Water gnaws at mountains and fills valleys. If it could, it would reduce the earth to a perfect sphere

(Leonardo da Vinci, Codex Atlanticus, 185v early 1500’s)

Our relationship with water is universal and nowhere more so than here in Scotland. From the rains and mists that beat and shroud our landscape to the waves and storms that lash our shores, this elemental force is ingrained in our national character. Over the millennia, we have learnt to tame this life force in all its myriad of uses, re-directing it through pipes, drains, canals, industries and creative tributaries.

And nowhere is this watery spirit of enterprise, discovery and adventure more evident than through the eclectic work of the local, national and international printmakers who have beavered away on all the different presses in this building over the last 33 years.

From its inception as a municipal washhouse through to its current purpose as the much-loved studio and galleries for Edinburgh Printmakers, water has been central to the building’s activity and innovation. Through the initial laundry washes to the medium that is fundamental to lithography and screen-printing, it has permeated the building and the actions within its walls.

With the upcoming relocation to Fountainbridge by the Union Canal, another chapter of Edinburgh Printmakers colourful and watery history draws to a close and a new one bursts forth. The DELUGE exhibition is the celebratory chapter of three decades of creative energy, industry and ingenuity at 23 Union Street before the exodus across town to Castle Mills.

Edinburgh Printmakers members, past and present, were invited to consider water in all its manifestations, uses and symbolism. Responding to this aqueous element, in whatever form of their choosing; its Scottish flavour and water’s universal power and symbolism.

Imaginations were cast to mountain brooks and lowland burns, highland lochs and forest pools, across oceans and seas, upwards into the cloudscapes and meteorological mantle that veils our planet and down in submersibles into the depths of the firths and sea lochs that surround our varied coastlines.

Members have found inspiration from biblical arks and the patterns of the studio roof, they have buried unexposed 35mm film in Sphagnum moss and bottled Andalucian memories within Finnegans Wake. As botanists they have followed local watercourses collecting flora, folded paper boats, recalled the watery rituals of bath time and crossed submarines with gramophones as the reverberating echoes of distant foghorns across the Forth.

And while only some of the work references ancient apocalyptic floods or contemporary reflections on climate change, pollution and rising sea levels, the influence in all the work acknowledges to some degree water’s perpetual cycle of change of condensation, precipitation, transpiration, runoff, infiltration, evaporation, condensation, precipitation, transpiration..... an endless life cycle of growth and rejuvenation.

David Faithfull
Curator and Visual Artist
ABOUT THE CURATOR
DAVID FAITHFULL

David Faithfull is an artist, printmaker and curator based in Edinburgh. He studied at Duncan of Jordanstone College of Art and Design and after graduating spent eight years in Copenhagen. He worked there as an illustrator and artist, spending the summer months busking as a juggler around France and Italy.

He now lectures at the University of Dundee in the Illustration Department and publishes artists books under the Semper Fidelis imprint.

His work is an eclectic integration of processes and ideas, involving drawing, printmaking and installation often relating to the natural landscape and our relationship with pressing environmental issues. Projects have investigated tides and coastlines; nuclear, coal and wind power; geological and astronomical rifts and shifts; military aircraft and bird migration patterns through global warming.

He has had a long relationship with Edinburgh Printmakers as member, curator and board member. He curated the travelling artists book show Inkubator in 2007 and the Dark Matters collaboration in 2015. He was also one of the artist printmakers at Reflective Histories at Traquair House in 2012.

The DELUGE project continues this symbiosis with Edinburgh Printmakers, of collaboration, experimentation and addressing pressing global issues, while pushing the boundaries of individual art practice and printmaking. His own piece in the exhibition Squid Ink looks at plastic pollution in the oceans and was first performed at the Impact 10 International Print Conference in Santander in September 2018.

He is currently on the SSA and ASCUS boards, exhibits extensively both nationally and internationally and has work in collections including the V&A, the Tate and the Scottish National Gallery of Modern Art.

Squid Ink

Mural work (top of page & front cover upper) - Cumulonimbus
Mural work (front cover lower) - Sub Surface Water
Skyburst

Now that I live in the North West Highlands of Scotland, my work is heavily influenced by the local environment - the landscape and the weather. I could not help myself from interpreting DELUGE in a literal manner. Looking out from the mainland over to the Inner Hebrides you see weather fronts approaching on a stormy day. I love to watch the dark clouds unfurling as they move up the sea loch: heavy showers arrive suddenly and fiercely. I try to dive for cover just before the squall arrives. This is also a reference to the increasing number of extreme weather events we are experiencing because of climate change, a reminder that time is running out for us to take action to avert cataclysmic climate failure.
ALASTAIR CLARK

Born in Glasgow. Studied at Edinburgh College of Art, 1986-91. Having trained in drawing and painting where he worked with mixed-media, Clark became increasingly involved in printmaking. Since 1992 he has worked at Edinburgh Printmakers, where he is now the Studio Director. Clark has exhibited worldwide and is a professional member of The Society of Scottish Artists. His previous solo exhibition *Dark Matters* at Edinburgh Printmakers explored themes inspired by astronomy while *Skylights* drew inspiration from the Northern Lights.

*From the Ocean*

*From the Ocean* comes from an ongoing fascination with the relationship between the Atlantic and its influence on the climate in Scotland. With satellite imagery tracking every swirl and puff of cloud, the composition shows how they link together to form larger, majestic weather systems.

*Turbulence*

*Turbulence* focuses on the eye of a storm, small or large, uncertain in scale as it tracks across grid lines.
In my artistic journey I was always fascinated by architecture and the silent beauty of buildings. During my studies at Edinburgh College of Art I met Ed Hollis who is an architect and an amazing storyteller. In his book *The secret lives of buildings* he quoted renaissance architect Leone Battista Alberti “perfect beauty is that to which nothing may be added, and from which nothing may be taken away.”

Since reading that, I have always looked for that perfect moment when a building or a street is in perfect harmony with its surroundings and time. How do I know I found it? It feels right. It is perfect. I wouldn’t change a thing.

My most recent work is focusing on finding it within Scottish, Portuguese and Italian coastal scenery.
Aleksandra Zawada (b. 1982, Poland) lives and works in Edinburgh. She graduated from Edinburgh College of Art, Drawing and Painting department in 2011. She discovered photography in 2008 her main mediums are: photography, drawing and mixed media. She joined Edinburgh Printmakers in 2017 and printmaking became new way of reinventing her practice. Zawada is interested in deconstruction and manipulation of relationships between images; creating new narratives, testing the limits of photographic language and its ability to represent truthfully.

Richard and me

DELUGE was an opportunity to immerse in print. The work submitted is part of the folio I have been working after moving towards drawing based images. It is about line and its freedom; about my own voice in print. I am attracted to the possibilities of the print. At the same time, I looked into renegotiating and reinterpreting perfection and its limitations. By allowing a multi stage process: photocopy drawing, painting, digital manipulation, copy, and then print; the detail diverts, dissolves, changes and work reinvents itself. I am interested in how the process of manipulation influences the final print. The change of the original image often occupies my practice. It is present in the theme of water, as water always changes and reinvents itself.
I started my career as a landscape architect in private practice and moved slowly into working as a visual artist. My recent work explores the relationship between the cycles of the natural world and our personal experience of time. Taking inspiration from the environment, I slowly build up bodies of work that represent the journey as each idea is explored seeking appropriate media to realise the work.

