

especially when the october wind

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gaa

First edition/impression - 2003

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Argraffiad cyntaf - 2003

Cyhoeddwyd gan Weithdy Argraffu Abertawe

19a Stryd Clarence, Abertawe SA1 3QR Cymru Y Du
www.dylanthomasprint.com/co.uk

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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, llungopïo, recordio neu ddull arall unrhyw ran o'r argraffiad hwn heb ganiatâd yr awdur.

Dyluniwyd gan Ridler Webster Limited, Abertawe
Argraffwyd yn Haven Colourprint, Sir Benfro

especially when the october wind

twelve original prints

deuddeg print gwreiddiol



Dylan Thomas by Paul Peter Piech.

We gratefully acknowledge the use of this print by kind permission of his daughter Olwen Stocker. The print was kindly loaned by Andrew Davies AM.

This project is dedicated to the memory of Paul Peter Piech (1920-1996) who made a major contribution to printmaking in South Wales.

Dylan Thomas gan Paul Peter Piech.

Rydym yn cydnabod yn ddiolchgar y print yma drwy ganiatâd caredig ei ferch Olwen Stocker. Rhoddwyd benthyg y print gan Andrew Davies AC.

Cysegrwyd y prosiect yma er cof am Paul Peter Piech (1920-1996) a wnaeth gyfraniad pwysig i wneud printiau yn Ne Cymru.

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CEFNOGI CREADIGRWYDD
CYNGOR CELYFDDYDAU CYMRU
THE ARTS COUNCIL OF WALES
SUPPORTING CREATIVITY



CITY AND COUNTY OF SWANSEA
DINAS A SIR ABERTAW

Dylan 50
Thomas



swansea print workshop
gweithdy argraffu abertawe

FOREWORD

A recent visitor to Wales from the USA described Swansea as the 'bohemian and cultural capital of Wales'.

With a 20th Century inheritance that includes Ceri Richards, Dylan Thomas, Daniel Jones, Vernon Watkins and Alfred Janes it is an apt description. For how many cities could claim such a rich cultural inheritance?

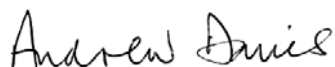
And this incredibly rich tradition across the whole range of the visual and performing arts continues into the present day, and is personified in the work of the Swansea Print Workshop. I first became aware of their work a few years ago when I was asked to support an application for Lottery funding, and was hugely impressed by the great richness and breadth of the work carried out by those printmakers living and working in Swansea.

For me, one of Swansea's unique characteristics is the gritty strength and creativity of its various communities, and the ability and willingness of these communities to work together and be inspired by each other's work. In the 50th anniversary of the death of Dylan Thomas, I can think of no better tribute to his life and work than for those artists living in our city today to dedicate work inspired by his verse.

And the reputation of Swansea-based artists continues to grow. Indeed, such is the quality of this work that, following my suggestion to Welsh Assembly colleagues, the Print Workshop was invited to mount an exhibition of these prints which was the centre-piece of this year's 'Wales Week' in Brussels. I was delighted, but not surprised, that it received such an enthusiastic reception from a diverse European audience.

I feel privileged to be invited to write this foreword, and as an avid collector of the work of local printmakers, I can only hope you enjoy this catalogue as much as I have done.

ANDREW DAVIES AM



RHAGAIR

Disgrifiodd ymwelwr diweddar o'r Unol Daleithiau Abertawe fel 'prifddinas fohemaidd a diwylliannol Cymru'. Gydag etifeddiaeth yr 20fed ganrif sy'n cynnwys Ceri Richards, Dylan Thomas, Daniel Jones, Vernon Watkins ac Alfred Janes mae'n ddisgrifiad addas dros ben. Faint o ddinasoedd eraill all hawlio'r fath etifeddiaeth ddiwylliannol gyfoethog?

Ac mae'r traddodiad cyfoethog anhygoel yma'n parhau ar draws yr holl gelfyddydau gweledol a pherfformiadol hyd heddiw, ac yn cael ei amlygu yng ngwaith Gweithdy Argraffu Abertawe. Fe ddes i ar draws eu gwaith gyntaf ychydig flynyddoedd yn ôl pan ofynnwyd i fi gefnogi cais am arian Loteri. Roeddwn wedi synnu at gyfoeth ac ehangder y gwaith a gyflawnir gan y gwneuthurwyr printiau sy'n byw ac yn gweithio yn Abertawe.

I fi, un o nodweddion unigryw Abertawe yw cryfder dygn a dawn greadigol ei hamryw gymunedau a gallu a pharodrwydd y cymunedau yma i weithio gyda'i gilydd a chael eu hysbrydoli gan waith ei gilydd. I ddathlu hanner can mlwyddiant marwolaeth Dylan Thomas, ni allaf feddwl am well teyrnged i'w fywyd a'i waith na'r artistiaid hynny sy'n byw yn ein dinas heddiw yn cysegru gwaith a ysbrydolwyd gan ei gerddi.

Ac mae bri artistiaid sy'n byw yn Abertawe yn dal i dyfu. Yn wir cystal yw ansawdd eu gwaith, yn dilyn fy awgrym i'm cydweithwyr yn y Cynulliad Cenedlaethol, gofynnwyd i'r Gweithdy Argraffu gynnal arddangosfa a oedd yn ganolbwynt yr 'Wythnos Gymreig' eleni ym Mrwsel. Roeddwn yn falch iawn, ond heb fy synnu, pan gafodd yr arddangosfa dderbyniad mor frwdfrydig gan gynulleidfa Ewropeaidd amrywiol.

Mae'n ffraind gen i ysgrifennu'r rhagair yma, ac fel casglwr brwd o waith gwneuthurwyr printiau lleol, rwy'n gobeithio y byddwch yn mwynhau'r catalog yma cymaint ag y gwnes i.

ANDREW DAVIES AC

THAT MOMENTARY PEACE

"Was you thinking at all of poetry?" Mr Wegg inquired, musing.

"Would it come dearer?" Mr Boffin asked.

"It would come dearer," Mr Wegg returned. "For when a person comes to grind off poetry night after night, it is but right he should expect to be paid for its weakening effect on his mind."

CHARLES DICKENS:
Our Mutual Friend.

In his essay 'The Sanity of True Genius' Charles Lamb says: "So far from the position holding true that great wit (or genius, in our modern way of speaking) has a necessary alliance with insanity, the greatest wits on the contrary, will ever be found to be the sanest writers. It is impossible for the mind to conceive of a mad Shakespeare... the ground of the mistake is that men, finding in the raptures of the higher poetry a condition of exaltation, to which they have no parallel in their own experience, besides the spurious resemblance of it in dreams and fevers, impute a state of dreaminess and fever to the poet. But the true poet dreams being awake. He is not possessed by his subject but has dominion over it."

Charles Baudelaire wrote in his journal that only artists and children (the link between the two he always insisted on) can look at pictures; for them "An image represents *something else*: a dream that they recall, a miraculous voyage, a salvation."

Imagination, then, is the key attribute of genius, "the queen of all our faculties", as Baudelaire calls it. He goes on: "Imagination is both analysis and synthesis... it is sensitivity... It is imagination that first taught men the moral meaning of colour, of contour, of sound, and of scent. In the beginning of the world it created analogy and metaphor. It decomposes

HEDDWCH AM EILIAD

"Was you thinking at all of poetry?" Mr Wegg inquired, musing.

"Would it come dearer?" Mr Boffin asked.

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Yn ei draethawd 'The Sanity of True Genius' dywedodd Charles Lamb: "So far from the position holding true that great wit (or genius, in our modern way of speaking) has a necessary alliance with insanity, the greatest wits on the contrary, will ever be found to be the sanest writers. It is impossible for the mind to conceive of a mad Shakespeare... the ground of the mistake is that men, finding in the raptures of the higher poetry a condition of exaltation, to which they have no parallel in their own experience, besides the spurious resemblance of it in dreams and fevers, impute a state of dreaminess and fever to the poet. But the true poet dreams being awake. He is not possessed by his subject but has dominion over it."

Ysgrifennodd Charles Baudelaire yn ei ddyddiadur mai dim ond artistiaid a phlant (roedd e wedi pwysleisio'r cysylltiad rhyngddynt bob amser) oedd yn gallu edrych ar luniau; iddyn nhw "An image represents something else: a dream that they recall, a miraculous voyage, a salvation."

Dychymyg felly yw nodwedd allweddol athrylith, "the queen of all our faculties", yn ôl Baudelaire, gan ychwanegu: "Imagination is both analysis and synthesis... it is sensitivity... It is imagination that first taught men the moral meaning of colour, of contour, of sound, and of scent. In the beginning of the world it created analogy and metaphor.

all creation, and with the raw materials accumulated and disposed in accordance with rules whose origins one cannot find save in the furthest depths of the soul, it produces the sensation of newness. As it has created the world (so much can be said, I think, even in a religious sense), it is proper that it should govern it."

In his book on Dylan Thomas (subtitled 'Dog Among the Fairies'), Henry Treece relates how Dylan Thomas reacted to Treece's criticism of his early poems where he refers to Thomas's "diffuseness" as a serious fault. In his reply Thomas provides a detailed and fascinating account of his working methods and how his creative imagination grappled with his raw material. First, he rejects Treece's conception of a poem as a "concentric movement round a central image".

Thomas's kind of poem is based on a "host of images". Then he explains how the first image spawns another and so on, one image contradicting another. The process is one of constant conflict, that is, simultaneously constructive and destructive. From the centre, Thomas explains, emerges the life of the poem. The birth and the death of one image in another form the sequence, what the poet terms, a succession of "creations, recreations, destructions, contradictions". In a typical oxymoron, Thomas calls this the "womb of war", and from this finally issues the poem, beautifully described as "that momentary peace".

To return to Baudelaire whose words are still relevant in the twenty-first century: "It is impossible for a poet not to contain within him a critic. Therefore, the reader will not be surprised at my regarding the poet as the best of all critics." For Baudelaire the term "poet" includes all creative artists whatever their medium. And the critical faculty in operation functions in much the same way as the creative one. For the critic's job, Baudelaire claims, is to convert "volupté" into "connaissance", the sheer joy or thrill provided by a work of art transformed into knowledge, but knowledge

It decomposes all creation, and with the raw materials accumulated and disposed in accordance with rules whose origins one cannot find save in the furthest depths of the soul, it produces the sensation of newness. As it has created the world (so much can be said, I think, even in a religious sense), it is proper that it should govern it."

Yn ei lyfr ar Dylan Thomas (dan yr is-deitl 'Dog Among the Fairies'), mae Henry Treece yn adrodd sut yr ymatebodd Dylan Thomas i feirniadaeth Treece o'i gerddi cynnar lle mae'n cyfeirio at "diffuseness" Thomas fel diffyg difrifol. Yn ei ateb mae Thomas yn rhoi disgrifiad manwl a diddorol o'i ddulliau gweithio a sut mae ei ddychymyg creadigol yn ymgiprys â'i ddeunydd crai. Yn gyntaf mae'n gwrthod syniad Treece am gerdd fel "concentric movement round a central image". Mae math Thomas o gerdd yn seiliedig ar "host of images". Yna mae'n esbonio sut mae'r syniad cyntaf yn cynhyrchu un arall ac yn y blaen, un ddelwedd yn gwrth-ddweud un arall. Mae'r broses yn un o ymrafael cyson, sydd ar yr un pryd yn adeiladol ac yn ddinistriol. O'r canol, meddai Thomas, mae bywyd cerdd yn ymddangos. Mae genediggaeth a marwolaeth un ddelwedd mewn un arall yn ffurfio dilyniant, yr hyn a alwa'r bardd yn "creations, recreations, destructions, contradictions". Mewn gwrtheiriad nodweddiadol mae Thomas yn sôn am "womb of war", ac yn deillio o hwn daw'r gerdd brydferth a ddisgrifir fel "that momentary peace".

I ddychwelyd at Baudelaire y mae ei eiriau'n dal yn berthnasol yn yr unfed ganrif ar hugain: "It is impossible for a poet not to contain within him a critic. Therefore, the reader will not be surprised at my regarding the poet as the best of all critics." I Baudelaire mae'r gair "bardd" yn cynnwys pob math o artistiaid creadigol beth bynnag fo'u cyfrwng. Ac mae'r gallu beirniadol yn gweithio yn yr un ffordd â'r gallu creadigol. Yn ôl Baudelaire, gwaith y beirniad yw trosi "volupté" yn "connaissance", y pleser pur neu wefr

coloured by the personality and imagination, most definitely not the Gradgrind type. In other words, the outcome might well be a work of artistic creation.

