought a new perspective to printmaking practice for our members and our freelance artists working in the community and educational establishments. The project supported new approaches to documentation and production with a dedicated blog, artist books and an upgrade of our exhibition space widening our exhibition capacity.



Deialogau Creadigol Newydd | 2010 | Cyngor Celfyddydau Cymru

Daeth triniaeth gysyniadol â phersbectif newydd i ddulliau argraffu ein haelodau a'r arlunwyr annibynnol sy'n gweithio mewn canolfannau addysg a'r gymuned. Roedd y prosiect wedi meithrin dulliau newydd o gynhyrchu a delio â dogfennau ac ehangwyd ein gallu i arddangos gyda Blog, llyfrau arlunwyr a gwelliannau i'n man arddangos



The Workshop aims not only to pass on traditional skills in printmaking but to keep abreast of new techniques and developments within the art-form. This project was conceived to work with a printmaker who could lead the organisation in new perspectives on printmaking and new areas of practice.

Printmaker Elizabeth Jackson was selected for the three-month role as Printmaker in Residence. Before coming to Swansea, Liz spent the previous two years living in the French Alps observing the different colours which the Argentièr glacier exhibits through the different seasons, weather and times of day.

Under the theme, Nature and Colour, a series of Masterclasses took place each beginning with a local field trip. Liz Jackson encouraged participants to engage with nature and facilitated a new way of thinking about colour. The workshops explored the descriptive, sensory and

material qualities of colour through the medium of printmaking. Participants mixed their own colour and created a figurative print which were collated and bound to create a hand-printed limited edition reference book.

The Printmaker in Residence delivered training workshops to our group of Outreach artists who took the concept of Urban Colour out to five community group and schools creating individual prints and bound books.

Our drawing room and corridors were refurbished for the final exhibition leaving an increased capacity totalling 44 metres of running exhibition space for our long-term exhibition programme. The limited edition book, Colour & Nature was displayed alongside hung original screenprints, field notes and reference material.

The artist book is now in the collection of The National Library of Wales and V & A National Art Library and was selected by Kaleid editions in 2012 to feature in their curated exhibition and book fair that showcased the best artists' books to an international audience.

PARTICIPATING ARTISTS: Lynne Bebb | Denis Comey | Michael Goode | Owen Griffiths | Jane Jones | Lesley Lillywhite | Patricia Mckenna | Viv Mullett | Arwen Roberts | Carys Roberts | June Saul | Kara Seaman | Aled Simons | Judith Stroud | Adele Vye

PARTICIPATING GROUPS: Awel Aman Tawe | Bishop Gore Comprehensive School | Blaen Y Maes Primary School | Glyncollen Primary School | Gower College

More information and images of this project can be seen on the dedicated blog: www.newcreativedialogues.wordpress.com



Colour & Nature SWANSEA 2010

GHOST GREEN

GROWS LIKE
POPCORN

IMPOSSIBLE INFINITE
NOTHRYTHING

TIME BLEACHED

BEACH CONE

SILVER SLATE BLUE

BURNISHED
BURGUNDY BRONZE

DUSTY LATT

HAZY MAUVE

LAVENDER GREY
BLUE

LUMINOUS LIPSTICK
PINK

SHIMMER
MANDO

NOT MANGO

SUNLIT LEAF GREEN

WARM BURGUNDY
GLOW



imPORT/exPORT | 2011 | The Arts Council of Wales

This project showed our commitment to investing in individual artists, benefiting four artists each from Wales and Scotland. These artists, through their personal development and practice, invigorated, informed and challenged our wider membership and contributed to the Workshop's knowledge and skills base. The cultural exchange gave further depth to our existing relationship with Edinburgh Printmakers, the UK's leading Print Workshop.



mewnFORIO/allFORIO | 2011 | Cyngor Celfyddydau Cymru

Dangosodd y prosiect hwn ein hymroddiad i fuddsoddi mewn arlunwyr unigol ac roedd 4 arlunydd o Gymru a 4 arlunydd o'r Alban wedi elwa o hyn. Trwy gyfrwng eu hymarfer a datblygiad personol roedd yr arlunwyr hyn wedi bywiogi, addysgu ac herio ein haelodaeth ehangach gan gyfrannu at sylfaen sgiliau a gwybodaeth y Gweithdy. O ganlyniad i'r cyfnewid diwylliannol, atgyfnerthwyd ein perthynas â gweithdy argraffu mwy blaenllaw y Deyrnas Unedig – sef Argraffwyr Caeredin.