The prints are made by taking an image from the surface of moving water through adapting the Japanese printing technique of Suminagashi. Water, eternally recycled by nature, flowing through time and giving continuity between the processes of the Edinburgh Printmakers studio today and of the future with the washhouse of the past. The images are printed on bed linen a medium common to both communities.
I express myself through a variety of media, mostly involving paper, fabric and photography. I am currently immersed in a textile journey from studying textile traditions and ordinary stitching practices such as darning, mending and patching. I am fascinated by ancient stitching techniques such as Sashiko, Boro and Kantha. I use references to warp and weft, stitching, quilting, weaving, and mending as metaphors for connecting the past with the present as well as the fractured and fragile nature of time, life, relationships and memory. Stitching fabric together also serves as a reflection on the vast variety of elements that compound our experience of life.

The Stream

This work is made up of cyanotyped fabric and iodine, bleach and rust dyed cloths; all of these techniques serving the purpose of a water study of sorts. It also features French knots, Kantha stitches, back stitch and blanket stitch.
I graduated from Edinburgh College of Art in 1981 with a degree in drawing, painting and printmaking, was a teacher of art and design and have recently graduated with a first-class honours in the History of Art with the Open University. In the 1980s I worked as a theatre designer for some years and this has had an influence on my paintings and prints. I like to inject a sense of theatricality and tension into the images. Something is about to happen, or has it already occurred?

Fan of the Tan

I have always drawn and painted humans. When I had my four children, I recorded their childhood in drawings, paintings and prints. I was intrigued by the writings of the Swiss psychologist, Piaget, who postulates the theory of false memory. He concludes that the phenomenon of memory is an unreliable concept, and that many of our cherished childhood memories can be mere constructs. The print is inspired by memories of being at Lake Zürich, where my younger daughter and her friend used to swim. The strong light of the summer sun reflected off the lake made details difficult to see, with the result that colours are my strongest memory of these days.
Anupa Gardner is an illustrator and printmaker working in Edinburgh. Born in India in 1980, she is a graduate of Srishti School of Art, Design & Technology. She obtained a Masters in Illustration at Edinburgh College of Art in 2008, going on to teach printmaking at Winchester College. She is currently the Screenprinting Technician at Edinburgh Printmakers while continuing her own practice as a printmaker, artist and educator.

Night Swimmers

This print uses a combination of screenprint and relief. It peeks into the untamed, wild quality of nature, and how humans somehow manage to intrude into the remotest parts of wilderness. Are we the deluge?
I was born in Fife to a farming family and raised in the countryside. I graduated in drawing and painting from Edinburgh College of Art then began a career working in art and design education. Following early retirement from teaching I began printmaking, joining the Edinburgh Printmakers in 2016. I enjoy the process of etching and experimenting with various techniques. Having lived in the countryside throughout my life it is inevitable that this should influence my subject matter. I am particularly interested in natural and man-made stone structures such as the colours, textures and patterns that occur naturally in dry stone walls.

This print was the result of a day drawing on the foreshore at the fishing village of Cellardyke in Fife. I am interested in natural and man made stone structures and this outcrop of rocks just off-shore attracted my attention. I have attempted to portray the shapes, textures and solidity of the rocks, contrasting this with the fluidity and turbulence of the waves swirling amongst and around them. In the sky the gulls swoop and dive above the waves with the Isle of May in the distance.
I live and work in Edinburgh. In recent years I’ve been focused on stone lithography, which is about as far from instant gratification in image making that I can get. It takes time. And given the degrees of unpredictability inherent in each stage of the process, I’m aware that I’m always gambling on outcomes and that’s how it is and it’s fine. There are good days and bad days. The themes of my work are undercut by notions of time and uncertainty too, and the philosophy of William James and the poetry of John Ashbery are big influences. I spend the summer in Andalucía and Easter in Madrid. My wife grew up there and she needs to go home. We hope to live there soon. My wife is called Ana.

Breadcrumbs (Madrid)
Red wine (Ribera del Duero)
Rose petals (Granada)

Easter Bell (Granada)

Peat (Orkney)
Egg Shells
Whisky (Islay)

Wring out the Clothes!
Wring in the Dew!

Wring out the Clothes! Wring in the Dew! is a quote from the Anna Livia Plurabelle section of Finnegans Wake by James Joyce. It’s a work that I’ve been dipping in and out of for most of my adult life. Taking time, whenever I am able, to get lost in the dream and uncertainty of it all, grasping the wrong end of the stick more often than not. A river runs through it. Washing away the sins of the world and bringing new life. It runs through the beginning and it flows through to the end which becomes the beginning. The river is called Anna.
I was born in 1959 in Nairobi, Kenya and emigrated to Edinburgh in 1966. I exhibit regularly in small galleries, at craft fairs, charity exhibitions, open exhibitions and members shows at Edinburgh Printmakers, which is where I make my etchings. As an etcher I am particularly drawn to the linear around me, I love the tracery of winter branches against a clear sky, the shape of things against a bright window or the contrast of textures. But it is light especially that moves me. The way shadows and highlights mark an image; the way sunlight is captured.

The Tap

When faced with a theme loosely based on the idea of water I thought of several ways of exploring this and I’ve gone with making a collagraph plate of the tap that fills the paper-bath in the etching area. In order to print from an etched plate one has to soak the paper in water to soften it, to get rid of the ‘size’, the stuff that makes it stiff. Then, when the paper is run through the press it can mould and shape itself round the plate and into the lines and spaces in the image. I thought it would be fun to play with this idea and make a deeply embossed print that showcased this aspect of the medium. My plate has been made from a cardboard base which has been cut into or built up with other bits of card. I also used Polyfilla to get some texture. Finally, the plate has not been inked, so that nothing gets in the way of seeing the emboss.
I've been very fortunate to spend the last six months working as a studio assistant at Edinburgh Printmakers - totally immersed in the infectious creative atmosphere here. The skills and experience I have gained have opened up new and exciting ways for me to create images. I am also studying painting at the Leith School of Art and I am interested in combining the complimentary disciplines of both painting and printmaking to develop ideas and create work.

**Having a Blast**

A song called *Two Fish and an Elephant* by Khruangbin inspired *Having a Blast*. I really enjoyed using a variety of marks and materials on my separations to create a sense of movement and fluidity in the water and the two joyful fish, contrasting the solid form of the elephant.
Catherine King has been printmaking since her graduation from Duncan of Jordanstone Dundee in the 80’s. She has exhibited widely in many juried exhibitions throughout Scotland most recently at the Tollbooth Stirling and in the Line Gallery Linlithgow. Catherine’s work regularly contains a hybrid approach, combining the best of traditional skills with contemporary; silkscreen with collagraph and etching, relief print with monotype: having this vocabulary of practice allows her freedom to explore.

The Sky was as Wet as the Sea

Monotype was inspired by watercolour sketches I made in the car on the heading Red Point, looking towards Skye and the smaller Islands, as I sat waiting in a passing place for a storm to clear. I was alone, water was pouring down and sometimes I could barely see. Then suddenly across the water dramatic shafts of light emerged. The power of the light against the darkness beyond was so intense and dramatic, the rain still pouring from the storm-clouds and the layering of the landscape emerging from behind the rain was stunning. It is not a portrait of the landscape but an essence of the atmosphere, the power of the water over the light and vice versa, the land and the sea becoming one with the sky. The sky as wet as the sea.
Cécile Simonis is a Belgian artist who has lived and worked in Edinburgh, Scotland, since 2011. She studied illustration in Belgium and Italy and later also graduated as an art teacher. Her work has been shown in Scotland, Belgium and various other countries and has won multiple prizes including the W Gordon Smith award. Cécile makes prints, 3D objects, artists books and drawings and works as an art teacher.