Throughout the ages works of art in one medium have inspired artists in others. The response of visual artists to the word is rich in endless possibilities. One has only to think of Ceri Richards's sensitive interpretation of Dylan Thomas's poetry. In the famous 1949 BBC Radio broadcast, 'Swansea and the Arts', Alfred Janes referred to Swansea as "full of contrasts and conflicts and contradictions", and emphasised how important they were to the artistic imagination. This is no less true of Swansea today. And there is Dylan Thomas's own work which will always be with us. How we respond with our feelings and imagination and intellect is up to us. And it is worth remembering what William Blake, a favourite poet of Dylan Thomas, said: "The imagination is not a State, it is the Human Existence itself."

a gynhyrchir gan waith celf yn cael ei drosi'n wybodaeth, ond gwybodaeth wedi'i lliwio gan bersonoliaeth a dychymyg, yn bendant nid math Gradgrind. Mewn geiriau eraill, gall y canlyniad fod yn waith creadigol artistig.

Drwy'r oesoedd mae gweithiau celf mewn rhyw gyfrwng wedi ysbrydoli artistiaid. Mewn cyfrwng arall mae ymateb artistiaid gweledol i'r gair yn gyfoethog o bosibiliadau diddiwedd. Meddylwch am ddehongliad sensitif Ceri Richards o farddoniaeth Dylan Thomas. Yn y darllediad Radio BBC enwog yn 1949, 'Swansea and the Arts', cyfeiriodd Alfred Janes at Abertawe "full of contrasts and conflicts and contradictions", gan bwysleisio pa mor bwysig oeddent i'r dychymyg artistig. Mae hyn yr un mor wir am Abertawe heddiw. A hefyd ceir gwaith Dylan ei hun a fydd gyda ni am byth. Mae sut y byddwn yn ymateb gyda'n teimladau a'n dychymyg a'n hathrylith i fyny i ni. Ac mae'n werth cofio'r hyn a ddywedodd William Blake, un o hoff feirdd Dylan Thomas: "The imagination is not a State, it is the Human Existence itself."

Malcolm Parr

*Translator, poet, short story writer; now freelance writer/lecturer living in Swansea
Cyfieithydd, bardd, awdur straeon byr; nawr yn awdur/darlithydd ar ei liwt ei hun yn byw yn Abertawe*

ESPECIALLY WHEN THE OCTOBER WIND

Especially when the October wind
With frosty fingers punishes my hair,
Caught by the crabbing sun I walk on fire
And cast a shadow crab upon the land,
By the sea's side, hearing the noise of birds,
Hearing the raven cough in winter sticks,
My busy heart who shudders as she talks
Sheds the syllabic blood and drains her words.

Shut, too, in a tower of words, I mark
On the horizon walking like the trees
The wordy shapes of women, and the rows
Of the star-gestured children in the park.
Some let me make you of the vowelled beeches,
Some of the oaken voices, from the roots
Of many a thorny shire tell you notes,
Some let me make you of the water's speeches.

Behind a pot of ferns the wagging clock
Tells me the hour's word, the neural meaning
Flies on the shafted disc, declaims the morning
And tells the windy weather in the cock.
Some let me make you of the meadow's signs;
The signal grass that tells me all I know
Breaks with the wormy winter through the eye.
Some let me tell you of the raven's sins.

Especially when the October wind
(Some let me make you of autumnal spells,
The spider-tongued, and the loud hill of Wales)
With fist of turnips punishes the land,
Some let me make you of the heartless words.
The heart is drained that, spelling in the scurry
Of chemic blood, warned of the coming fury.
By the sea's side hear the dark-vowelled birds.

DYLAN THOMAS *18 Poems*, 1934

SHEILA CLARK WAS BORN IN OXFORD AND MOVED TO WALES IN 1974 WHERE SHE DEVELOPED AN INTEREST IN ART FROM ATTENDING VARIOUS CLASSES AND SUMMER SCHOOLS. SHE GRADUATED FROM THE UNIVERSITY OF WALES INSTITUTE IN CARDIFF IN 2000, SPECIALISING IN PRINTMAKING. AT PRESENT SHE IS BUILDING UP A REPUTATION BY EXHIBITING IN GALLERIES ACROSS SOUTH WALES.

Her work is usually based on direct observation from the beach and local areas using collage and found material to suggest the rich textural qualities associated with the environment.

In the poem, the text suggests the passing of time and this is presented as a triptych. The theme of time links through the panels, which suggest the changing seasons, the clock hands point towards sun, ice and a tree with, and then without, leaves. Dylan Thomas' birthday being in October also adds to this notion of the passage of years.

Preparatory drawings were made of found objects, clock hands, weights and a pendulum from an old regulator clock. The ferns are kitchen plants.

The triptych is etched on steel plates in ferric chloride acid, using a line drawing through hard ground, open bite and aquatint and burnishing.



GANWYD **SHEILA CLARK** YN RHYDYCHEN A SYMUDDODD I GYMURU YN 1974 LLE DATBLYGODD DDIDDORDEB MEWN CELF AR ÔL MYNYCHU NIFER O DDOSBARTHIAU AC YSGOLION HAF. GRADDIODD O ATHROFA PRIFYSGOL CYMRU CAERDYDD YN 2000, GAN ARBENIGO MEWN GWNEUD PRINTIAU. AR HYN O BRYD MAE'N ENNILL BRI TRWY ARDDANGOS EI GWAITH MEWN ORIELAU LEDLED DE CYMRU.

Mae ei gwaith yn seiliedig yn bennaf ar arsylwi uniongyrchol o'r traeth ac ardaloedd lleol gan ddefnyddio 'collage' a deunyddiau eraill y daethpwyd o hyd iddynt i awgrymu ansoddau cyfoethog sy'n gysylltiedig â'r amgylchedd.

Yn y gerdd, mae'r testun yn awgrymu treigl amser a chynrychiolir hyn fel triptych. Mae thema amser yn cysylltu'r panelau, sy'n awgrymu newid gyda'r tymhorau, bysedd y cloc yn pwyntio tua'r haul, iâ a choeden ddeiliog ac yna heb ddail. Roedd pen-blwydd Dylan Thomas ym mis Hydref hefyd yn ychwanegu at y syniad o dreigl blyniddoedd.

Gwnaethpwyd lluniadau rhagarweiniol o wrthrychau y daethpwyd o hyd iddynt, bysedd cloc, pwysau a phendil o hen gloc rheolydd. Planhigion cegin yw'r rhedyn.

Mae'r triptych wedi'i ysgythu ar blatiau dur mewn asid clorid fferig, gan ddefnyddio lluniadu llinell trwy rwnod caled, cnoad agored ac acwatint a bwrneisio.



A/P



Sheila Clark

LUCY DONALD WAS BORN IN SWANSEA. HER DEGREE IN ILLUSTRATION IS FROM CRANFIELD UNIVERSITY. AT PRESENT SHE IS WORKING TOWARDS AN M.A. IN FINE ART AT SWANSEA INSTITUTE OF HIGHER EDUCATION. LUCY CURRENTLY LECTURES PRINTMAKING AT THE UNIVERSITY OF WALES INSTITUTE, CARDIFE SHE ALSO CONTRIBUTES TO SWANSEA PRINT WORKSHOP'S OUTREACH PROJECT AS A WORKSHOP LEADER.

Her works are produced most frequently through the processes of etching, silkscreen and woodcut. She has exhibited in Swansea, Cardiff, London, Leeds, Halifax and she has taken part in shows in Italy and France.

Inspiration for the print produced for the box set came from the descriptions of ravens and 'dark-vowelled birds'. It was this imagery that stayed with me as I sketched on Rhosilli or drove over Cefn Bryn on the Gower Peninsula, on my way to work. The majority of my observation was done in the rain and I felt that the image of ravens hindered by the wind, whipped up with the strewn leaves would make a strong basis for a print.

In the poem, Thomas describes his craft of translating images into words. From examining his notebooks and letters we saw how he created his poems. Carefully selecting words, scribbling out, correcting and re-working. It is that passion and vigorous approach that I hoped to capture in my print. By allowing the print to bleed to the deckle edge of the paper, I hoped to allow the viewer insight into a working process and suggest evidence of the artist.

The print was produced using a photo-stencil silkscreen process and required two printings, one for each colour.



GANWYD **LUCY DONALD** YN ABERTAWA. ENILLODD RADD MEWN DARLUNIO O BRIFYSGOL CRANFIELD. AR HYN O BRYD MAE'N GWEITHIO TUAG AT M.A. YN Y CELFYDDYDAU CAIN YN ATHROFA ADDYSG UWCH ABERTAWA. MAE LUCY HEFYD YN DARLITHIO AR WNEUD PRINTIAU YN ATHROFA PRIFYSGOL CYMRU CAERDYDD. FEL ARWEINYDD GWEITHDY MAE HEFYD YN CYFRANNU AT BROSIECT ALLGYMORTH GWEITHDY ARGRAFFU ABERTAWA.

Fel arfer mae'n cynhyrchu ei gwaith trwy'r prosesau ysgythru, sgrîn sidan a thorlun pren. Mae wedi arddangos ei gwaith yn Abertawe, Caerdydd, Llundain, Leeds a Halifax ac mae wedi cymryd rhan mewn arddangosiadau yn yr Eidal a Ffrainc.

Daeth yr ysbrydoliaeth ar gyfer y print a gynhyrchwyd ar gyfer y gyfres o'r disgrifiadau o'r cigfrain fel 'dark-vowelled birds'. Dyma'r ddelwedd oedd yn aros yn fy nghof wrth i mi fraslunio yn Rhosili neu yrru dros Cefn Bryn ar Benrhyn Gŵyr ar fy ffordd i'r gwaith. Bum yn arsylwi'n bennaf yn y glaw a theimlais y byddai'r ddelwedd o gigfrain yn cael eu rhwystro gan y gwynt, a'u chwythu gyda'r dail ar y llawr yn sail da i brint.

Yn y gerdd, mae Thomas yn disgrifio'i grefft o drosi delweddau'n eiriau. Wrth astudio ei lyfrau nodiadau a'i lythyrau gallwn weld sut y creodd ei gerddi. Dewis geiriau'n ofalus, croesi allan, cywiro ac ailwampio. Roeddwn yn gobeithio dal yr angerdd yma a'i agwedd egniol yn fy mhrint. Trwy adael i'r print estyn dros ymyl decl y papur, roeddwn yn gobeithio y byddai'r gwylwr yn cael goleuni pellach ar y broses weithio ac yn awgrymu tystiolaeth yr artist.

Cynhyrchwyd y print gan ddefnyddio'r broses sgrîn sidan ffoto-stensil ac roedd rhaid ei brintio ddwywaith, unwaith ar gyfer pob lliw.



ELISSA EVANS GREW UP IN SWANSEA, STUDIED FOUNDATION AT SIHE AND GRADUATED IN FINE ART AT DE MONTFORT UNIVERSITY, LINCOLN, IN 1998. IN MARCH 2002, AFTER LIVING AND WORKING IN LONDON, SHE RETURNED HOME, TO BE NEAR THE SEA AND TO PURSUE HER CAREER AS A PRINTMAKER.

In September 2002 Elissa joined Swansea Print Workshop where she currently coordinates their outreach programme and exhibitions.

My work has to show evidence of myself as the artist. I am often the subject matter referencing my past, present and future self. I use my body to work from, and with, as an actual drawing instrument. I see my work as a cathartic process: at times in self-adoration and at other times in self-disdain.

Literal references were selected and explored.

Wanting to retain the freedom of my 'drawing' was significant and so I chose the technique of etching on copper. The softground was drawn into and marked with my own hair, fingers and mouth. Integrated into the design are references to the dark, gothic and illustrative style of the 1930's horror movies, which is said to have influenced Dylan Thomas.

Dylan Thomas' work is often labelled as 'process poems', where nothing is fixed, and has a fluidity of movement. These plates use a visual form to show and echo his awareness that there is more to language than written words or sounds and of the importance of gesture, signs and uses of the senses.