Four artists from Swansea Print Workshop and four artists from Edinburgh Printmakers were selected to take part in a cultural exchange between the two Print Workshops. The ten-day residencies offered the artists an opportunity to spend an intensive period on their professional and practical development.

Working to theme Import/Export the artists found interest in diverse subjects such as the migration of people, the importation of flora to the natural, social and industrial landscapes of the cities. The printmaking techniques they used were equally varied including etching with aquatint and monotype, photoetching, screenprinting and digital archival inkjet print.

Each print studio is different and the stimulus of different equipment, materials, people and environment informed new approaches and opened up experimentation leading to fresh ways to print and create imagery.

At Edinburgh Printmakers, the artists from SPW benefited from the well-equipped studio that such an established Printworkshop can offer. They enjoyed the technical support of highly regarded printing specialists Gillian Murray and Bronwen Sleight throughout the Residency.

In Swansea, the artists from Edinburgh enjoyed the freedom of 24/7 access and the exchange of ideas that the informal character of Swansea Print Workshop facilitates. They were supported throughout their Residency by Liz Jackson, experienced printmaker and former artist in residence at SPW.

This project saw the establishment of a formal Fundraising Team to raise funds for a new Screenprinting Press. The Arts Council of Wales contributed 50% of the capital cost with SPW raising the remaining £2,500. The press continues to offer the wider membership a more accessible, high-quality and consistent experience in a technique which is increasingly popular.

The exhibition of work opened in Swansea in August 2011 and then travelled to Edinburgh to open in September with artists representing each Workshop in attendance.

The exchange sparked new relationships and connections between the Workshops. Member-artists from Swansea have since exhibited work in Edinburgh galleries, Kelly Stewart has returned to SPW to run a number of workshops in screenprinting and bookmaking. Etching techniques available at EP which were explored and recommended by Swansea artists led to a step-change in etching at SPW. We have now adopted the BIG Safe Etching techniques that EP use and have made substantial investment in training our membership with workshops delivered by Andrew Baldwin, the creator of BIG etching.

PARTICIPATING ARTISTS FROM EDINBURGH
PRINTMAKERS: John Heywood | Ruth Nay |
Kelly Stewart | Gill Tyson

PARTICIPATING ARTISTS FROM SWANSEA PRINT
WORKSHOP: Susan Adams | Bill Chambers |
Michael Goode | Robert Macdonald



Drawn to Print | 2012-13 | The Arts Council of Wales

The relationship between drawing and printmaking offers great creative potential and plays an important role in the Workshop's activities. This project brought new technologies, printmaking techniques and approaches into the Workshop which explore and support the wider activity of drawing and its translation into an original print. We also gained valuable insight and understanding of how we can further develop our audiences for the long-term health of the organisation.

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Drawn to Print | 2012-13 | Cyngor Celfyddydau Cymru

Mae'r berthynas rhwng arlunio ac argraffu yn cynnig potensial creadigol mawr ac mae hyn yn chwarae rhan bwysig yng ngweithgareddau'r Gweithdy. Daeth y prosiect hwn â thechnegau argraffu a thechnolegau newydd a dulliau newydd o weithio i'r Gweithdy ac mae rhain yn archwilio ac yn cefnogi'r gwaith ehangach o arlunio a'i drosglwyddo i brint gwreiddiol. Hefyd, rhoddwyd cyfle gwerthfawr i ni weld a deall sut allem ehangu ein cynulleidfaoedd er mwyn diogelu dyfodol tymor hir y mudiad.



ROS FORD, THE VETCH STUDY III, INTAGLIO, DETAIL

The project set an agenda to explore new boundaries of current practice supporting the activity of drawing and the translation of this material into non-traditional and traditional print processes associated with the production of an original print.

The relationship between a direct drawing process and printmaking is one of great creative potential open to a variety of approaches which can be supported by a wide range of technologies and materials. The project enabled us to explore the breadth of this relationship through three artists residencies each one illustrating an aspect or approach which demonstrated the

close connection between gathering original [non photographic] material and the most direct processes of translation into print.

Fiona Kelly challenged artists with new approaches and resources for drawing, Ros Ford introduced the photopolymer intaglio printmaking technique to the Workshop; Aoife Layton added mezzotint to the processes we now offer. Aoife Layton also launched the iPad as a new technology and tool not only for drawing and printmaking but as a potential for collaborative artwork and for exhibiting prints.