*Float*

This is a stone lithograph and screenprint. I made the drawing for the first layer on a stone and printed it in a light blue, I then printed a lot of very transparent coloured layers of screenprint on top.
I am an Edinburgh based artist, who has lived in many places over the years. I studied paper conservation and book binding at the London College of Printing and then worked in the conservation studios of the British Library for nearly 10 years. I have been a member of Edinburgh Printmakers since 2013 and make most of my artwork here.

**ebb/flow I and II**

**ebb/flow I and II** are part of a series of mono prints made to suggest the movement of tidal water and also the passage of time echoing this. They have been worked spontaneously, built up slowly using several layers of ink and, once dried, have then been hand coloured.

**Along the Riverbank**

**Along the Riverbank** is a collection of prints of plants and seeds collected by the Water of Leith at Dean Village. A celebration of the diversity of flora that can flourish near water, even in the city centre. They were gathered in the afternoon of 10 August 2018, a snapshot of a moment in time, on a perfect summer’s day. I have attached the prints in such a way that they can be laid out folding forwards or backwards, and evenly spaced or bunched up, to echo the meandering path of a river.
Together artists Christine Wylie and Valerie Dempsey buried a strip of Kodak 35mm colour film in a line within the acrotelm, approximately 10cm from the surface. It was very much an experiment - in the hope that the microbial activity within the bog would react with the photographic film - but they had no idea of what they might find. They returned to the site a month later and processed the film. The resulting images are quite astonishing, and appear as much cosmological as they do biological.

In order to make art with living matter the artists have enlisted the assistance of micro-organisms, and use the concept of the indexical trace, where nature's events are enabled to generate their own image. This collaboration is not only between the two artists, but also with place – Red Moss. This slideshow is part of an ongoing investigation into the affects of water-borne microbes and simple plants on photographic film.

Red Moss reserve is a small but very valuable wildlife habitat in Balerno, being one of the few remaining raised peat bogs in the Lothians. Red Moss is a waterlogged, raised dome-shaped mass of peat with a shallow covering of sphagnum moss, sedges, cotton grass and heather, occupying the site of a former loch created 10,000 years ago. The dome is comprised of 95% water, supplied purely from rainfall. Raised bogs consist of two hydrologic layers: the underlying peat (catotelm) is composed from the accumulated remains of vegetation that has grown on the site over thousands of years and up to 6m deep, and the very thin upper layer (acrotelm) which is less than 40-50cm thick. The acrotelm has high permeability to water; movements and fluctuations in the water mean that conditions in the acrotelm remain largely aerobic, and it’s here that microbial activity is strongest.
Active in printmaking mainly etchings and aquatints since 1976. Attended Sir John Cass School of Art in London, a key printmaking studio in The Hague and currently with Edinburgh Printmakers. Arts Convenor for the Scottish Arts Club after returning to Edinburgh from abroad in 2013. Graduated from Edinburgh University in 1975 in Geophysics and worked in the oil industry overseas in Europe, Central and South East Asia, China, North Africa and Iraqi Kurdistan over a period of 38 years.

Free Flow – Rideau Canal

The Rideau Canal was built by the British to provide a free flow of troops and material to bypass much of the vulnerable St Lawrence during the American War of 1812. It aided the establishment of Ottawa as the Canadian capital. Rideau is French for curtain which describes the waterfalls as they joined the Ottawa River where the canal was built.
Danashee Press is a joint collaboration between illustrators, Mhairi Braden and Molly Soar. They discovered a shared love of printmaking and folklore when they met at Edinburgh Art College. Both from celtic regions, Ireland and Cornwall, celtic history plays a large role in their individual practices and is the backbone of this duo.

Land Beneath

The name Danashee Press is derived from Daoine Sidhe (Danashee), the Irish for people of the fairy realm. This was the given name for the old Irish gods Tuatha Dé Danann, who after a series of invasions, were forced out and into another realm by incomers.

Sharing a geography with our mortal plain, the Danashee live alongside us with the ability to pass through the veil that separates our two worlds. Folklore tells us that bodies of water can be used as portals travelling to and from the celtic otherworld.

Land Beneath depicts some of the residents including the Dagda their all-father and shape-shifting goddess of war the Morrígan. Also shown are examples of figures commonly seen in mythology like the lovers, warriors, druids, harbingers of death and the hunting of mortals, known as The Hunt.
I have drawn and painted most of my life while working full time. I studied art at part time, evening and summers, taking courses at Edinburgh College of Art and with individual tutors. I work in etching, screen printing, collagraph and mono printing, the latter has recently been my preferred medium although combining some of these individual practices is interesting me. Having owned and ran my own restaurant combined with extensive travelling, I’ve developed an interest in fishmarkets particularly in Spain and France. This has been a re-occuring feature of my work over the last few years.

*Fire at Sea*

I was inspired by bonfires on the beach at Portobello. One time the tide was so far in...from where I was standing it looked like the fire was in the water, it also reflects tragedies at sea.
I began my working life as an engineering apprentice in Edinburgh. National Service followed, after which I entered Edinburgh College of Art and gained a Diploma in Sculpture and an abiding interest in printmaking. There is a vernacular theme in my work and it is one in which I allow the widest interpretation of that word. In respect of which I have notion that in landscape, artefacts, music and dialect speech, there exists subtle affinities of form. The forms which I develop from these connections I attempt to express in sculpture and prints; the work can involve both.

Deluge

In a year of spectacular floods and tsunamis worldwide, Deluge seems a fitting theme and title.
Born in Falkirk (1950) and educated in Edinburgh, I spent three years in The Cotswolds studying rural estate management at The Royal Agricultural College. I am a Chartered Surveyor working for the local authority in Midlothian. Much of my early art work was outdoor sketching. In 1985 I had the opportunity to learn the basics of etching at Edinburgh Printmakers from a prominent Scottish based artist. I enjoyed advancing my techniques in that medium for the next fifteen years.

In September 2001 I decided to learn stone lithography and made small editions in the Lithography Department until 2006 when I attended a screenprinting class. Since then I have been making both screenprints and stone lithographs.

Saltstraumen

My image depicts the Saltstraumen in Nordland County, Norway. It has the strongest tidal current in the world where up to 400 million cubic metres of sea water forces its way through a 3km and 150m wide strait every six hours. Vortices known as whirlpools up to 12m in diameter and 5m in depth are formed when the current is at its strongest. The current is created when the tide tries to fill the Skjerstad Fjord. The view represented is the one I saw in early March 2017 from the tourist coach as it crossed the graceful and majestic modern Saltstraumen Bridge. I decided to also represent two sea eagles in the print. This is because the locality around Bodo has one of the largest concentrations of white tailed sea eagles in Norway on account of the abundance of fish at the Saltstraumen.
With this drawing style of monoprinting I’ve developed, I can concentrate on mark making as well as pushing and playing with the ink to produce one-off printed pictures. Each piece is a statement in its own right – some intimidating, some fluid and elegant giving thoughts of silent creations coming up from the depths, mysterious, threatening, strong yet gentle.