MAGWYD **ELISSA EVANS** YN ABERTAWE, ASTUDIODD GWRS SYLFAEN YN AAUA A GRADDIO YN Y CELFYDDYDAU CAIN YM MHRIFYSGOL DE MONTFORT, LINCOLN, YN 1998. YM MAWRTH 2002, AR ÔL BYW A GWEITHIO'N LLUNDAIN, DYCHWELODD ADREF, I FOD YN AGOS I'R MÔR AC I DDILYN EI GYRFA FEL GWNEUTHURWR PRINTIAU.

Ym Medi 2002 ymunodd Elissa â Gweithdy Argraffu Abertawe lle mae ar hyn o bryd yn cydlynu eu rhaglen allgymorth a'u harddangosfeydd.

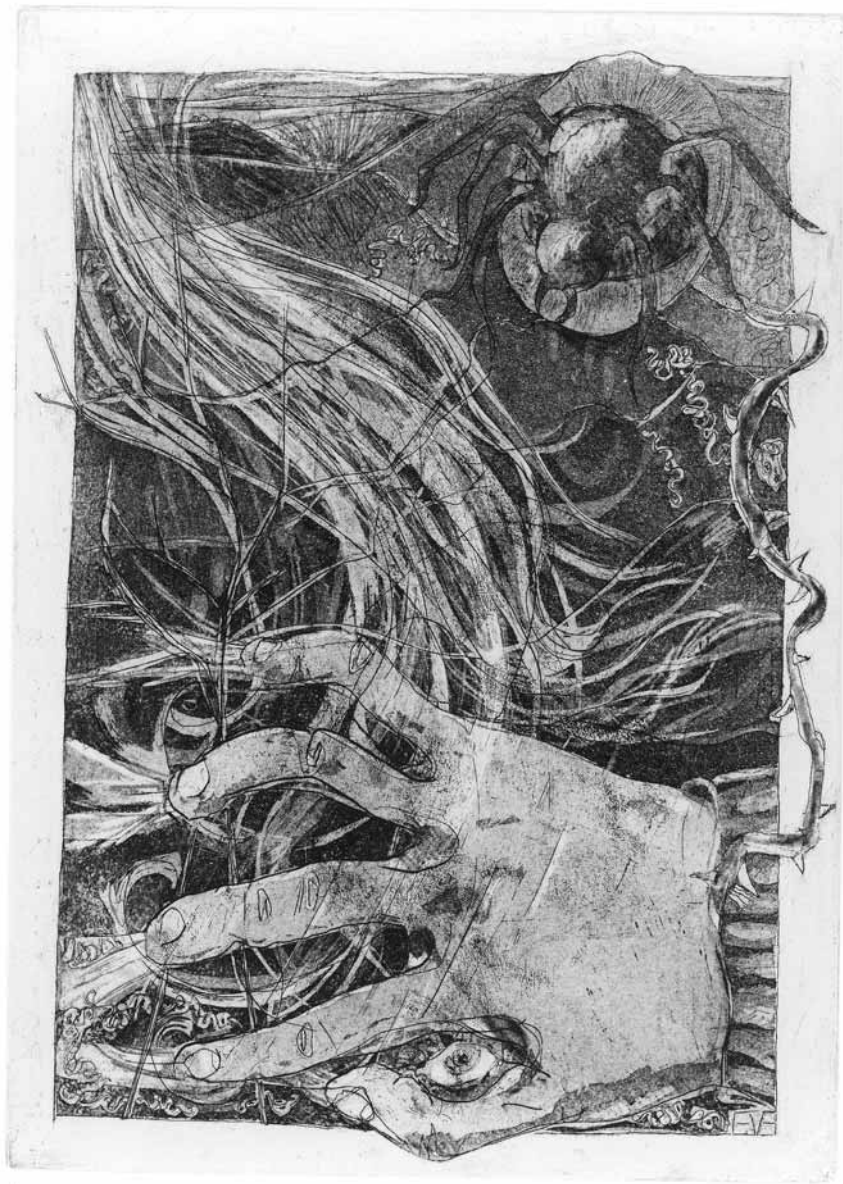
Mae'n rhaid i'r gwaith ddangos tystiolaeth ohonof fy hun fel artist.

Yn aml fi yw'r gwrthrych gan gyfeirio at fy hunan gorffennol, presennol a dyfodol. Rwy'n defnyddio'm corff fel offer lluniadu go iawn. Rwy'n gweld fy ngwaith fel proses garthartig; ar brydiau'n hunan-edmygus a thro arall yn hunan-ddirmygus.

Dewiswyd cyfeiriadau llythrennol ac ymchwiliwyd i'r rhain. Roedd cadw rhyddid fy 'nyluniad' yn bwysig i fi ac felly dewisais y dechneg o ysgythrhu ar gopr.

Tynnais lun yn y grwnd meddal a'i farcio gyda'm gwallt, fy mysedd a'm ceg fy hun. Wedi'u hintegreiddio yn y dyluniad mae cyfeiriadau at arddull dywyll, gothig ac eglurhaol ffilmiau arswyd yr 1930au. Dywedwyd bod y rhain wedi dylanwadu ar Dylan Thomas.

Mae gwaith Dylan Thomas yn aml yn cael ei labelu'n 'gerddi proses', lle nad oes dim yn sefydlog a lle mae rhwyddineb symudiad. Mae'r platiau yma'n ffurfiau gweledol i ddangos ac ategu ei ymwybyddiaeth bod mwy i iaith na geiriau ysgrifenedig a seiniau a phwysigrwydd ystumiau, arwyddion a defnyddio'r synhwyrau.



K.P.



E.V.E.

JACKIE FORD TRAINED IN TYPOGRAPHY AND PRINTMAKING IN THE FINE ART DEPARTMENT OF READING UNIVERSITY. SHE HAS BEEN INVOLVED IN THE DELIVERY OF DEGREE COURSES IN TIME-BASED MEDIA AND PRINTMAKING IN HIGHER EDUCATION IN SWANSEA FOR OVER TWENTY YEARS. HER PRINTMAKING HAS LARGELY ENGAGED WITH THE LOCAL URBAN AND INDUSTRIAL LANDSCAPES.

The poem was a catalyst for a cycle of images over a period of months. This figure was the first to emerge, after a long walk on Swansea beach one evening in October 2002.

I like the way the poem refers on one level to the actual process of writing and the link with the physical sensation of walking along the beach, moving freely between internal and external landscapes.

I enjoy the physical process of writing and wrote out the poem several times by hand. In the process of writing and over writing it became a densely textured piece of abstraction. The text in the print is the result of one of these processes, with a layering of hand written text overlaying the printed text. The hand written text is part of the poem: the text underneath is about qualia, or a state of inner consciousness, from David Lodge's book 'Consciousness and the Novel.'

As an image, the text was the last to emerge and completed the cycle giving it a sense of closure. It is a piece of etched copper, which has been printed without ink so that it can only be read by the shadow it casts. As the light source changes, different aspects of the text can be read.

Each print requires two printings, firstly through the etching press for the lettering and then the Columbian relief press for the linocut.



CAFODD **JACKIE FORD** EI HYFFORDDIANT MEWN ARGRAFFWAITH A GWNEUD PRINTIAU YN ADRAN Y CELFYDDYDAU CAIN YM MHRIFYSGOL READING. MAE WEDI BOD YN GYSYLLTIEDIG Â CHYFLWYNO CYRSIAU GRADD MEWN CYFRYNGAU AMSER SEILIEDIG A GWNEUD PRINTIAU MEWN ADDYSG UWCHYN ABERTAWA AM DROS UGAIN MLYNEDD. MAE EI PHRINTIAU'N YMWNEUD YN BENNAF Â'R DIRWEDD DREFOL A DIWYDIANNOL LLEOL.

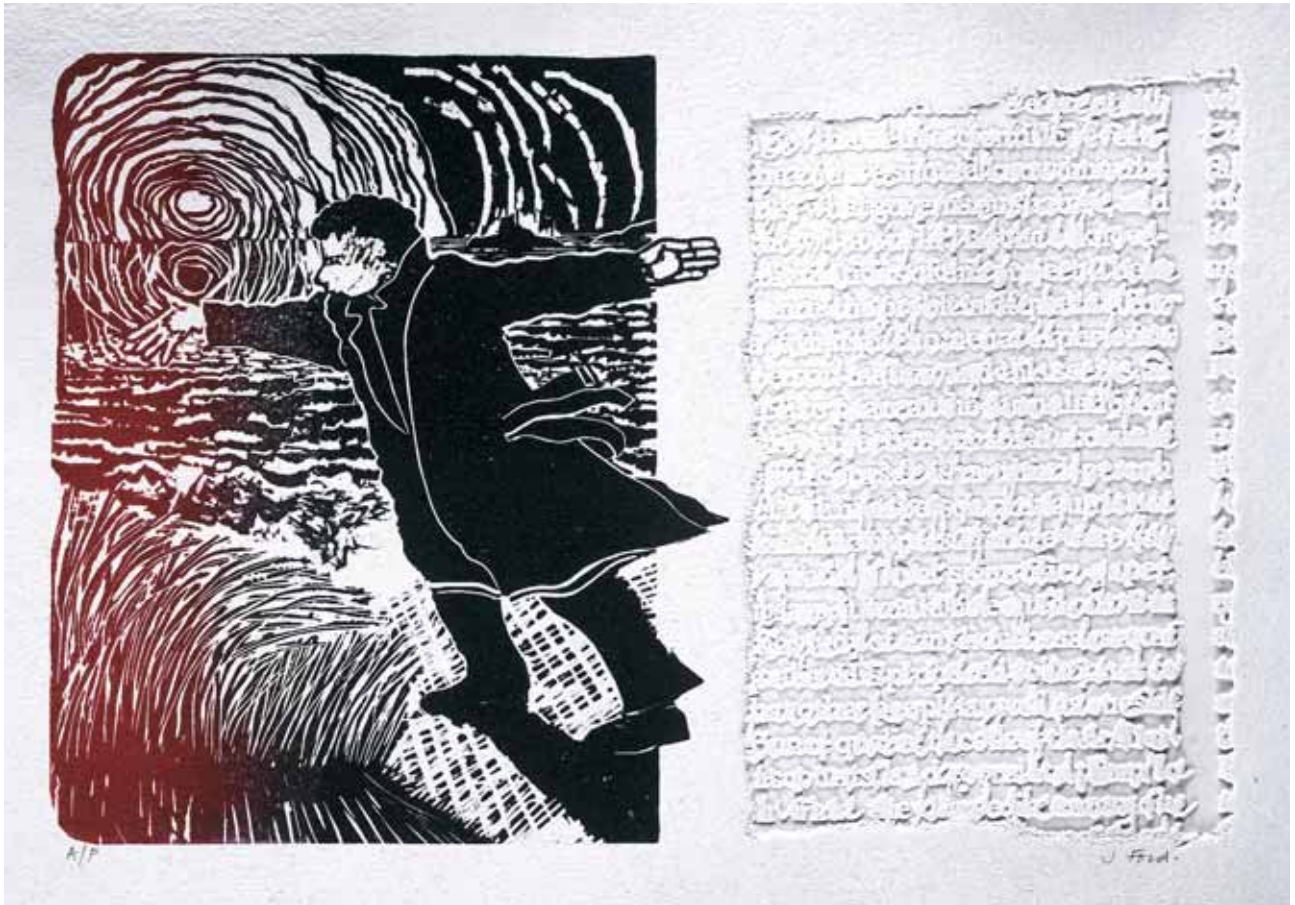
Roedd y gerdd yn gatalydd i gyfres o ddelweddau dros gyfnod o fisoedd. Y ffigur yma oedd y cyntaf i ymddangos, ar ôl tro faith ar draeth Abertawe un noson ym mis Hydref 2002.

Rwy'n hoffi'r ffordd mae'r gerdd yn cyfeirio ar un lefel at y broses ysgrifennu go iawn a'r cysylltiad â'r ymdeimlad corfforol o gerdded ar hyd y traeth, gan symud yn hawdd rhwng tirweddau mewnlol ac allanol.

