

# BERKELEY

## EDITIONS

### THE ART OF PRINT MAKING



FINE ART LIMITED EDITIONS

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## *The Publisher*

Berkeley Editions have been publishing Limited Edition Prints by Australia's foremost contemporary artists for over thirty years.

Berkeley Editions take great pleasure in working with artists and printmakers whom we appreciate and admire.

It is the unique relationship between the publisher, the artist and the printmaker that sets Berkeley Editions apart as Australia's only dedicated fine art limited edition publisher.

Berkeley Editions publish Fine Art Limited Editions for the international market.

They are created to acknowledged international standards and are featured in leading galleries, institutions, and major corporate collections all around the world.



Print drawers at Berkeley Editions, featuring Margaret Olley's *"Poppies and Checked Cloth"* 2008  
Edition of 75 Multi-plate coloured Etching  
Image size: 58 cm x 72 cm

# *The Artists*

Berkeley Editions bring specialised knowledge to the field of print publishing and this is clearly evident when you look at the outstanding artists with whom we have collaborated.



Jason Benjamin



Margaret Olley



Craig Ruddy



Charles Blackman



Garry Shead



Arthur Boyd

JASON BENJAMIN  
CHARLES BLACKMAN  
ARTHUR BOYD  
DAVID BOYD  
CRISS CANNING  
FRED CRESS  
RAY CROOKE  
MELISSA EGAN

FRANK HODGKINSON  
MALCOLM JAGAMARRA  
JASPER KNIGHT  
COLIN LANCELEY  
DAVID LARWILL  
KERRIE LESTER  
BOB MARCHANT  
SIDNEY NOLAN

HELEN NORTON  
MARGARET OLLEY  
CLIFTON PUGH  
CRAIG RUDDY  
MARTIN SHARP  
GARRY SHEAD  
TIM STORRIER  
SALVATORE ZOFREA

## *The Processes*

Each of the various methods of printmaking yields a distinct appearance. Artists choose a specific technique in order to achieve a desired result.

The choice made by the artist to produce an image “in print” is the same as choosing to work in oil or any other medium.

The only difference in print lies in the possibility of producing a number of near identical images.

The following are some of the principle printmaking techniques:

**Etchings**  
**Silkscreens**  
**Collagraphs**  
**Woodcuts**



Garry Shead's "*The Bride (Mount Pleasant)*" 2010  
Multi-plate Coloured Etching



Garry Shead's "*The Sacrifice*" 2009  
Multi-plate Coloured Etching

## *What is a fine art limited edition art work?*



David Boyd's "*Flinders Ghost*" 2009

Multi-plate coloured Etching

Image size: 60 cm x 79 cm

Edition: 45

A Limited Edition Print is derived from an image produced from a block, a plate, a stone, on zinc, copper or some similar surface on which the artist has worked closely with a print maker or master printer. Unlike paintings or drawings, prints exist in multiples. The total number of impressions an artist decides to make for any one image is called an edition.

Each impression in an edition is numbered and personally signed by the artist.

An image may be based on an original painting, 'after an oil', or the artist (as in the case of Arthur Boyd) may paint "maquettes" specifically for prints.

The artist may also create an image directly onto the plates, depending upon the chosen medium.

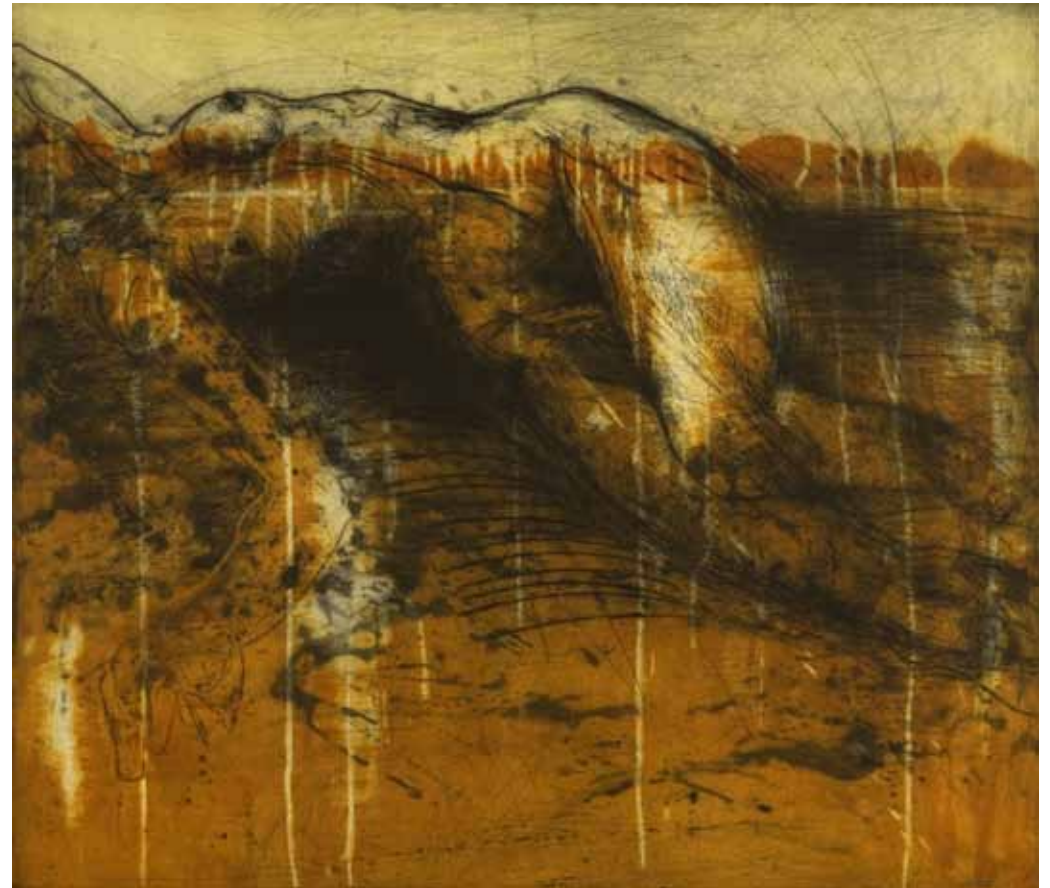
## *Etchings*

Etching begins with a metal plate, usually of copper, that has been covered with a waxy surface called a “ground”.