Clockwise from top
Sub-Stitution
Sub-Base 1
Sub-Base 2
Sub-Base 3

Being based near East Lothian and the sea has formed a fascination with sea-going vessels. Submarines have become a focus due to their menacing presence, power and because they are purely designed for a function. My background in metal sculpture gives me an appreciation of the engineering and construction of these vast, beautiful beasts.
GILL TYSON

Gill Tyson studied at Edinburgh College of Art and Edinburgh University, receiving an MA (Hons) in Fine Art in 1979. She is a former Chairman of Edinburgh Printmakers and served on the City of Edinburgh Visual Arts Awards Panel. She has work in many public collections including Aberdeen Art Gallery, Smithsonian Collection, and the Parliamentary Art Collection–House of Lords. She was one of the artists representing Britain at the 6th International Kyoto Hanga, International Printmaking Exhibition in Japan and was Printmaker Of The Year at Printfest 2014. Gill lives in Edinburgh, where she makes her prints at Edinburgh Printmakers, and on the west coast of Scotland where she has her studio.

Living part time on the West Coast of Scotland made responding to this theme quite easy for me. As I write, our village, which sits at the end of a peninsula, is cut off by a landslide caused by a deluge of persistent rain which has undermined the one road in. The sketches for this were made some time ago, during a winter storm which I went out and sheltered behind the shed on the jetty and made lots of drawings as the rain swept up the Sound of Mull, changing the light and the sky and the mountains in the distance every few seconds. I hope the print gives some feeling of this.
Gillian Murray was born in Perth, Scotland in 1970. She studied Fine Art (Printmaking) at Gray’s School of Art in Aberdeen, graduating in 1993. She worked at Edinburgh Printmakers in 1996 until 2017. This involved working on print projects with a host of local, national and international artists as well as teaching courses in screenprinting and collagraphs. She now dedicates more time to creating her own artwork as well as freelance teaching and editioning.

**Waterfall Memories, Dundreggan**

This waterfall is a special place to me, my dad’s ashes were scattered there. On that day the weather was dreich, the rocks were slippy, the earth was muddy but it was still the most beautiful place to be. My overwhelming emotions were made all the more vivid by the torrent of the waterfall flowing down the dark wet rocks. The comedy of my mum with dog in tow getting stuck in the mud against the hurt of seeing my dad’s ashes drifting away. The last time I visited I drew the waterfall from the bottom looking up and created this screenprint from that drawing. I have kept the colours muted by printing onto a grey coloured paper – it seemed appropriate somehow.

**Dark Skies**

This waterfall is a special place to me, my dad’s ashes were scattered there. On that day the weather was dreich, the rocks were slippy, the earth was muddy but it was still the most beautiful place to be. My overwhelming emotions were made all the more vivid by the torrent of the waterfall flowing down the dark wet rocks. The comedy of my mum with dog in tow getting stuck in the mud against the hurt of seeing my dad’s ashes drifting away. The last time I visited I drew the waterfall from the bottom looking up and created this screenprint from that drawing. I have kept the colours muted by printing onto a grey coloured paper – it seemed appropriate somehow.

**Dark Skies** was created when I visited a beautiful Greek island this year. Not long after arriving I could see the storm skies approaching from behind the mountains with ominous thunder rumbles and lightning strikes. The atmosphere became eerie. The foreground was still incredibly bright from the sun, the sea became an enhanced turquoise but the backdrop became a deep indigo blue. Spots of rain started to fall, I took cover under a large tree. Then the deluge of rain began. As so often happens in warm climates, the sun returned quickly, I crept out from my tree and completed my drawing. My print is from that drawing with added layers of screenprinted colour to convey the heavy feeling of the sky against the bright beach.
Gordon Williams was born in Berwick on Tweed and studied Art and Education at Didsbury College of Education. After completing a B.A.(Humanities) with the Open University he was awarded M.A.’s in Art History and in Art Education at Leeds Metropolitan University and Birmingham Polytechnic. Since becoming a member of Edinburgh Printmakers and Ropewalk Printmakers in 2012 he has exhibited prints in group exhibitions including R.S.A. Open, Ferens Gallery Open, Inprint 2017: National Printmaking Open, Humber to the Wash and Ropewalk Printmakers.

The title of the photo–etching refers to the tale of *The fisherman and the fish* by Jacobus and Wilhelm Grimm wherein a flounder with magical powers accedes to the escalating demands of a fisherman and his avaricious wife. The print focuses on the point in the story, where despite the deluge of material improvements that has transformed their lives, their greed, ingratitude, and desire for godlike power and status — even beyond that of a pope — is punished by the flounder’s restitution of the couple to their former state of poverty. The choice of this imagery is intended to align earlier notions of the sub-marine world of the deluge, as a magical space of transformation, with the plight of those who are today most vulnerable to maritime distress.
Ingrid, British/Austrian grew up as part of the migrant movement into the manufacturing townships of Wolverhampton. She moved to study at Maidstone, Kent and then Winchester School of Art in the south of England. She was awarded the prestigious Monbusho Scholarship which took her to Japan to study woodblock Printmaking. She moved from Japan to Denmark establishing the BellFree gallery and continuing to practice as an artist. For a few years she also lived in Spain continuing to exhibit back in Denmark. Ingrid has lived in Edinburgh for the last twenty years and practices both as an artist and Art Psychotherapist.

Passing Time

I have been exploring the idea and themes around DELUGE and although it mostly alludes to a downpouring of rain, for me it also conquers the idea of an overwhelmed state of mind. In this print there is a sense of foreboding, the industrial landscape suggesting the hard working lives of the unseen mass. Has the downpour happened or is it about to? The image has been re-created from a black and white film and now as a one off print through the use of monoprinting on top of screenprint. As I walked between the old and new Edinburgh Printmakers I passed by the canal. The canals of Britain were integral to the industrial revolution. In this image there is a canal which runs alongside a train track. It can’t be seen but lies between the viewer and the image.
These words of Agnes Martin were my inspiration for my artwork *Deluge of Mind I* for the exhibition. My research is driven by the memories and thoughts we will leave behind and by my interest to add the fabric on my work. I combined embossing, chine-colle and collagraph techniques with fabric for my final piece. I didn’t use any colour because it is the deluge of thoughts we cannot see, the memories, the stories, the images, they are all in our minds. On top of it I printed the blue colour with chine-colle to contrast the calmness and silence with this deluge of thoughts. The tension of random stitches onto the fabric and the blue colour on the top provides the endless fight of mind with thoughts nobody can see although they are always there.
Irena Narbutt (aka Ren) is a glass designer and fine art printmaker specialising in stone lithography the characteristics of which inspire experimental approaches. Working with spontaneous (unconscious) gestural drawing, Ren explores aspects of the nature of creativity and how images inform language. As symbiotic and organic dialogues of drawing and reflection evolve, personal and universal themes emerge. Through drawing processes feeling and idea become unifying constructs about expression and identity.

Womb Hermit

Refusing Algorithm’s Midwife,

Womb Hermit
careses

Known Unknowns

of Delugiac Being.....

The print and poem Womb Hermit explore personal and growing global cultural concern about individual boundaries of self expression and motivation.
As a member of Edinburgh Printmakers I work in stone lithography, screenprinting and etching. Over the last few years I have developed a series of lithographs, screenprints and etchings within the themes of crumbling structures, disintegrating stonework, layers of peeling paint and rusting metal. Within these works I have tried to reflect the strong light and rich hues of the landscape, to recall the traditional patterns and decorative motifs and to capture something of the texture of the weathered and disintegrating surfaces of these buildings. I have also felt it to be important to observe the transition of these traditional structures from their original function in time, culture, society and landscape, through their frequent neglect and abandonment, to their occasional re-appreciation, renovation or reuse in another form.