Rwy'n mwynhau'r broses gorfforol o ysgrifennu ac ysgrifennais y gerdd allan sawl gwaith. Yn ystod y broses ysgrifennu a throsysgrifennu, datblygwyd gwaith haniaethol o ansawdd truchus. Mae testun y print yn ganlyniad un o'r prosesau yma gyda haen o destun ysgrifenedig â llaw dros y testun printiedig. Mae'r testun a ysgrifennwyd â llaw yn rhan o'r gerdd: mae'r testun oddi tano yn ymwneud â 'qualia', neu ymwybyddiaeth fewnlol, o lyfr David Lodge 'Consciousness and the Novel.'

Fel delwedd, y testun oedd yr olaf i ymddangos gan gwblhau'r cylch a rhoi syniad o ddwyn pethau i ben. Darn o gopr wedi'i ysgythu heb inc yw'r print ac felly gellir ei ddarllen yn ôl y cysgod a deflir yn unig. Wrth i'r ffynhonnell olau newid, gellir darllen darnau gwahanol o'r testun.

Mae'n rhaid printio pob print ddwy waith, yn gyntaf drwy'r wasg ysgythu ar gyfer y llythrennau ac yna'r wasg gerfwedd Columbian ar gyfer y torlun lino.



SALLY HANDS STUDIED DRAWING AND PAINTING AT EDINBURGH COLLEGE OF ART TO POSTGRADUATE LEVEL. SHE HAS WORKED AS A MUSICIAN, TEXTILE ARTIST AND PRINTMAKER FOR NEARLY THIRTY YEARS. BASED IN THE UPLANDS, ONCE HOME TO DYLAN THOMAS, SALLY HAS CONCENTRATED MAINLY ON MAKING RELIEF PRINTS. HER WORK IS ALWAYS DRAWN FROM LIFE AND IS MOSTLY FIGURATIVE.

I admire the passion, energy and madness of Dylan Thomas' work and wanted this to be evident in my print. It was important to me to draw and carve directly into the linoleum, with a strong sun low in the sky, in order to observe the required shadows on the beach, and as a result, make reference to the energy and passion I love in Thomas' work.

This linocut shows Swansea Bay in the light of a low autumn sun with 'crabbing' like figures on the beach; the energy and directness of the cut marks suggesting the movement of the strong October wind.



ASTUDIODD **SALLY HANDS** LUNIADU A PHEINTIO YNG NGHOLEG CELF CAEREDIN HYD AT LEFEL ÔL-RADDEDIG. MAE WEDI GWEITHIO FEL CERDDOR, ARTIST TECSTILAU A GWNEUTHURWR PRINTIAU AM BRON DEG MLYNEDD AR HUGAIN. YN BYW YN YR UPLANDS, A OEDD UNWAITH YN GARTREF I DYLAN THOMAS, MAE SALLY WEDI CANOLBWYNTIO'N BENNAF AR GYNHYRCHU PRINTIAU CERFWEDD. MAE EI GWAITH BOB AMSER YN DEILLIO O FYWYD POB DYDD AC YN FFIGURAIDD.

Rwy'n edmygu angerdd, egni a gwallgofrwydd gwaith Dylan Thomas ac roeddwn eisiau dangos hyn yn fy mhrint. Roedd yn bwysig i fi luniadu a cheffio'n uniongyrchol ar y leino, gyda haul cryf yn isel yn yr awyr, er mwyn sylwi ar y cysgodion angenrheidiol ar y traeth, ac o ganlyniad cyfeirio at yr egni a'r angerdd rwy'n ei garu yng ngwaith Thomas.

Mae'r torlun leino yma'n dangos Bae Abertawe yng ngolau haul isel yr hydref gyda ffigurau 'crabbing' ar y traeth; mae egni ac uniongyrchedd y marciau torri'n awgrymu symudiad gwynt cryf yr Hydref.



11

J. H. S.

SARAH HOPKINS WAS BORN IN SOUTH WALES. SHE TRAINED IN SWANSEA AND SWINDON SCHOOL OF ART AND IS CURRENTLY STUDYING MA FINE ART AT SWANSEA INSTITUTE OF HIGHER EDUCATION.

Sarah Hopkins' reputation as a printmaker is firmly established in South Wales. She has worked as an artist for the last 15 years and has exhibited across the UK and overseas.

"Her exploration of printmaking techniques is as various as the urban environment on which she focuses. Its diversity is reflected in the range of patterns and images, which simultaneously connote the issues which concern her.

The combination of techniques, for example, collagraph and silkscreen, introduces notions of multi-layered societies who inhabit similar spaces in the city.

The innovative approach, sustained through experimental processes, instils the work with an original and dynamic thrust." ANNE PRICE-OWEN

The embossed map makes reference to Thomas' 'loud hill of Wales' and also relates to previous map work in which the urban environment and society of Swansea has been explored.

Mirroring this form is a 'crabbing' shadow made up of shapes that refer to 'grasses' and 'frosty fingers'. The crabbing shadow can also be read as a reflection in water of the town on the hill over the sea, Swansea.

The combination of these elements, formally denotes an ovum, a metaphor for birth, a theme which is not taken directly from the text of the poem but is inherent in Thomas' birth and pre birth poetry.

The juxtaposition of two printmaking techniques adds to the interest of this work. The embossed hill and the silkscreen reflection create a clean, crisp and pristine image, which is visually economic in contrast to the text on which it is based.



GANWYD **SARAH HOPKINS** YN NE CYMRU. CAFODD EI HYFFORDDIANT YN ABERTAWE AC YSGOL GELF SWINDON AC MAE AR HYN O BRYD YN ASTUDIO M.A. MEWN CELFYDDYDAU CAIN YN ATHROFA ADDYSG UWCH ABERTAWE.

Mae bri Sarah Hopkins fel gwneuthurwr printiau yn hysbys eisoes yn Ne Cymru. Mae wedi gweithio fel artist dros y 15 mlynedd diwethaf ac mae wedi arddangos ei gwaith ledled y DU a thramor.

"Mae ei hymchwiliad i dechnegau gwneud printiau mor amrywiol â'r amgylchedd trefol y mae'n canolbwyntio arno. Adlewyrchir ei hamrywiaeth mewn nifer o batrymau a delweddau, sy'n cynodi ar yr un pryd y materion y mae'n ymddiddori ynddynt.

Mae'r cyfuniad o dechnegau, er enghraifft, colagraff a sgrîn sidan, yn cyflwyno syniadau o gymdeithasau aml-haenog sy'n byw mewn mannau tebyg yn y ddinas.

Mae'r broses ddyfeisgar, a gynhelir trwy'r prosesau arbrofol, yn trwytho'r darn â byrdwn gwreiddiol a dynamig." ANNE PRICE-OWEN

Mae'r map boglynnog yn cyfeirio at 'loud hill of Wales' Thomas a hefyd yn cysylltu â gwaith map blaenorol pan ymchwiliwyd i amgylchedd trefol a chymdeithas Abertawe.

Yn adlewyrchu'r ffurf yma mae cysgod 'crabbing' yn cynnwys siapiau sy'n cyfeirio at 'grasses' a 'frosty fingers'. Gellir dehongli'r cysgod crablyd hefyd fel adlewyrchiad mewn dŵr o'r dref ar y bryn ger y lli, Abertawe.

Mae cyfuniad o'r elfennau yma'n dynodi'n ffurfiol ofwm, metaffor genedigaeith, thema nas cymerwyd yn uniongyrchol o destun y gerdd ond sy'n gynhenid ym marddoniaeth eni a chyn-eni Thomas.

Mae cyfosod dau dechneg gwneud printiau yn ychwanegu diddordeb i'r gwaith. Mae'r bryn boglynnog a'r adlewyrchiad sgrîn sidan yn creu delwedd lân, ffres a dihalog, sy'n weledol gryno gan gyferbynnu â'r testun y mae'n seiliedig arno.



SUE KELSALL IS A FOUNDER MEMBER OF SWANSEA PRINT WORKSHOP AND TEACHES ON THEIR OUTREACH PROJECT. SHE STUDIED AT KIDDERMINSTER COLLEGE OF FURTHER EDUCATION AND SWANSEA INSTITUTE OF HIGHER EDUCATION.

Sue usually works with collagraph techniques incorporating found materials, with the intention of placing detritus in an entirely new context. The act of doing so changes the viewers' perception of what might be considered mundane into something remarkable.

The found fragments for this work were uncovered from Swansea Bay during the preliminary process using a metal detector. Thomas' poetry has been described as 'poetry of place' and the process is a response both to this general sense of place, and the specific reference in the poem to where Thomas once walked.

The use of found objects is intended as a method of unlocking and utilising the past within the bay. The clock hands in the piece reflect the allusions to time, to seasons passing in the poem.

The image makes use of textures indicative of decomposing leaves, referring to the seasonal element but also creates a visual harmony where shape and composition echo the interaction between sea and land, time and place.

To create the final image a collagraph block was made using the found pieces. From this a mould was constructed and an aluminium plate was cast. Although this plate can produce a print, for technical ease and because of the size of the edition it now forms the basis for an image converted into photoetch which provided the final print.



MAE **SUE KELSALL** YN UN O SYLFAENWYR GWEITHDY ARGRAFFU ABERTAWA AC MAE'N ADDYSGU AR EU PROSIECT ALLGYMORTH. BU'N ASTUDIO YNG NGHOLEG ADDYSG BELLACH KIDDERMINSTER AC ATHROFA ADDYSG UWCH ABERTAWA.

Fel arfer mae Sue'n gweithio gyda thechnegau colagraff sy'n cynnwys deunyddiau y daethpwyd o hyd iddynt, gyda'r nod o osod detritws mewn cyd-destun hollol newydd. Mae'r weithred o wneud hyn yn newid amgyffred y gwyliwr o'r hyn y gellid ei ystyried yn gyffredin a'i droi'n rhywbeth rhyfeddol.

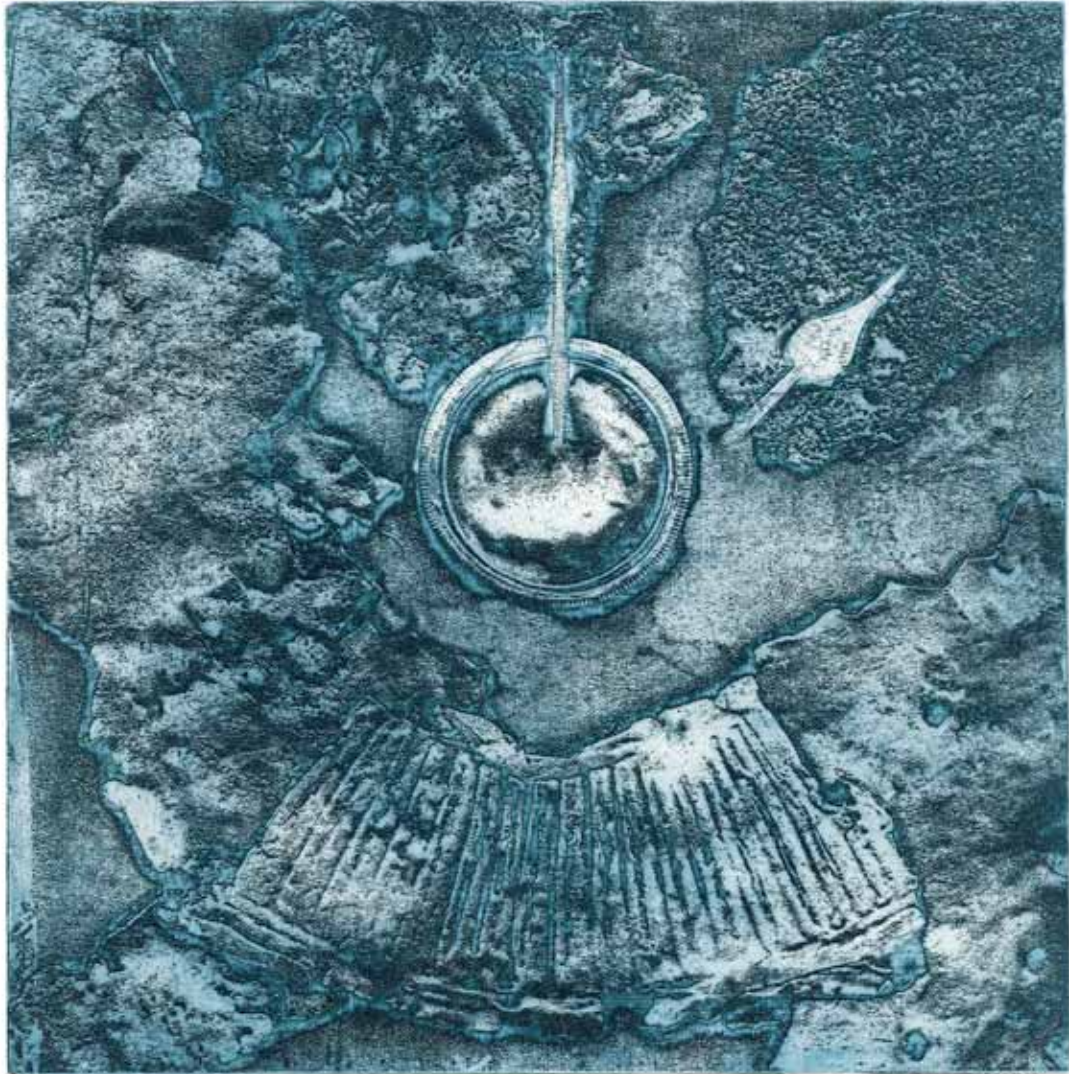
Mae'r darnau y daethpwyd o hyd iddynt ar gyfer y gwaith yma wedi dod o Fae Abertawe yn ystod y broses o ddefnyddio synhwyrdd metel.