The project activities were also a catalyst for exploring a creative approach to accessibility and exhibiting. We staged a series of open studios at the end of each residency culminating in a pop-up exhibition in the city centre. This contributed to the underlying objective of strengthening our understanding of audience development in the long-term.

ARTISTS IN RESIDENCE: Ros Ford | Fiona Kelly | Aoife Layton

More information and images of this project can be seen on the dedicated blog:
www.drawntoprint.wordpress.com



Deialogau Dylan Thomas Dialogues | 2013-14 | The Arts Council of Wales

As a significant contributor to the creative industries in Swansea and Wales it seemed fitting to celebrate the centenary of Dylan Thomas' birth with a dedicated project. Deialogau Dylan Thomas Dialogues provided a platform for dialogue about the creative process between writers and visual artists and between printmakers of different disciplines. It also developed the skills of the contributing artists in producing and selling high quality editions.

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Deialogau Dylan Thomas | 2013-14 | Cyngor Celfyddydau Cymru

Fel cyfrannwr sylweddol i'r diwydiannau creadigol yn Abertawe a Chymru tybiwyd ei bod hi'n addas i ddathlu penblwydd canmlwyddiant geni Dylan Thomas gyda Phrosiect cyflwynedig. Trwy gyfrwng Deialogau Dylan Thomas, cynigwyd plattform i ddeialogau am y broses greadigol rhwng llenorion ac arlunwyr gweledol ac hefyd rhwng argraffwyr o ddisgyblaethau gwahanol. Bellach, datblygwyd sgiliau'r arlunwyr cyfrannol wrth iddynt gynhyrchu a gwerthu argraffiadau o safon uchel.

Writers and artists share a common desire and need: to create an image, whether it be a visual representation or one of text and there is an established history of artists across mediums working successfully together, creating something more than the sum of two parts.

It is around this shared creative process and the relationship between text and image that the project built a varied programme of literature and visual arts events and activities.

Eighteen Wales-based established and emerging printmakers explored the theme 'belonging' inspired by selected texts by Dylan Thomas and two past winners of the contemporary literature prize, the Dylan Thomas Prize.

The hunchback in the park by Dylan Thomas
Return Journey by Dylan Thomas

Seating Arrangements by Maggie Shipstead
Fresh Apples by Rachel Trezise

The artists' responses to the theme were varied: they visited old haunts and made new discoveries of self and place; they remembered childhood experiences, made fresh connections with familiar spaces; they considered the role of artist and writer in society and rediscovered the value of family, community and country.

The prints stand for themselves but each printmaker also offered a written response collected together in the accompanying publication. We were delighted to include an original piece from contemporary author Rachel Trezise.

The project supported the artists in the creation of fine-art prints and artists books through a range of contemporary and traditional techniques

and the resulting collection of work not only celebrates contemporary printmaking but the wider creative community in Wales.

Each artist produced a limited edition [30] of their print to create fourteen boxed sets of eighteen prints. The boxed set and publication are ISBN registered with an accompanying two-fold Colophon. The artwork is printed to a single size of 38 x 48 cm on selected acid free papers. The box is covered with a fine Colorado bookcloth, Gangees lined with Sirio Blu by The Fine Book Bindery.

The exhibition opened the year-long programme at the Ceri Richard's Gallery, Taliesin Arts Centre, Swansea to celebrate the centenary year of Dylan Thomas's birth. The exhibition continues to tour across Wales.

THE BOXED SETS ARE IN THE COLLECTIONS OF THE SIX UK AND IRELAND NATIONAL LIBRARIES: The British Library; The Bodleian Library, Oxford; The University Library, Cambridge; The National Library of Scotland; The Library of Trinity College, Dublin; The National Library of Wales. It is also held in the collection of Swansea University Library.

CONTRIBUTING ARTISTS: David Barron | Lynne Bebb | Lucy Donald | Alan Figg | Jackie Ford | Graham Galvin | Rosy Ind | Jane Jones | Hannah Lawson | Lesley Lillywhite | Robert Macdonald | Ruth Parmiter | Carys Roberts | Kara Seaman | Bridget Stevens | Judith Stroud | Adele Vye | Pip Woolf

More information and images of this project can be seen on the dedicated blog:
www.dylanthomasdialogues.wordpress.com





RUTH NAY, DISSECTING A GLIMPSE, SCREENPRINT, DETAIL



BACK COVER, **KARA SEAMAN**, DINING OUT, CYANOTYPE