Friarton Horse Trough, Perth

This ancient stone trough, still with water trickling into its basin, sits beside the main route into Perth from the south. Low key colours have been used to capture the faded nature of the stonework and the ambience of gentle neglect, contrasting with the vibrant profusion of plants tumbling over and between the stones.
I have been a member of Edinburgh Printmakers for over 30 years working mainly in etching. The process of creating an etching from a sketched drawing seems to give the image more authority I think, more punch. I always prefer my etchings and see the drawings as a means of getting to an etching rather than an end to itself. I like to capture a mood and time of day and use light alot to convey these moments in time.

Morning Light on the Shore

I did the sketch for this etching when a drawing group I belong to visited Leith. The specific location looking across the Water of Leith to the Shore is called Sandport I think. It was a busy port in the past and had some shipbuilding just up the river. I was very keen to capture the mirror image of the buildings in the water and the sunlight reflecting off the boats.
John Rogers was born in Warwickshire but has spent most of his life in Scotland. He studied as a botanist, graduating in 1958 and 1961, thereafter working in research until taking early retirement in 1983. He has painted for as long as he can remember. He began printmaking in the early nineties, first with wood engraving, then at Edinburgh Printmakers with lithography and etching. He draws his inspiration largely from the natural world and landscapes.

Great Crested Grebe

These beautiful birds live on water, dive for small fish, perform their courtship dances on the water, build their nests on or beside water where they rear their young. I have watched them dance on lakes in Leicestershire, Scotland and on a canal in Amsterdam.
Joy Arden is a Fine Art graduate of Nottingham College of Art and lived and worked in Ireland for over 20 years. Working as an arts and heritage administrator, she was part of a team which produced Art Bulletin Magazine. She joined the Black Church Print Studio in Dublin and exhibited in group shows. In 2002 she moved to Edinburgh where she and her partner published History Scotland magazine. Since moving to Scotland, she joined Edinburgh Printmakers and also took up painting as her main art practice.

Deep/Blue

A monotype utilising both the translucent colour quality and velvety darkness of etching inks and using a broad gestural process. A minimal response to the watery theme, suggesting maybe the sensation of submersion in the deep darkness of the ocean or the play of sunlight through the water – a serene experience.
Kelly grew up in Sydney, Australia, where she studied a BA Hons Design (Visual Communication) before moving to the UK to pursue her career inspired by traditional architecture. She joined Edinburgh Printmakers Workshop in 2001 and has worked predominantly in screenprinting ever since. Printmaking offers endless possibilities when combining drawings, mark making, handwritten text and found textures. The subject matter varies from Victorian and Georgian architecture, to boats, animals and more recently landscapes and seascapes.

The subject of this piece is Morecambe Bay, an estuary I’ve been painting and drawing for the past five or so years. As a screenprinter I struggled to find the marks I was looking for to fully represent the sense of calm and subtlety of the bay. I began to experiment with black and white monoprinting using water based inks and then adding further linear layers via screenprinting. This is one of a series of works taken from various viewpoints around the Morecambe Bay area.
Keziah Philipps is an animator printmaker who works both with the traditional medium of printmaking, and the relatively modern medium of animation, often combining the two. Much of her work explores people’s relation to place and their movement within it, often utilising cartographical elements. She is currently working as a studio assistant at Edinburgh Printmakers.

12°C

Two layer stone lithograph with photo lithograph layer. My first stone lithography image and one of only two prints from this stone.
Kittie completed her degree in Fine Art at Edinburgh College of Art graduating in 2008. Her practice covers the disciplines of drawing, painting and printmaking. The ideas in her work derive from time spent outdoors where she aims to capture the intensity of directly experiencing the natural world. Kittie hopes that by drawing attention to the natural world, her work may help to encourage people to consider how and why it needs protecting.

*I am a Woman upon the Land, I am a Selkie in the Sea*

This piece was created in response to drawings made on the Isle of May in April 2018. I regularly spend time there documenting the landscape and its inhabitants. I was delighted when this seal arrived at one of the island’s harbours. It spent over an hour languidly swimming around the clear, still water of the harbour. In the last couple of years I have taken up sea swimming, the title of the piece taken from an Orkney folk tale, refers to a sense of empathy I had with the creature I was drawing. Knowing what it is like to float in the salty depths of the Firth of Forth! The print is a monotype, working in layers and responding as I go to the build up of colour on the surface.
LAURA GRESSANI

I studied painting and drawing with Kate Downie, whose Tuesday School of Art I attended for five years. Kate also introduced me to printmaking and I continue to develop my knowledge of printmaking at Edinburgh Printmakers.

Elements

Monoprinting is my medium of choice because it allows spontaneity while imposing very clear choices. This encourages me to focus on the essential qualities of my subjects. For DELUGE I tried to capture the beauty of basic elements such as water and rock but also their permanence and indifference.
Leena is a Palestinian artist living in Scotland. She studied and worked as a nurse for a number of years, then abandoned her nursing career to study Fine Art Printmaking at Duncan of Jordanstone (DJCAD) University of Dundee, and continues to practice printmaking as her chosen image making process. Leena worked at Edinburgh Printmakers for 12 years until 2017, recently she completed a Masters in Fine Art and Humanities in 2018, which introduced her to new ways of working.

As Edinburgh Printmakers has grown over the past 51 years, it has also outgrown its wonderful eccentric former washhouse premises at Union Street. It has squeezed presses, members, courses, racks into ever smaller spaces, so we DO need a bigger space, hence: we DO need a bigger boat to float about in. Each boat is signed and has an edition number. They work as a collective, but also can be solitary and individual, as all printmakers are.
I am an artist based in West Lothian, specialising in printmaking and sculpture. I have over twenty years experience as an art educator, working across both Fine Art and Design practice. From 2008 to 2016 I served on the board at Edinburgh Printmakers as Vice Chair. I recently completed a residency at Hospitalfield, which was supported by the Creative Scotland Open Project Fund.

My response to the theme of the exhibition was to reference both water and the location at Union Street. In my practice I take great inspiration from found images and objects. Looking up from the studio at Edinburgh Printmakers to the roof covering, I have for a long time been intrigued by the mark making visible on this transparent canopy. The rain has dispersed dirt and grime from the city into unique formations that are reminiscent of washes and drawn marks that might appear on a litho stone or etching plate. I began photographing the roof covering and then further selecting compositions. These photo images have then been exposed on to a lithographic plate and printed through the process of oil and water resist.
Linda was born in Scotland and has Italian and Polish heritage. Although her work is photography based, she originally trained in painting and drawing at Duncan of Jordanstone College of Art, Dundee and subsequently as a painting conservator gaining an MA in the Conservation of Fine Art. In 2013 she participated in a project between the Scottish Poetry Library and Edinburgh Printmakers working with the writer Dorothy Alexander to produce photo-etchings and a video based on experimental text and images of Roman sculptures.