Disgrifwyd barddoniaeth Thomas fel 'poetry of place' ac mae'r broses yn ymateb i'r syniad cyffredinol o le a'r cyfeiriad penodol yn y gerdd at y manau roedd Thomas yn arfer eu troedio.

Mae defnyddio gwrthrychau y daethpwyd o hyd iddynt yn fodd i ddatgloi a defnyddio'r gorffennol o fewn y bae. Mae'r bysedd cloc ar y darn yn adlewyrchu'r cyfeiriadau at amser, at dreigl tymhorau yn y gerdd.

Mae'r ddelwedd yn defnyddio ansodau sy'n cynrychioli dail yn pydnu, gan gyfeirio at yr elfen dymhorol ond hefyd yn creu harmoni gweledol lle mae siâp a chyfansoddiad yn ategu'r cydadwaith rhwng y môr a'r tir, amser a lle.

I greu'r ddelwedd derfynol defnyddiwyd bloc colagraff gan ddefnyddio darnau y daethpwyd o hyd iddynt. O'r rhain cynhyrchwyd mowld a chastiwyd plât alwminiwm. Er bod y plât hwn yn gallu cynhyrchu print, er hwylustod technegol ac am fod maint y cynhyrchiad yn sail i'r ddelwedd fe'i newidiwyd yn ysgythu-ffoto sy'n darparu'r print terfynol.



Alp

Sue Kelsall

RUTH PARMITER WAS BORN IN ESSEX AND RAISED IN KENT. SHE EXPERIENCED ART EDUCATION AT CANTERBURY COLLEGE OF ART, WHERE THE GRAPHIC DESIGN COURSE INCLUDED SOME BASIC PRINTMAKING. SUBSEQUENTLY, SEVERAL YEARS LIVING AND WORKING IN LONDON AS A GRAPHIC DESIGNER WERE FOLLOWED BY A SIDEWAYS SHIFT TO TEACH GRAPHIC DESIGN AND TYPOGRAPHY, FIRST IN LONDON AND LATER IN SWANSEA. WHEN THE INITIATION OF A VISUAL ARTS DEGREE IN SWANSEA NECESSITATED INSTRUCTION IN PRINTMAKING, RUTH VOLUNTEERED.

She has been involved in many exhibitions over the last few years mostly in Wales, with the exception of the Fourth Egyptian Print Triennial, March 2003.

Printmaking has become an increasingly important preoccupation for me, subjected to design rather than fine art scrutiny, and bearing witness to my continuing interest in letterforms and the design and function of typography. Lacking a formal training in printmaking, I use solutions that tend to present themselves through non-standard and mixed media.

This poem is only apparently descriptive. The visual icons are small, implying context, like isolated archipelagos washed in an ocean of non-visual words. Some of these icons - the wordy women, the starred child, the raven in flight - are drawn together, as inhabitants in a wind scoured Cwmndonkin Park. The icons need to be discovered and invite investigation.

Additionally, the scale of the print invites personal retrospection, an individual response concentrated and made small by the distancing of time.

This print is a relief white line image, cut in lino, after the manner of wood engraving using oil based relief ink and printed on a Tofko cylinder press.



GANWYD **RUTH PARMITER** YN SWYDD ESSEX A CHAFODD EI MAGUYN SWYDD CAINT. DERBYNIODD EI HADDYSGYNG NGHOLEG CELF CAERGAIN, AC ROEDDY CWRS DYLUNIO GRAFFIG YN CYNNWYS YCHYDIG O WAITH AR WNEUD PRINTIAU. WEDYN, AR ÔL NIFER O FLYNYDDOEDD O FYW A GWEITHIO YN LLUNDAIN FEL DYLUNYDD GRAFFIG SYMUDODD I ADDYSGU DYLUNIO GRAFFIG AC ARGRAFFWAITH, YN GYNTAF YN LLUNDAIN AC YNA YN ABERTAWE. PAN BENDERFYNWYD Y DYLID CYNNWYS GWNEUD PRINTIAU FEL RHAN O GWRS GRADDY CELFYDDYDAU GWELEDOL, CYNIGIODD RUTH WNEUD Y GWAITH.

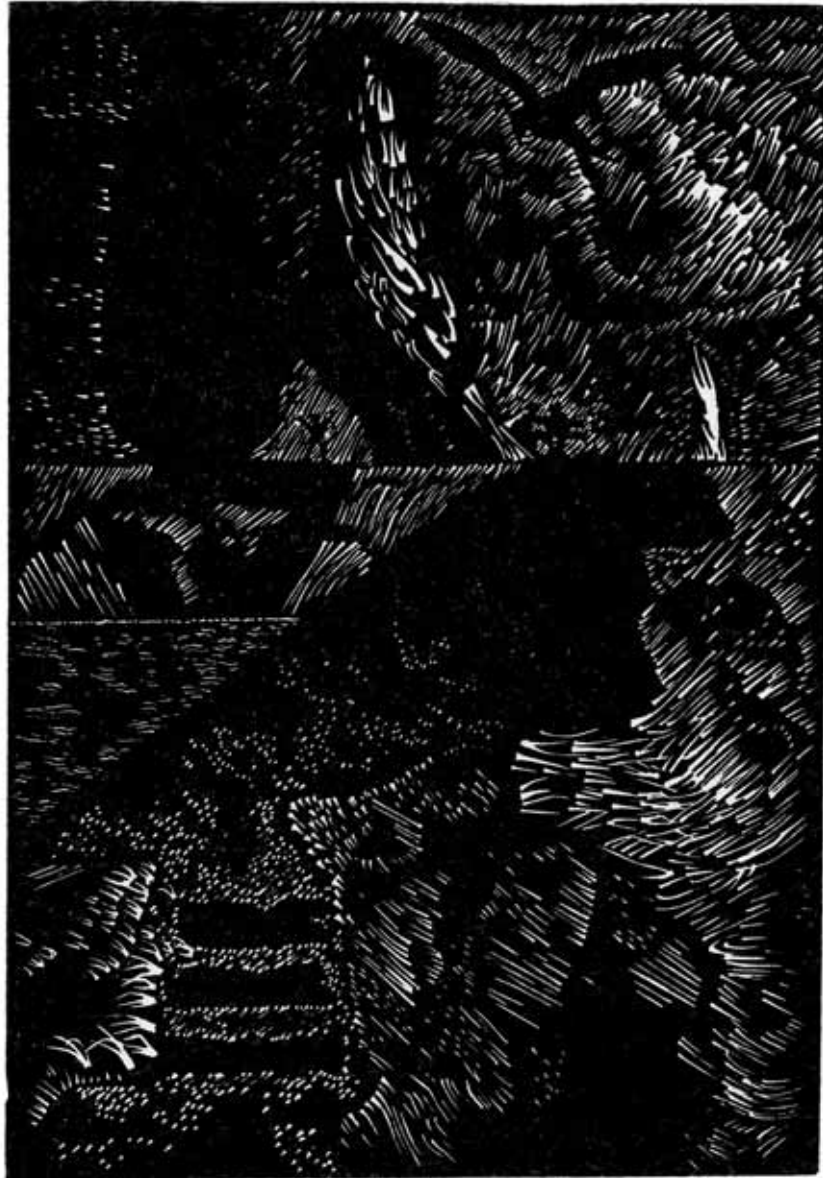
Mae wedi bod yn gysylltiedig â nifer o arddangosfeydd dros y blynyddoedd diwethaf yn bennaf yng Nghymru ac eithrio'r Fourth Egyptian Print Triennial, Mawrth 2003.

Mae gwneud printiau wedi dod yn fwyfwy pwysig i fi, yn dibynnu ar dylunio yn hytrach nag archwiliad cain, ac yn tystio i'm diddordeb parhaol mewn ffurfiau llythrennau a dylunio a swyddogaeth argraffwaith. Heb unrhyw hyfforddiant ffurfiol mewn gwneud printiau, rwy'n defnyddio datrysiadau sy'n cynnig eu hunain trwy gyfryngau ansafonol a chymysg.

Mae'n ymddangos mai cerdd ddisgrifiadol yn unig yw hon. Mae'r eiconau gweledol yn fach, gan awgrymu cyd-destun, fel archipelago pellenig yn cael ei olchi mewn geiriau anweledol. Mae rhai o'r eiconau - 'the wordy women', 'the starred child', 'the raven in flight' - yn cael eu dwyn at ei gilydd fel preswylwyr ym Mharc Cwmndonkin sy'n agored i'r gwylt. Mae'n rhaid darganfod yr eiconau a'u hymchwilio.

Hefyd mae graddfa'r print yn gwahodd ôl-dremio personol, ymateb unigol yn canolbwyntio ac yn lleihau gyda threigl amser.

Mae'r print yma'n ddelwedd gerfwedd llinell wen, torlun leino, yn null ysgythru pren gan ddefnyddio inc cerfwedd olew ac wedi'i brintio ar wasg silindr Tofko.



A/P

Rulltammity

JUDITH STROUD'S EARLY YEARS WERE SPENT IN ENGLAND AND AFRICA. AFTER GRADUATING IN FINE ART, SHE MOVED TO SWANSEA, PUTTING DOWN PERMANENT ROOTS. MANY YEARS OF TEACHING ART HELPED INFORM AND INSPIRE WIDE-RANGING IDEAS FOR HER OWN WORK, WHICH IS NOW A FULL TIME OCCUPATION. RETURNING TO A LONGSTANDING INTEREST IN PRINTMAKING, SHE HAS RECENTLY FOCUSED PARTICULARLY ON INTAGLIO PROCESSES.

A passion for the natural environment, in particular that of Swansea and Gower, is the inspiration for her work. The natural materials which are often used to make her prints give them delicate detail and strength, which mirrors the contrasting fragility yet powerful forces of nature.

Thomas' delight in nature, and his approach of linking it with both the processes of writing and of the body, is particularly interesting. The gothic outline of my print combines the knobby shapes of pollarded plane trees, a familiar sight in Swansea in autumn, with other tree shapes, sculpted and dwarfed by time, the weather, or the hand of man. These are nature's signs, like hands, fists, fingers, knuckles, gestures, making 'wordy shapes' and echoing Thomas' ambiguity.



The organic form grows from the base, symbolising some sort of life-force. The whole image can be read in many different ways. As in Thomas' poetry, meaning seems to shift and slide about.

The freeform shape of my etching plate was created by rolling on a hard ground, drawing the shape through it, and immersing in ferric chloride for twenty four hours or more. I then laid a soft ground on the copper plate and impressed this with natural textures, such as seaweed and dried grasses. I also used some of my recent experimental collagraph boards, which had the materials already fastened to them. This made it easier to control the results. After biting, the process was repeated several times, whilst stopping out different bits of the plate. I have used no drawing as such, but where differences in tone were needed, I have added some aquatint, or scraped and burnished the plate.

TREULIODD **JUDITH STROUD** EI BLYNYDDOEDD CYNNAR YN LLOEGR AC AFFRICA. WEDI GRADDIO YN Y CELFYDDYDAU CAIN, SYMUDODD I ABERTAWE, GAN YMGARTREFUYMA. MAE NIFER O FLYNYDDOEDD O ADDYSGU CELF WEDI BOD YN GYMORTH I DRWYTHO AC YSBRYDOLI SYNIADAU EANG AR GYFER EI GWAITH EI HUN, SYDD ERBYN HYN YN WAITH LLAWN AMSER. GAN DDYCHWELYD AT EI DIDDORDEB MEWN GWNEUD PRINTIAU, YN DDIWEDDAR MAE WEDI CANOLBWyNTIO AR Y PROSES AU INTAGLIO.

Cariad at yr amgylchedd naturiol, yn enwedig Abertawe a Gŵyr yw'r ysbrydoliaeth i'w gwaith. Mae'r deunyddiau naturiol a ddefnyddir yn aml yn ei phrintiau yn rhoi manylion cain a chryfder, sy'n adlewyrchu breuder a grym pwerus natur.

Mae hoffter Thomas o natur, a'i agwedd o'i gysylltu â phrosesau ysgrifennu a'r corff, yn arbennig o ddiddorol. Mae amlinelliad gothig fy mhrint yn cyfuno siapiau ceinciog coed moel, golygfa gyfarwydd yn Abertawe yn yr hydref, gyda siapiau coed eraill, wedi'u cerflunio a'u corachu gan amser, y tywydd neu law dyn. Dyma arwyddion natur, fel dwylo, dyrnau, bysedd, migyrnau, ystumiau, yn creu 'siapiau geiriol' ac yn ategu amwysedd Thomas.

Mae'r ffurf organig yn tyfu o'r gwaelod, gan symboleiddio rhyw fath o rym bywydol. Gellir dehongli'r ddelwedd o sawl safbwynt. Fel ym marddoniaeth Thomas mae ystyr yn symud a llithro o un man i'r llall.

Crewyd siâp ffurf rhydd fy mhlât ysgythru trwy ei rollo ar rwnd caled, a thynnu llun drwyddo. Yna trochi'r plât mewn clorid fferig am bedair awr ar hugain neu fwy. Yna rhoddais rwnd meddal ar y plât copr ac argraffu hwn ag ansoddau naturiol fel gwymon a glaswellt sych. Defnyddiais hefyd rai o'm byrddau colograff arbrofol diweddar, gyda'r deunyddiau eisoes ynghlwm wrthynt. Roedd hyn yn ei gwneud yn haws rheoli'r canlyniadau. Ar ôl y cnoad roedd y broses yn cael ei haildrodd sawl gwaith, tra'n gorchuddio gwahanol rannau'r plât. Dw i ddim wedi defnyddio unrhyw luniad fel y cyfryw, rwyf wedi ychwanegu ychydig o acwatint, neu wedi crafu a bwrneisio'r plât.



A/P

Verdith Brand

CERI THOMAS IS A SWANSEA-BASED ARTIST AND ART HISTORIAN WHO STUDIED ART, ART HISTORY AND ITALIAN AT UNIVERSITY COLLEGE LONDON, THE UNIVERSITY OF WALES, ABERYSTWYTH AND THE ACCADEMIA DI BELLE ARTI IN FLORENCE. FOR ONE YEAR HE LIVED IN DYLAN THOMAS' CWMDONKIN DRIVE HOME.

This led to art works inspired by its original front pavement and exhibited at Swansea's Glynn Vivian Art Gallery and the National Museum and Gallery Cardiff. In 2002, he was elected to the Welsh Group. He writes on the art and artists of modern Wales, most recently a chapter in the History of Swansea School of Art (1853–2003).

I have focused on the linked but opposing motifs of the dark raven and the crabbing sun. My aim was to create an image of abstracted, symbolic realism.

Particular words and phrases were selected and interpreted from Thomas' poem. Looking south over the sea from Swansea, an "October wind" would probably be an easterly one and therefore my composition needed to lead the eye mainly from left to right. I then combined his imagery of "the dark-vowelled birds" and "a shadow crab" to produce a pair of ravens' heads which can also be read as crab claws. En route, I consulted visual references and made numerous small-scale sketches. Many of my drawings were linear in order to establish the overall composition and the relative scale and balance of visual elements.

In the final analysis therefore, Thomas' poem has to drop away and the print has to work as an object in its own right and as an expression of my own ideas and feelings.

The compositional outlines were etched into the plate, followed by various areas and intensities of aquatint. Also, a certain amount of burnishing was applied to the reflection of the low sun and the two birds. Several states of the plate were printed.



MAE **CERI THOMAS** YN ARTIST A HANESYDD CELF O ABERTAWE SYDD WEDI ASTUDIO CELF, HANES CELF AC EIDALEG YNG NGHOLEG Y BRIFYSGOL, LLUNDAIN, COLEG PRIFYSGOL CYMRU ABERYSTWYTH A'R ACCADEMIA DI BELLE ARTI YN FFLORENS. AM FLWYDDYN BU'N BYW YNG NGHARTREF DYLAN THOMAS YNG NGHWMDONKIN DRIVE.

Arweiniodd hyn at weithiau a ysbrydolwyd gan bafin blaen gwreiddiol y tŷ ac sydd wedi'u harddangos yn Oriol Gelf Glynn Vivian a'r Amgueddfa ac Oriol Genedlaethol, Caerdydd. Yn 2002, fe'i etholwyd i'r Grŵp Cymreig. Mae'n ysgrifennu ar gelf ac artistiaid modern Cymru, ac yn fwyaf diweddar pennod ar Hanes Ysgol Gelf Abertawe (1853–2003).

Rwyf wedi canolbwyntio ar y cysylltiad a motiffau gwrthgyferbyniol y gigfran ddu a'r haul crablyd. Fy nod oedd creu delwedd o realiti haniaethol, symbolaidd.

Dewiswyd a dehonglwyd geiriau ac ymadroddion penodol o gerdd Thomas. Wrth edrych i'r de dros y môr o Abertawe byddai'r "October wind" mwy na thebyg yn chwythu o'r dwyrain ac felly roedd rhaid i'm cyfansoddiad arwain y llygad yn bennaf o'r chwith i'r dde. Yna cyfunais ei ddelwedd o'r "dark-vowelled birds" a'r "shadow crab" i gynhyrchu pâr o bennau cigfran y gellir eu dehongli hefyd fel crafangau cranc. Yn ystod y broses edrychais ar nifer o gyfeiriadau gweledol gan gynhyrchu llu o frasluniau ar raddfa fach. Roedd nifer o'r lluniadau'n llinol er mwyn penderfynu ar y cyfansoddiad cyffredinol a graddfa berthynol a chydbwysedd yr elfennau gweledol. Yn y dadansoddiad terfynol felly, mae'n rhaid i gerdd Thomas ddisgyn a'r print weithio fel gwrthrych ohono'i hun a mynegiant o'm syniadau a'm teimladau fy hunan.

Ysgythrwyd amlinelliaid y cyfansoddiad ar y plât, a'i ddilyn gan ardaloedd ac arddwysedd amrywiol o acwatint. Hefyd rhoddwyd ychydig o fwrnais i adlewyrchu'r haul isel a'r ddau aderyn. Printiwyd amryw gamau'r plât.



A/P



PETER VISSCHER WAS BORN AND EDUCATED IN THE NETHERLANDS, AND DEVELOPED AN INTEREST IN PRINTMAKING AT THE ACADEMY OF FINE ARTS IN ARNHEM. HE MOVED TO THE UK IN THE EARLY SEVENTIES AND LIVED IN LONDON UNTIL 1992. HE ATTENDED PRINTMAKING COURSES AT CENTRAL ST MARTINS COLLEGE OF ART AND DESIGN, LONDON AND CONCENTRATED ON MULTI-PLATE COLOUR ETCHING. AFTER WORKING FOR MANY YEARS AS AN ILLUSTRATOR HE IS NOW EMPLOYED AS TECHNICIAN AT THE SWANSEA PRINT WORKSHOP.

While October has resonance as the month of my birth, references to Swansea had no special relevance, for I had not lived here for any length of time. Of course the poetry has meaning beyond local links and I bought the Collected Poems in 1972 when still in the Netherlands.

When in Margam Park one November evening, with the last light and drawn out shadows on the ground, I crouched down to pick up a leaf and remembered the poem, its shifting interpretations and layers of meaning. I imagined Thomas like this when describing the 'meadow's signs' and 'signal grass'. The print places the viewer in this position while the hand holding a blade of grass hints at the act of writing.

I wanted to emphasise low light and long shadows to bring a great deal of chiaroscuro into the print. My design closed in on the central part of the first roughs. Original elements combined into a more stark, graphic image, with an impression of wind and movement, while retaining the mood of a last hour of daylight. I used a rather loose, sketchy style of drawing, quite fluid, merely noting down what could be grasses and wind, without wishing to define these further.

There were influences from working in the studio at Clarence Street, from tests with soft ground and aquatints, and from many conversations.

Soft ground etching on copper, bitten in weak Ferric Chloride. Airbrushed acrylic 'aquatint'; some scraping and burnishing.



GANWYD A DERBYNIODD **PETER VISSCHER** EI ADDYSG YN YR ISELDIROEDD, A DATBLYGODD DDIDDORDEB MEWN GWNEUD PRINTIAU YN ACADEMI'R CELFYDDYDAU CAIN YN ARNHEM. SYMUDODD I'R D.U. YN GYNNAR YN Y SAITHDEGAU A BU'N BYWYN LLUNDAIN TAN 1992. BU'N MYNYCHU CYRSIAU GWNEUD PRINTIAU YNG NGHOLEG CANOLOG CELF A DYLUNIO ST MARTINS, LLUNDAIN, GAN GANOLBWYNTIO AR YSGYTHRU PLÂT AML-LIW. AR ÔL GWEITHIO AM NIFER O FLYNYDDOEDD FEL DARLUNYDD MAE NAWR YN GWEITHIO FEL TECHNEGydd GWEITHDY ARGRAFFU ABERTAWE.

Roedd mis Hydref yn dwyn atgofion fel mis fy ngeni, ond nid oedd unrhyw anwyddocâd penodol i'r cyfeiriadau at Abertawe oherwydd nid wyf wedi byw yma'n hir. Wrth gwrs mae gan y farddoniaeth ystyr y tu hwnt i gysylltiadau lleol a phrynais gopi o Collected Poems yn 1972 pan oeddwn yn byw yn yr Iseldiroedd.

Ym Mharc Margam un noson ym mis Tachwedd, gyda'r golau'n diflannu a'r cysgodion yn hir ar y ddaear, plygais i godi deilen a chofiais y gerdd, ei dehongliad symudol a'i haenau o ystyron. Dychmygais Thomas fel hyn pan oedd yn disgrifio 'meadow's signs' a 'signal grass'.

Mae'r print yn rhoi'r gwylwr yn y sefyllfa yma tra bod y llaw sy'n dal glaswelltyn yn awgrymu'r broses ysgrifennu.

Roeddwn eisiau pwysleisio golau isel a chysgodion hir i ddwyn llawer o 'chiaroscuro' i'r print. Canolbwyntiodd fy nyluniad ar ran ganolog y brasluniau cyntaf. Cyfunwyd yr elfennau gwreiddiol i lunio delwedd fwy noethlwm, gafaelgar, gydag awgrym o wynt a symudiad, tra'n cadw awyrgylch oriau olaf golau dydd. Defnyddiais arddull luniadu weddol rydd a llac, gan nodi'n unig yr hyn a allai fod yn laswellt a gwynt, heb ddywmuno diffinio'r rhain ymhellach.

Cafodd gweithio yn y stiwdio yn Stryd Clarence ddylanwad ar fy ngwaith, yn ogystal ag arbrofi gyda grwnd meddal ac acwatint, a nifer o sgysiau.

Ysgythru grwnd meddal ar gopr, wedi'i drochi mewn Clorid Fferic gwan. 'Acwatint' acrylig wedi'i aerfrwsio; ychydig o grafu a bwrneisio.



4/4

سید علی حسینی

ALAN WILLIAMS WAS BORN IN SWANSEA. HE TRAINED IN SWANSEA AND GRADUATED WITH AN HONOURS DEGREE IN GRAPHIC ART, SPECIALISING IN PRINTMAKING.

In 1998 he co-founded the Swansea Print Workshop and is currently involved in the Workshop's outreach project. He also lectures part-time in printmaking.