The Lady of the Lake

I have always loved the beauty and romance of Loch Katrine in the Trossachs and have returned almost every year to this location. It is the setting of Walter Scott’s poem the Lady of the Lake. In celtic society she was a water goddess and represented the beauty, movement and life force of water as well as its magical powers. I’ve tried to capture the elemental force and movement of water to represent the lady of the lake herself and her magical qualities. My image is a birds eye view and shows Loch Katrine from the top of the nearby Ben A’an. Loch Katrine is seen hovering dreamlike in front of an image of fast moving water.
I am an artist printmaker and life long mountaineer. I first learnt to print while training as a teacher. After a career in a range of educational settings including special needs, I returned to art through a variety of courses, which enabled me to bring my two inspirations together. After an online foundation art course, I took courses with Alfons Bytautas at Edinburgh Printmakers and Peter Wray in Penzance. It was Peter who taught me to make collagraphs which have become my speciality. I get my inspiration from the natural environment of Scotland and places I travel. I collect my images by painting en plein air with watercolour and photography.

Wild Skies at Duncansby Head

Scotland is surrounded by water. I collect my images for printmaking by travelling around Scotland in my campervan painting en plein air. Usually I gravitate to the Highlands and Islands of Western Scotland. In September 2016 I decided to explore the North Sea coast. I travelled from Edinburgh to Duncansby Head, visiting fishing villages, lighthouses, cliffs and beaches. I spent two days sketching Caithness cliffs from a fishing boat.
Omnipresent was the sea. I saw harbours built to protect their boats and houses, and lighthouses built to guide seafarers away from danger back to their villages.
Once back in Edinburgh I started working through my sketches turning them into prints.
This image is of the lighthouse at the furthest north east point of the mainland of Scotland. One of the many distinctive Stevenson lighthouses. It was a wild and stormy day when I was there and I sketched from the van. You can just see the Pentland Skerries in the distance. The print is a collagraph.

Greetings earthlings THE ZOM IS NIGH

The Lord of Precipitation

The Lord of Precipitation is a deity dwelling in the realms around Planet Earth. The controller of pipes, the wavy machine, the mother of amphibious angles, the master of the self pouring jug, the unquenchable thirst. He is the controller of the water cycle, keeping the balance between order and chaos. After an age of neglect, pollutants and insults from the humanoid population the Lord of Precipitation has become fatigued and disillusioned. Chaos builds in the system. THE DELUGE COMETH
I am an artist, illustrator and printmaker based in Edinburgh. I graduated from Edinburgh College of Art with a degree in Drawing and Painting and have continued to work from my studio in St Margaret’s House. I am inspired by the everyday, especially journeys. I begin by documenting my travels locally and abroad in my sketchbook then use these to piece together images which are made using sketches, photographs and half forgotten memories. I screenprint these in small editions at Edinburgh Printmakers.

Swimmers

For me, swimming is a way of counteracting the deluge of the everyday. When a day is overwhelming, being in the water dissolves the daily barrage of information and emotions. Swimming is physically overwhelming, when your whole body is submerged in the water but in contradiction, everything goes quiet when you dip below the surface.
Louise’s work combines drawing, animation and printmaking and uses the etching process to depict the animate form within a single image. Louise moved to Edinburgh from London in 2015 and has become a regular practising member at Edinburgh Printmakers. Alongside her own practice she runs art-based workshops for a range of ages and abilities. Louise studied Animation Direction at the Royal College of Art and later undertook the postgraduate drawing course at the Royal Drawing School where she rediscovered her love of etching.

Hypnagogic Angel

_Hypnagogic Angel_ is an image created in response to my experiences of Hypnagoria, hallucinatory imagery related to the transitional state between wake and sleep. The condition is related to sleep paralysis — the temporary inability to move or speak while falling asleep or waking up. These combined conditions bring on a deluge of vivid night terrors such as contorted and grotesque faces appearing from the depths of a suffocating black sea.
Lynda Graham graduated from Glasgow School of Art and the University of Edinburgh. After working in arts development and education, she recently returned to focus on her own practice. Lynda also works at Orwell Arts in Edinburgh and is currently Secretary of the Scottish Artists Union.

During a recent visit to the Orkney Isles I read The Outrun by Amy Liptrot. She describes her recovery from addiction and returning to islands often shrouded in mist and rain. Part of Orcadian folklore, the vanishing island of Hether Blether can sometimes be seen west of Eynhallow but remains untrod by human foot. It is surrounded by the ferocious tides known as roosts that are immortalised in the children’s rhyme:

"Eynhallow fair, Eynhallow Free
Eynhallow stands in the middle of the sea
With a roaring roost on either side
Eynhallow stands in the middle of the tide."
Lynda explores the built and natural environments in situ through sketches and photography, and sometimes en plein air oil painting, before developing her ideas back in the studio by drawing, painting, printmaking and artist bookmaking. Themes embrace the water’s edge, coastal findings and cityscapes. Lynda studied architecture at Edinburgh College of Art (1963 – 70), receiving an Andrew Grant Bequest travel award to Italy in 1969. She worked in various public and private architects’ practices, and taught at Edinburgh College of Art (1989 – 2008). She now lives and works as an artist in Edinburgh.

Diluvium II

The print describes a possible consequence of global warming – rising sea levels and the washing away of coastal structures as an early result. It is a depiction of the inundation which presents a sense of the possible height of sea levels and consequent devastation.
Mary Walters is an Edinburgh-based visual artist interested in the wild landscapes of the north. She has come to the end of a lengthy career in community arts and education, and therefore is now able to develop her arts interests to full potential through printmaking.

*Travels on the Hurtigruten – Approaching Bodo*

This print *Travels on the Hurtigruten – Approaching Bodo* was made as a response to a recent trip on the Hurtigruten ferry towards the Arctic coast of Norway. It includes a section of a photograph taken of a snow storm experienced while on board during a December night, passing the impressive shapes of the coastal mountain ranges.
My art practice is mainly concerned with landscape. I gather source material by travelling to a variety of destinations and sketching scenes on the spot which are then transformed within the studio into copperplate etchings, watercolours and paintings. I am drawn to romantic/expressionist landscape with particular emphasis on texture, colour and the way I am affected by (my) destinations thus communicating physical/spiritual aspects of place.

On a one week trip to the Isle of Lewis in October 2017, I spent a number of days at a bunkhouse in the parish of Uig. The weather on the Isle of Lewis can be quite wild and on a number of days, it lived up to that reputation. The area has a haunting beauty and I took my sketchbook, watercolours and jars of water and sketched at Cliof Machair. The wind was blowing and the weather became precipitous after I had been there for a while raindrops can be seen on my sketch. Returning to Edinburgh, I painted it with particular attention paid to the movement of the Sealoch Roag. The two plate etching shows the behaviour of the sea and mist/rain coming in to the land and shore.
Before moving to New Zealand I lived in Edinburgh and exhibited widely and extensively throughout the UK and Europe. Often my work has wider social connections than just pure artistic ones, I have contributed to exhibitions on homelessness, palliative care and multi cultural inclusion amongst others.

The Darkness Enters in and the Light Passes Through

This piece is about drift and jellyfish. It is a new work that I have created since migrating from Scotland to New Zealand 18 months previously. My work can be tranquil and beautiful and simultaneously challenging and provocative but it is very rarely commercial. I am more interested in the body of works subject and how I can communicate the ideas associated with it than a body of works with commercial potential.
Nicky Sanderson is from Edinburgh and studied printmaking at Gray’s School of Art in Aberdeen and at The Slade School of Fine Art in London. After several inspiring years in Mexico, she returned home to teach art in the community. Nicky went on to be joint director of a small painting holiday business, taking groups to Spain, Mexico and round Scotland. She is currently the tutor for the Outer Hebrides drawing and painting workshops run by Wild at Art Ltd and is a Scottish Art History lecturer for the Scottish Tourist Guides Association. Now with her studio based in Leith, Nicky is pursuing her own practice and has returned to her first love, printmaking.