The element that interested me most in this poem is Thomas' concern with the creative process. Amongst other things, the poem addresses the act of writing poetry and the struggle that it entails. The ambiguity and multiple meanings found in the poem encouraged an approach that echoed these varying elements.

The image deals with Thomas' 'internal landscape'. The foreground figure observes himself looking through a veil of words at the external world. The monumental figures, after Picasso, suggest both the 'star-gestured children' and the 'wordy shapes of women'.

In many ways etching and working with a copper plate is analogous to the writer's struggle, elements may be considered and then dispensed with, emphases shift and new meanings are uncovered as the work gradually moves forward towards a resolution.

During the etching, scraping and burnishing of the plate, marks and textures appear and disappear, elements of the image come and go. It is a fluid, evolutionary process engineered with acid, aquatint, scraper, burnisher and etching needle.



GANWYD **ALAN WILLIAMS** YN ABERTAWE. CAFODD EI HYFFORDDIANT YN ABERTAWE GAN ENNILL GRADD ANRHYDEDD MEWN CELF GRAFFIG, YN ARBENIGO MEWN GWNEUD PRINTIAU.

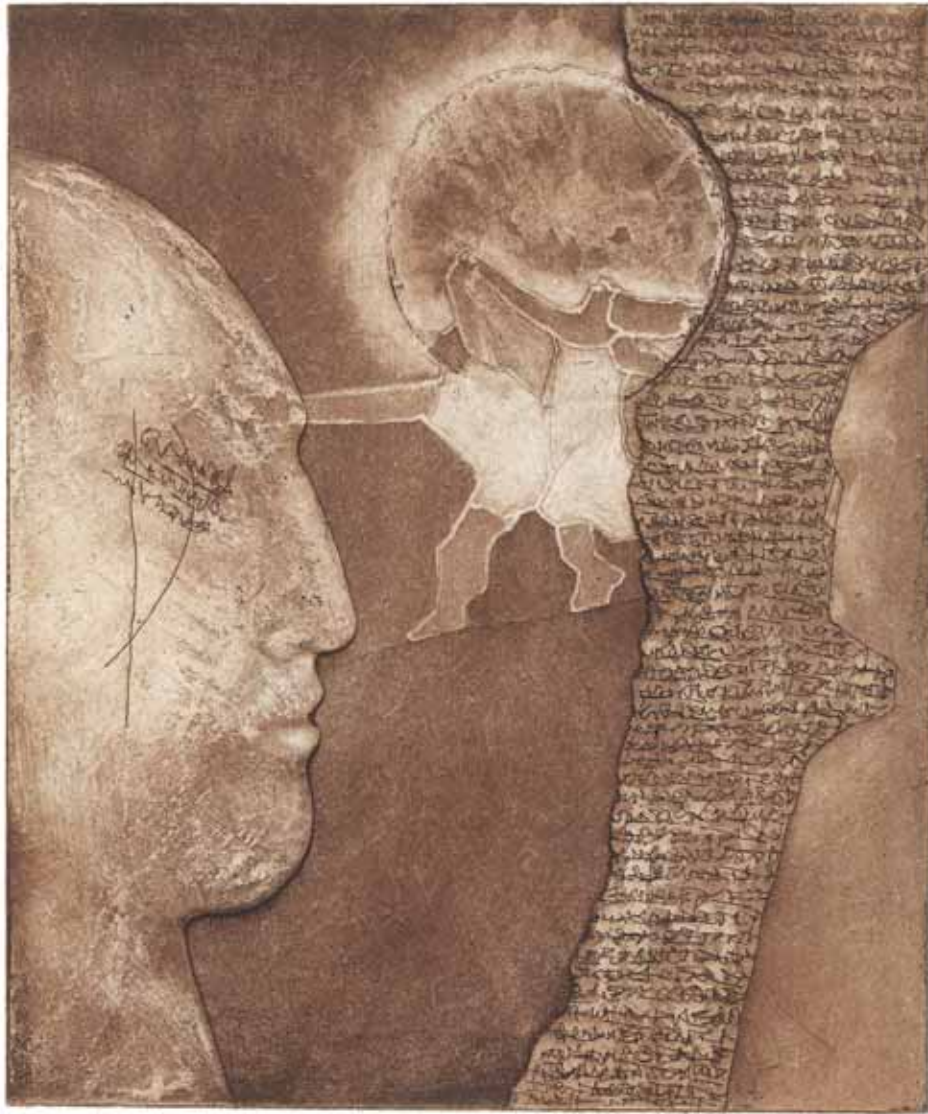
Yn 1998 roedd yn gyd-sylfaenydd Gweithdy Argraffu Abertawe ac ar hyn o bryd mae'n gweithio ar brosiect allgymorth y Gweithdy. Mae hefyd yn darlithio ar wneud printiau.

Yr elfen sydd o ddiddordeb pennaf i fi yn y gerdd yma yw perthynas Thomas â'r broses greu. Ymhlith pethau eraill mae'r gerdd yn ymwneud ag ysgrifennu barddoniaeth a'r ymdrech sydd ynghlwm wrth hyn. Mae'r amwysedd a'r ystyron lluosog a geir yn y gerdd wedi annog agwedd sy'n adlewyrchu'r elfennau amrywiol yma.

Mae'r ddelwedd yn ymwneud â 'thirlun mewnl' Thomas. Mae'r ffigur ym mlaen y llun yn gweld ei hun yn edrych drwy len o eiriau i'r byd allanol. Mae'r ffigurau cofebol, yn null Picasso, yn awgrymu'r 'star-gestured children' a'r 'wordy shapes of women'.

Mewn sawl ffordd mae ysgythru a gweithio gyda phlât copr yn ddigon tebyg i ymdrech y bardd, efallai y byddir yn ystyried elfennau ac yna'n eu hepgor, gyda'r pwyslais yn newid ac ystyron newydd yn dod i'r amlwg wrth i'r gwaith symud ymlaen at y diwedd gorffenedig.

Yn ystod ysgythru, crafu a bwrneisio'r plât, bydd marciau ac ansoddau'n ymddangos ac yn diflannu, elfennau'r ddelwedd yn mynd a dod. Mae'n broses gyfnewidiol, esblygol a saerniwyd ag asid, acwatint, crafwr, bwrneisiwr a nodwydd ysgythru.



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Alan S. Harris

TWELVE PRINTMAKERS FROM SWANSEA PRINT WORKSHOP AGREED TO COLLABORATE IN A PROJECT TO MARK THE 50TH ANNIVERSARY OF DYLAN THOMAS'S DEATH IN NOVEMBER 1953. EACH ARTIST WOULD ULTIMATELY PRODUCE ONE IMAGE WHICH WOULD BE USED IN A LIMITED EDITION BOXED SET OF TWELVE PRINTS.

THIS PROJECT WAS ABLE TO REALISE ITS FULL POTENTIAL WITH THE AWARDING OF A *PRODUCTION AND AUDIENCE DEVELOPMENT GRANT* FROM THE ARTS COUNCIL OF WALES, AND GOT UNDERWAY IN OCTOBER 2002.

We worked closely with David Woolley at the Dylan Thomas Centre in Swansea, whose support and encouragement was invaluable, particularly in the early stages.

Our remit was for us as artists to re-engage with an aspect of Dylan Thomas' early work from his Swansea period. We felt that the range of our experience, background and ages would produce interesting and diverse results. Our initial meetings included readings and discussions leading towards finding a consensus for a particular approach. At this point Dr Chris Wiggington from Trinity College, Carmarthen, came with Victor Golightly and Dr Richard Chamberlain to give us a finely judged, but informal seminar. While it linked to what some of us were already doing intuitively, this helped us focus more clearly and served as the catalyst for yet more ideas. It was never our intention to provide an illustration in the narrowest sense of the word and this was an enormously useful and exhilarating process.

The Dylan Thomas Festival in Swansea, which runs from October 27th (his date of birth) to November 9th (the date he died) every year, also fed into this process with a rich programme of events, readings, speakers and rare film footage.

CYTUNODD DEUDEG GWNEUTHURWR PRINTIAU O WEITHDY ARGRAFFU ABERTAWA I GYDWEITHIO AR BROSIECT I NODI HANNER CAN MLWYDDIANT MARWOLAETH DYLAN THOMAS YM MIS TACHWEDD 1953. BYDDAI POB ARTIST YN Y PEN DRAW YN CYNHYRCHU UN DDELWEDD A FYDDAI'N RHAN O SET O DDEUDEG PRINT MEWN BOCS.

LLWYDDODD Y PROSIECT YMA GYFLAWNI EI NOD O GANLYNIAD I *GRANT DATBLYGU CYNHYRCHU A CHYNULLEIDFA* GAN GYNGOR CELFYDDYDAU CYMRU, A DECHREUODD Y PROSIECT YM MIS HYDREF 2002.

Buom yn gweithio'n agos gyda David Woolley o Ganolfan Dylan Thomas, Abertawe, ac roedd ei gefnogaeth a'i anogaeth yn werthfawr dros ben yn enwedig yn y cyfnod cynnar.

Ein cylch gwaith ni fel artistiaid oedd ailgysylltu ag agwedd o waith cynnar Dylan Thomas o'i gyfnod yn Abertawe. Roeddem yn credu y byddai ein profiadau, ein cefndir a'n hoedran amrywiol yn cynhyrchu canlyniadau diddorol a gwahanol. Yn ein cyfarfodydd cynnar buom yn darllen ac yn trafod gwaith Dylan gan arwain at gonsensws ar agwedd benodol. Hefyd daeth Dr Chris Wiggington o Goleg y Drindod Caerfyrddin, gyda Victor Golightly a Dr Richard Chamberlain i gyflwyno seminar anffurfiol o'u barn. Roedd yn cysylltu â'r hyn roedd rhai ohonom eisoes yn ei wneud yn reddfól, ond bu'n fodd i ni ganolbwyntio'n fwy eglur a gweithredu fel catalydd i ragor o syniadau. Nid ein bwriad oedd cynhyrchu lluniau yn ystyr mwyaf cyfyng y gair, a bu hon yn broses ddefnyddiol, llawn asbri.

Bu Gŵyl Dylan Thomas yn Abertawe, a gynhelir o Hydref 27ain (ei ddyddiad geni) i Dachwedd 9fed (dyddiad ei farwolaeth) bob blwyddyn, hefyd yn bwydo i'r broses gyda rhaglen gyfoethog o ddiwyddiadau, darlenniadau, siaradwyr a darnau prin o ffilm.

Our eventual focus became the poem 'Especially when the October wind'. We felt that twelve interpretations of the same text would be more intriguing than twelve individual choices and would lead to a more homogenous collection of prints.

It was apparent throughout the regular meetings up to the end of 2002 that the prints were going to be diverse, not only in imagery but in technical approach. For some artists the project provided an opportunity to develop ways of working which were new to them. This was exciting and interesting and immensely valuable for the general work-practice within the studio and achieved one of the important aims of the project. Those who came to the studio on a regular basis were able to follow each other's progress week by week and benefit from the shared expertise.

Three Artist Proofs from each artist were ready by February 2003, a slight over run on our original timetable.

The actual printing of the hundred in the edition has been done entirely by hand. Some processes are extremely time-consuming and it may be possible to do perhaps ten prints in a day at most. Each print will have been handled at least twenty times from the start of the paper making process to the final signing and boxing of the print.

The Artists Proofs have been framed to form two touring exhibitions and the remaining one will be used as part of a workshop programme.

Following a brief preview at the National Assembly's Wales Week in Brussels in March 2003, and the launch of the prints at the Dylan Thomas Centre in May 2003, there will be four workshops where there will be an opportunity for established and aspiring printmakers to work with some of our artists on a related Dylan Thomas theme. At least one of these workshops will be targeted at young printmakers.

We hope to exhibit the prints from the workshops in early 2004.

Yn y pen draw penderfynwyd canolbwyntio ar y gerdd 'Especially when the October wind'. Roeddem yn teimlo y byddai deuddeg dehongliad o'r un testun yn fwy diddorol na deuddeg dewis unigol a byddai'n arwain at gasgliad mwy cydryw o brintiau.