Sand Patterns, Lewis

This print was inspired by the power of the water, which etched its passage over the sand on Clibhe (Cliff) beach on the west side of the Isle of Lewis. When I walked on the beach and saw the variety of patterns in different contortions and concentrations, I wondered how I could recreate them. In my mind, the only possibility of doing this was to make monotypes. This is one of the many attempts I made to respond to the exquisiteness of nature.
Nicola Murray originally trained as a biologist and worked as a physiological monitoring technician in an open-heart surgery unit before making the switch from science to art. She studied drawing and painting at Duncan of Jordanstone College of Art in Dundee. On graduating in 1992 she was awarded a travelling scholarship from the Royal Scottish Academy that enabled her to live and work in Florence for a year. Since returning to Scotland, Murray has won several awards and prizes for her work including a month long residency aboard a Russian icebreaker in the Arctic Ocean. She works in a broad range of media encompassing drawing, lens-based and print she has exhibited both in the UK and internationally, with work held in a number of public and private collections.

The Deluge, Plate III

I feel at sea in our interesting times. With Brexit on the horizon, Trump in the White House and significant climate change underway it’s difficult not to feel we’re in big trouble. The Deluge, Plate III is a hand painted lithograph intended to suggest an old book illustration. I wanted to create something that was difficult to date or place. Is it old or new? Funny or tragic? Fact or fiction? History is repeating itself in the context of a changing climate and we can’t skip to the last page to see how it all turns out.
I'm a white, middle class man, born in England. I'm almost sixty and I'm really keen on making art. Recently I've been taking my daughter to diving classes at the Commonwealth Pool on Friday afternoons.

Every Sunday morning I was never first to dive into the magical, still, dark blue of the deep end (12ft 6in) at Southampton Central Swimming Baths. Someone else stole the allure of the still surface. I really loved that colour and diving into the saturated blueness was the closest I'd ever get to actually being it.
I originally studied sculpture at Edinburgh College of Art. My work has evolved over the years to incorporate different interests (theatre, furniture & printmaking) but has always maintained a connection with the three dimensional. I was a studio assistant at Edinburgh Printmakers, then continued to work there installing shows and teaching print workshops. I am currently working as a technician Edinburgh College of Art.

Wave-o-Matic

I wanted to make an interactive, mechanical device that recreated the sound of the sea. Having made a wooden horn to amplify the sound with the idea of a fog horn/ship's funnel in the back of my mind, it evolved into what looks like a submarine crossed with a gramophone - the perfect result!
Born in Ellon, Scotland, Paul Ferneaux studied Edinburgh College of Art (1982-87) for a BA (Hons) in Drawing and Painting. In 2000 he gained a Masters in Japanese woodcut print (Mokuhanga). Paul has continued to use Japanese woodcut print over the past 20 years.

I use the traditional ancient techniques of Mokuhanga; printing with watercolour from cut sheets of wood by hand with the aid of a hand disc called a baren. Usually the prints are on sized Japanese paper so that the watercolour does not bleed and move in the paper. However for this exhibition I selected Japanese papers which were unsized, this was to allow the colours to bleed a little echoing the watery theme. I also used unusual techniques of varnish on the wood as a resist and at times applied the colour with a squeegee instead of a brush. I interpret the theme as a reference to global warming and refer to heavy rains and rising oceans within my simplified abstract language. The prints were stretched around two panels which give the work an added immediacy unencumbered by frames and glass.
Peter Standen was born in Carshalton, Surrey in 1936. He served a bookbinding apprenticeship before studying at Nottingham College of Art and Craft (1954 -1956). He was subsequently awarded an Andrew Grant Open Bequest in 1956. He completed both his undergraduate and postgraduate studies at Edinburgh College of Art. After two years of National Service with the British Army of the Rhine (1960 -1962), he travelled extensively in Spain, North Africa, East Africa, Sudan and the Middle East. He has been a member of Edinburgh Printmakers since 1972, and of the Society of Scottish Artists since 1965.

*Abbeyhill, Edinburgh*

We are at the beginning of a great inevitable Deluge. For how many centuries will it continue to rise?
Robert Crozier is a painter, printmaker and ludic poet. Born in Buckie and brought up in the Orkney Islands, he attended Edinburgh College of Art where he won an Andrew Grant Open Scholarship and exhibited at the Young Contemporaries Exhibition, London. Joining Edinburgh Printmakers in its second incarnation in Market Street, he first worked in screenprinting before switching to the more direct medium of relief printing.

*Preserving Logs with Water in Haute Vienne*

During the winter of 1999 there was a hurricane in south west France. In the forest area of Haute Vienne thousands of trees were blown down and many landed in small waterways (etangs as they are called in French). The clear up took several years and when the authorities got round to dredging up the trees that had been submerged, they found that the wood was in perfect condition. Now the sawmills routinely drop logs they have felled into water and those that are not completely covered, are sprayed from pumps that constantly change direction and recycle the water they suck up, whenever the temperature is above 15 degrees.
Robert Powell is an award winning visual artist based in Edinburgh. His etchings are designed to provoke a laughter that verges on panic. His most recent solo exhibition was Between the Lost Places at the Fine Art Society in Edinburgh which took as a theme cartography and travel.

In A History of Leaves or Andromache in Epirus the tragedy is discreet. It shows Andromache after the fall of Troy, Hector, her husband has been killed by Achilles; Pyrrhus, the king of Epirus has taken her as war booty and he has had her son, Astyanax murdered. Like in Auden’s Musee des Beaux Arts, like in Breughel’s Fall of Icarus, life goes on as normal for those who do not suffer.

Deluge or The Left Behind depicts the people left behind after the Ark has sailed away. There is not much uglier than the excuses used to dull compassion. Those horrid beliefs that justify the suffering of others: that if a person is poor it is because they did not work hard enough or if a person is struck by catastrophe then it was a punishment by God. But it makes you wonder, as the floods rise on our own civilisation if we might in fact deserve the fate.
I started printmaking when in 1970 I joined Edinburgh Printmakers, then based in Victoria Street, and have been a workshop member and practising etcher since through the years in Market Street and Union Street. I was also a founder member of Soulisquoy Printmakers in Orkney, and now work between Edinburgh and Orkney. My printmaking practice has all along been in black and white etching and aquatint.

Deluge

My work springs from my imagination. Of the various themes which I pursue in my work, two are relevant to this present themed exhibition and my submitted work. I have long been interested in the subject of Ship of Fools and have made a number of etchings on and around that subject over the years.
Rona MacLean grew up by Loch Lomond. She graduated with a degree in History (Hons) from the University of Edinburgh, taking early retirement from teaching to concentrate on painting and printmaking. She has completed courses at Edinburgh College of Art, Leith School of Art and with the Open College of the Arts. She has been a member of Edinburgh Printmakers for more than a dozen years and has a studio at Beaverhall Studios in Edinburgh. She is a member of Visual Arts Scotland and the Society of Scottish Artists.