Yn ein cyfarfodydd rheolaidd hyd at ddiwedd 2002 roedd yn amlwg y byddai'r printiau'n amrywio, nid yn unig o ran delweddau ond hefyd mewn agweddau technegol. I rai artistiaid roedd y prosiect yn gyfle i ddatblygu dulliau gweithio oedd yn newydd iddyn nhw. Roedd hyn yn gyffrous ac yn ddiddorol ac yn werthfawr dros ben i'r arfer gwaith cyffredinol yn y stiwdio gan gyflawni un o nodau pwysicaf y prosiect. Roedd y rhai a ddaeth yn rheolaidd i'r stiwdio bob wythnos yn gallu dilyn cynnydd y lleill ac elwa o rannu arbenigedd.

Roedd tri Proflun gan bob artist yn barod erbyn Chwefror 2003, braidd yn hwyrach na'n hamserlen wreiddiol.

Mae argraffu'r cant yn y cyhoeddiad wedi'i wneud yn gyfan gwbl â llaw. Mae rhai prosesau'n cymryd cryn amser ac efallai mai dim ond rhyw ddeg print y dydd a gynhyrchir. Bydd pob print wedi'i drin o leiaf ugain o weithiau o ddechrau'r broses gwneud papur i'r arwyddo terfynol a gosod y printiau mewn bocsys.

Mae Profluniau'r Artistiaid wedi'u fframio i ffurfio dwy arddangosfa deithiol a bydd yr un sy'n weddill yn cael ei ddefnyddio fel rhan o raglen gweithdy.

Yn dilyn rhagarddangosfa yn wythnos Cymru y Cynulliad Cenedlaethol ym Mrwsel ym Mawrth 2003, a lansio'r printiau yng Nghanolfan Dylan Thomas ym Mai 2003, cynhelir pedwar gweithdy lle bydd cyfle i wneuthurwyr printiau sefydledig a rhai sydd eisiau bod yn wneuthurwyr printiau weithio gyda â rhai o'n hartistiaid i drafod thema arall sy'n gysylltiedig â Dylan Thomas. Bydd o leiaf un o'r gweithdai hyn ar gyfer pobl ifanc.

Gobeithiwn arddangos y printiau o'r gweithdai hyn yn gynnar yn 2004.

ABOUT OUR PAPER

When we embarked on this project we began looking for a single make of paper for the whole edition. One of the first things to decide was the size of the paper we were going to use, for this would have implications for the image each printmaker would produce, which of our presses the edition could be printed on and the dimensions of the edition box. Something near half an 'Imperial' had the right size, at circa 510 x 375 mm, but it quickly became clear that nothing like this could be sourced from our regular suppliers, unless we tore larger sheets to size and so we looked into using a handmade paper, which would also add to the quality we wanted the box-set to have.

An extensive search for a mill in Wales delivered nothing, merely a few references to long-gone papermakers and so we came to work with Wookey Hole Papermill, in Somerset. At one time the mill listed a 'Demy' paper of just the right characteristics, but unfortunately it had stopped making this some time ago and the moulds were sold.

One admittedly expensive possibility was for us to get our own moulds and since there was still one person in the country with the skills to build these we decided to go ahead and commission a pair including one deckle. Ron MacDonald of E. Amies & Son in Kent did the work for us and on Christmas Eve 2002 our moulds arrived, beautiful items in their own right in mahogany, with copper fittings and a phosphor-bronze wire mesh. A few days later these were taken over to the papermill, where Ian Wilcox started producing 1500 sheets early in January. This beautiful white, handmade cotton paper carries the watermarks SPW and GAA, is acid-free and has a weight of about 425 gsm. Each sheet with its four deckle edges tends to vary in a minor way from the others in measurement, finish and weight. Two 'cold-pressed' surface finishes were chosen, one a 'slight glaze' with a somewhat rough texture, while the other is a smoother 'high glaze'. The degree of 'glazing' is the result of the amount of pressure applied to the sheets when passed between two rollers and is controlled by the number of zinc sheets which are interleaved with the paper. In general the high glaze was favored for the silkscreen and relief prints.

GWYBODAETH AM EIN PAPUR

Pan ddechreuon ni ar y prosiect yma roeddem yn edrych am un math o bapur ar gyfer yr holl gyhoeddiad. Un o'r pethau cyntaf i'w benderfynu oedd maint y papur i'w ddefnyddio, oherwydd byddai hyn yn effeithio ar y ddelwedd y byddai pob gwneuthurwr print yn ei chynhyrchu, pa wasg y gellid ei defnyddio i argraffu'r papur a mesuriadau'r blwch golygu. Byddai rhywbeth tua hanner maint 'Imperial' yn addas, h.y. 510 x 375 mm, ond daeth yn amlwg yn fuan na ellid cael y maint yma o'n cyflenwyr rheolaidd, oni bai ein bod yn rhwygo dalennau mwy ac felly roedd rhaid edrych ar bapur a wnaethpwyd â llaw, a fyddai hefyd yn ychwanegu at ansawdd y gyfres.

Buom yn chwilio am felin bapur yng Nghymru ond yn ofer, ni chafwyd ond ychydig gyfeiriadau at wneuthurwyr papur oedd wedi hen ddiplannu ac felly daethom i Felin Bapur Wookey Hole yng Ngwlad yr Haf. Ar un adeg roedd y felin yn gwneud papur 'Demy' gyda'r nodweddion addas ond yn anffodus roedd wedi peidio â chynhyrchu'r papur yma beth amser yn ôl ac roedd y mowldiau wedi'u gwerthu.

Un posibilrwydd drud braidd oedd cynhyrchu ein mowldiau ein hunain a chan fod un person yn y wlad gyda'r sgiliau i wneud y rhain fe wnaethom ni benderfynu comisyntu pâr gan gynnwys un decl. Gwnaeth Ron MacDonald o E. Amies & Son yn Swydd Caint y gwaith i ni ac ar Noswyl Nadolig 2002 cyrhaeddodd ein mowldiau, eitemau hardd eu hunain mewn mahogani gyda ffitiadau copr a rhwyll wifrog ffosfor-efydd. Ychydig ddyddiau'n ddiweddarach aethpwyd â'r rhain i'r Felin Bapur a dechreuodd Ian Wilcox gynhyrchu 1500 dalen yn gynnar ym mis Ionawr. Ceir y dyfrnodau SPW a GAA ar y papur cotwm gwyn hyfryd hwn a wnaed â llaw, nid yw'n cynnwys asid ac mae'n pwyso tua 425 gsm. Mae pob dalen gyda'i phedwar ymyl decl yn tueddu amrywio ryw ychydig mewn maint, gorffeniad a phwysau. Dewiswyd dau orffeniad arwyneb 'oerbresio', un â 'llathr ysgafn' sy'n arw i'w gyffwrdd, a'r llall yn fwy llyfn ac yn 'llathr iawn'. Mae'r graddfa 'llathr' yn dibynnu ar faint o bwysau a roddir ar y dalennau pan ânt drwy ddau roler a rheolir hyn gan nifer y dalennau zinc sy'n cael eu rhyngdalennu â'r papur. Fel arfer defnyddiwyd y llathr uchel ar gyfer sgrîn sidan a phrintiau cerfwedd.

GLOSSARY

AQUATINT - An etching technique that creates areas of tone by applying a fine acrylic spray to the plate before it is bitten in acid. This gives finely textured areas whereby tonal value is dependent on how long the plate has been exposed to the acid.

BLIND EMBOSING - A distinct three dimensional impression created without ink printed into dampened paper.

ETCHING - Incising lines into a metal plate with acid for intaglio printing. The plate is covered with an acid resistant ground through which the artist draws a design, revealing the bare metal beneath. When the plate is immersed in an acid bath these lines will be etched into the plate.

INTAGLIO - Any technique such as etching, aquatint or soft ground in which an image is printed from lines or textures scratched, engraved or etched into a metal plate. The plate is inked up and wiped clean leaving ink in the incised areas that make up the image. During printing the tremendous pressure of the press forces the moistened paper into the parts of the plate holding ink and so the image is transferred.

LINO CUT - A relief print carved into linoleum using the same tools as for a woodcut. The smooth even texture of lino gives a different and more consistent finish than that of woodcut.

OPEN BITE - In an open bite the acid is allowed to etch the plate freely in areas where the metal is left unprotected.

RELIEF PRINT - Any image printed from the raised portions of a cut, etched or cast block. Examples are wood - and linocuts.

SCREEN PRINT - Also known as "silk screen" or "serigraphy", this method of printing uses stencils. Made of paper, stencil film, or photographic emulsion, these are fixed to a screen. Ink is squeezed through the screen's fine mesh onto paper.

GEIRFA

ACWATINT - Techneg ysgythru sy'n creu ardaloedd o arlliw trwy roi ysgeintiad acrylig coeth i'r plât cyn ei drochi mewn asid. Mae hyn yn rhoi ardaloedd ansoddedig cain lle mae'r gwerth arlliw yn dibynnu ar ba hyd y bu'r plât yn yr asid.

BOGLYNWAITH DALL - Argraff tri dimensiwn pendant yn cael ei chreu heb inc ac wedi'i phrintio ar bapur llaith.

YSGYTHRU - Endorri llinellau ar blât metel gydag asid ar gyfer argraffu intaglio. Mae'r plât yn cael ei orchuddio gan rwnd gwrthasid trwy'r hwn y bydd yr artist yn tynnu llun, gan ddatgelu'r metel noeth oddi tano. Pan drochir y plât mewn bath asid bydd y llinellau hyn wedi'u hysgythru ar y plât.

INTAGLIO - Unrhyw dechneg fel ysgythru, acwatint neu rwnd meddal lle bydd delwedd yn cael ei hargraffu o linellau neu ansoddau sydd wedi'u craffu, eu hengraffio neu eu hysgythru ar blât metel. Mae'r plât hwn yn cael ei incio a'i sychu'n lân gan adael inc yn yr ardaloedd doredig sy'n rhan o'r ddelwedd. Yn ystod printio mae pwysau aruthrol y wasg yn gwthio'r papur llaith i rannau'r plât sy'n dal yr inc ac felly mae'r ddelwedd yn cael ei throsglwyddo.

TORLUN LEINO - Print cerfwedd wedi'i gerffio ar linoliwm gan ddefnyddio'r un offer â thorlun pren. Mae ansawdd llyfn y lino yn rhoi gorffeniad gwahanol a mwy cyson na thorlun pren.

CNOAD AGORED - Mewn cnoad agored mae'r asid yn cael llifo'n rhydd ar y plât ar fannau lle mae'r metel yn noeth.

PRINT CERFWEDD - Unrhyw ddelwedd a brintir o rannau wedi'u codi ar floc sydd wedi'i dorri, ei ysgythru neu ei gastio. Mae torlun pren a thorlun leino'n enghreifftiau.

PRINTIO SGRÎN - Gelwir hefyd yn "sgrîn sidan" neu "serigraffiaeth", mae'r dull yma o brintio'n defnyddio stensiliau. Wedi'u gwneud o bapur, ffilm stensil neu emwlsion ffotograffig, mae'r rhain yn cael eu gosod ar sgrîn. Mae inc yn cael ei wasgu ar bapur trwy dyllau mân y sgrîn.

GLOSSARY

SOFT GROUND - An etching technique in which the plate is covered with a malleable ground through which a variety of textured materials can be pressed. This exposes the metal and allows the textures to be etched into the plate. Drawing on a piece of paper on top of the soft ground will also cause the ground to lift. When etched this will resemble a pencil line.

WOODCUT - A relief print usually carved in the plank grain of a piece of wood. It is inked with a roller and printed, either with the press or by hand burnishing.

GEIRFA

GRWND MEDDAL - Techneg ysgythru lle mae'r plât yn cael ei orchuddio gan rwnd hydrin ac mae nifer o ddeunyddiau gwriadog yn cael eu gwasgu drwyddo. Mae hyn yn dinoethi'r metel ac yn gadael i'r deunyddiau gwriadog gael eu hysgythru ar y plât. Bydd tynnu llun ar y grwnd meddal hefyd yn gwneud i'r grwnd godi. Ar ôl ei ysgythru bydd y rhain yn debyg i linellau pensil.

TORLUN PREN - Print cerfwedd wedi'i gerfio fel arfer yn dilyn graen darn o bren. Mae'n cael ei incio gyda rholer a'i brintio naill ai gyda gwasg neu ei fwrneisio â llaw.