Forest Flood

This print is made up of deeply embossed trees and screen printed deluge. The mighty trees are in danger of being engulfed by the watery force of nature. Water is beautiful, powerful and can be deadly. The embossing was done using a collagraphed plate. The large tree on the left was first outlined by cutting lines into the mount board plate then tiling cement was used to create the impression of aged bark. The right-hand trees also have a little cement but are mostly cut from the mount board, as a result the collagraph emboss is a mix of relief and intaglio. Before printing the paper had to be soaked for an hour then plate and paper were passed through the etching press. Before the screenprinting could be done the embossed paper was dried under boards for a week.
I studied Drawing and Painting at Edinburgh College of Art and work in Edinburgh. I have always been interested in mark-making and serendipity in my work. In painting I have mostly used a multi-layered approach using a range of media which I find translates well to printmaking.

In lithography I have been experimenting with the unique qualities that the stone offers and the unexpected results suit my method of working.

Always inspired by the natural environment, whether it is landscape or a closer examination of plants. I am currently following themes relating to pathways, routes, and tracks. The evidence of movement through the environment, obvious or secret, intrigues me while out walking, and ideas are transported back to the studio.

Skimmed Water

This image depicts Loch Linnhe at Fort William, near the start of the Caledonian Canal, a route which cuts right through the Highlands of Scotland. It captures a moment from an evening lesson on how to make marks on the water.

Flick, splosh. “No like this, see?” Aim, flick. It bounces ... one ... two ...
SHELAGH ATKINSON

Born in Scotland in 1959 Atkinson’s early studies were Social Psychology and later Communication at Napier University, Edinburgh. Her work moves between text, painting, drawing and print. A multi-disciplinary artist, she has always been interested in people and politics and place.

Apres Moi Comrade

When I looked up the meaning of deluge there was much to cogitate...overflow, overwhelm, submerge, swap, barrage. I remember a saying “apres moi, le deluge” referencing Louis XV and Karl Marx. What did this mean and how was it going to relate to my work?

In Genesis “the world appeared to be emerging still from the waters of the deluge”. I had then decided that a text piece with the words apres moi (after me) was suitably appropriate. A screenprinted piece emerging as if from the water logs, and I thought of a waterlog; like a ships diary and in the water log creation flowed with giving.
Simon grew up in Aberdeen and was given his first camera as a Christmas present aged ten. He spent much of his adolescence taking moody monochrome shots of the north east until leaving to study Archaeology at the University of Glasgow. Simon worked throughout Europe as an archaeologist before settling in Edinburgh and starting to experiment with digital techniques. He joined Edinburgh Printmakers in 2013 and now primarily produces photo-etchings.

The Slim Chance of Love’s Recovery

What does a lighthouse bring to mind? This photopolymer print shows the base of the Bell Rock lighthouse, which is situated improbably on a rock 11 miles off the coast of Angus. The structure seems impressively solid despite the pounding it receives from the waves. I made the print for DELUGE in early 2018 when I felt adrift personally. The print’s title reflects my feelings at that time and comes from an Indigo Girls song that goes: “And we sit here in our storm and drink a toast. To the slim chance of love’s recovery.” For me the lighthouse represents that hope.
I have been a sporadic member of Edinburgh Printmakers for many years. I have made etchings, created collagraphs and monotypes but my favourite medium is linoleum. I love its tactile qualities – the feel and the smell of it. The carved blocks have the appeal of mysterious artefacts. I work in the field of museum and gallery education and have a passion for collections and quirky displays.

_Underwater Adventures_

The print depicts some of the many bath toys my sons played with over the years. This cheery crowd still inhabit our bathroom and were the cast and crew of countless aquatic adventures. The camel, another toy, is the odd one out, but I threw him in anyway. After all, he is the ship of the desert. The individual images appear like bath tiles, printed in the comic book colours of our bathmat. Getting soaked has never been so much fun!
Born in Bavaria, Germany, Ursula Pretsch moved to Scotland in 2001 and to Edinburgh in 2005. She has always been a keen craftswoman but came to focus on printmaking after she had been trusted with bringing her father’s beautiful, cast iron letterpress back into use. During an internship as studio assistant at Edinburgh Printmakers studio in 2015-16, Ursula had the opportunity to work with and study under local master printmakers. Ursula creates most of her work at Edinburgh Printmakers and has exhibited some of her works locally.

From the Deep

Water provides life, prosperity and beauty - yet, it can take all away in an instant. With my work for DELUGE I wanted to reflect the multi-faceted quality of water in a more cultural context by intertwining its significance for our industrial heritage with the role of industrial heritage for both the old and new homes of Edinburgh Printmakers and relating it to the old Scottish folk tale of the Kelpies. My print combines a copperplate photoetching of the famous Falkirk-based structure of the Kelpies with one of my favourite lines from the folk tale, wiped purposefully to leave traces of industrial process. Lastly, these two elements were draped into a fine blind emboss of concentric waves symbolising the only trace of how the fine, mysterious horses emerge and vanish.
I am a practising artist who has combined creating images with teaching art and design. I work mostly in the medium of etching. The process of preparing the plate, inking up and proofing requires time. I find that the time involved in the journey from sketch to first print induces reflection. The dialogue which is initiated by my mark making drawn directly from life, and the meditation initiated by the etching process has an alchemy that is indefinable. Therefore the qualities that only the etching processed can convey enrich my visual response to the natural world, and this is where my love for the medium of printmaking using the etching process has its roots.

After the Storm

I find the process of etching so different from the immediate drawings in my sketch book, where capturing the atmosphere of the moment is the immediate task. While engaged in the preparation of the plate I am considering the image I want to make. When working into the surface of the plate, I am thinking through the marks I should make. During the cleaning and after the actual etching of the plate, I am deciding how to ink it up. How will I combine marks and colour to convey the atmosphere? As I turn the handle of the press and lift up the paper to reveal the image, the excitement is consummate. I hope that my piece in DELUGE conveys the energy, beauty and wonder of weather that I intended.
Veronica Merlo was born in 1992 in Bassano del Grappa, Italy. She attended her Bachelors and Masters degrees at the Academy of Fine Arts in Venice, where she also lived and worked from 2011 to 2014. From 2013 to 2017 she participated in several exhibitions and live paintings, solo or collectives. She is currently working in Edinburgh as visual and tattoo artist.

The Wave
(L’Onda)

Water is the artist’s element and expresses life itself: our bizarre, absurd and paradoxical behavior too often leads us far from the connection that we have with nature and the importance that it has. It is also a reminder that we should learn more from water:

"Mind like water
yield to anything that comes immersed.
Since it recedes, it cannot be damaged:
You could strike indefinitely with a knife
without leaving even a cut,
and it will never oppose resistance”
(Lao-tse, Tao Te Ching)
A graduate in Visual Communication from Edinburgh College of Art, Zoë worked as a commercial photographer while also photographing the nightlife of various venues in Edinburgh before working as a freelance designer. In recent years she has rediscovered her love of printmaking and is exploring different techniques to inform her visual language.

*Hold Me Under the Water*

When contemplating the theme of *DELUGE* my mind wandered to song lyrics that explore themes of water I’ve always loved the flexibility of language and how a writer can interact with their audience through turns of phrase and imagery hidden within the words. *Hold Me Under the Water* is a lyric from a song that has stayed with me and turns over in my mind. Is it an invitation between secret lovers to embrace below the water line hidden from view? Is there a more sinister meaning, and invitation to kill or a desperate plea to help escape this world? Maybe it’s a baptism down by the river, a purification of the soul. The playfulness lies in the ambiguity. The written language much like the visual language, invites its audience to read between the lines to create their own narrative.
Edinburgh Printmakers

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