The artist creates a composition by drawing through the ground to expose the metal. The plate is then immersed in an acid bath that chemically dissolves the exposed lines. The ground is then removed, ink is introduced into the incised lines and the plate is wiped clean.

The plate is then covered with dampened paper and run through a press under great pressure in order to force the paper into the lines, resulting in the raised characteristic of etching.

CRAIG RUDDY



*“Embers”* 2008

Multi-plate coloured Etching

Image size: 60 cm x 70 cm

Edition: 35

CRAIG RUDDY



*"Nocturnal Flower"* 2008  
Multi-plate coloured Etching  
Image size: 60 cm x 70 cm Edition: 35



*"Dawn Embrace"* 2008  
Multi-plate coloured Etching  
Image size: 60 cm x 70 cm Edition: 35



Craig Ruddy etching the plate for *"Nocturnal Flower"*



Craig Ruddy etching the plate for *"Dawn Embrace"*

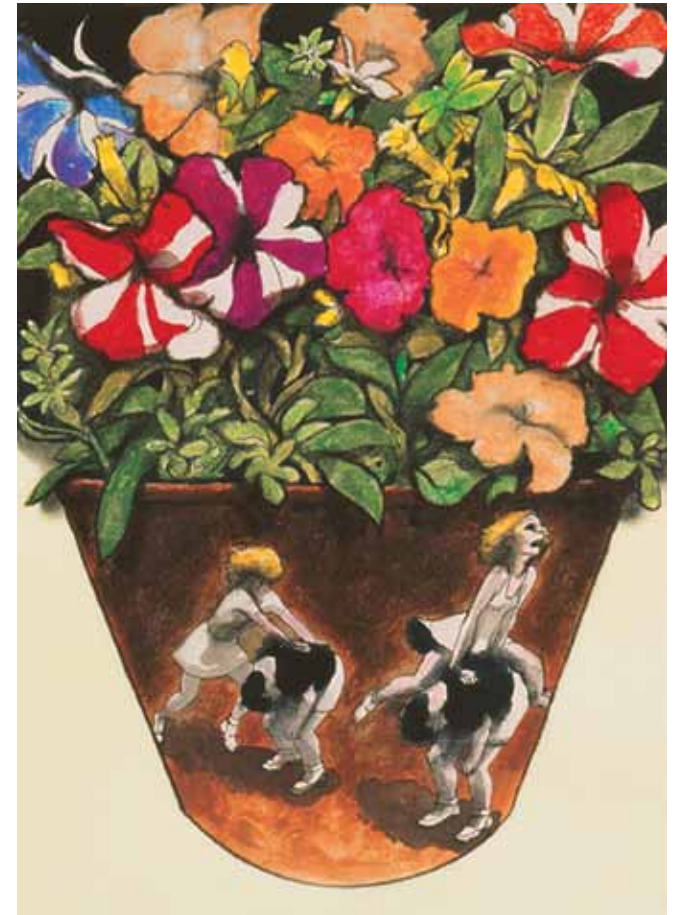
## FRED CRESS



*“Bluffers”* 2005  
Multi-plate coloured Etching  
Image size: 55 x 40 cm  
Edition: 30



*“Runners”* 2005  
Multi-plate coloured Etching  
Image size: 55 x 40 cm  
Edition: 30



*“Leapers”* 2005  
Multi-plate coloured Etching  
Image size: 55 x 40 cm  
Edition: 30



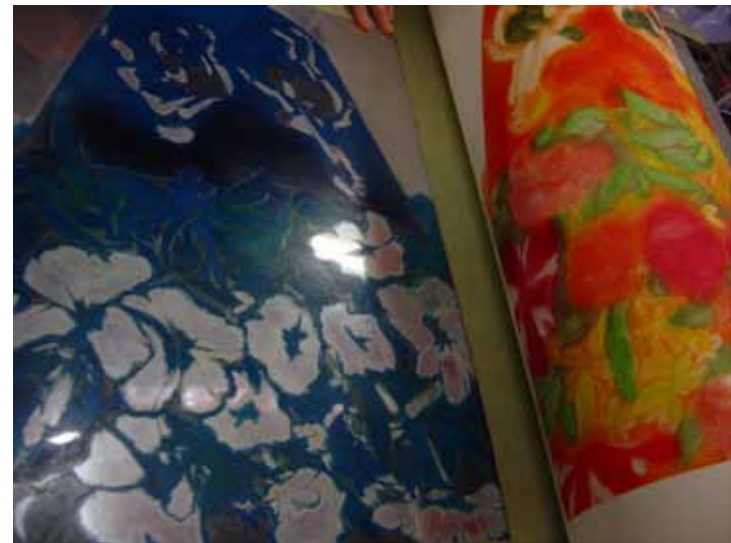
Yellow plate for Fred Cress print "*Leapers*"



Poupèe Inked plate for Fred Cress print "*Leapers*"



Registration the red plate for Fred Cress print "*Leapers*"



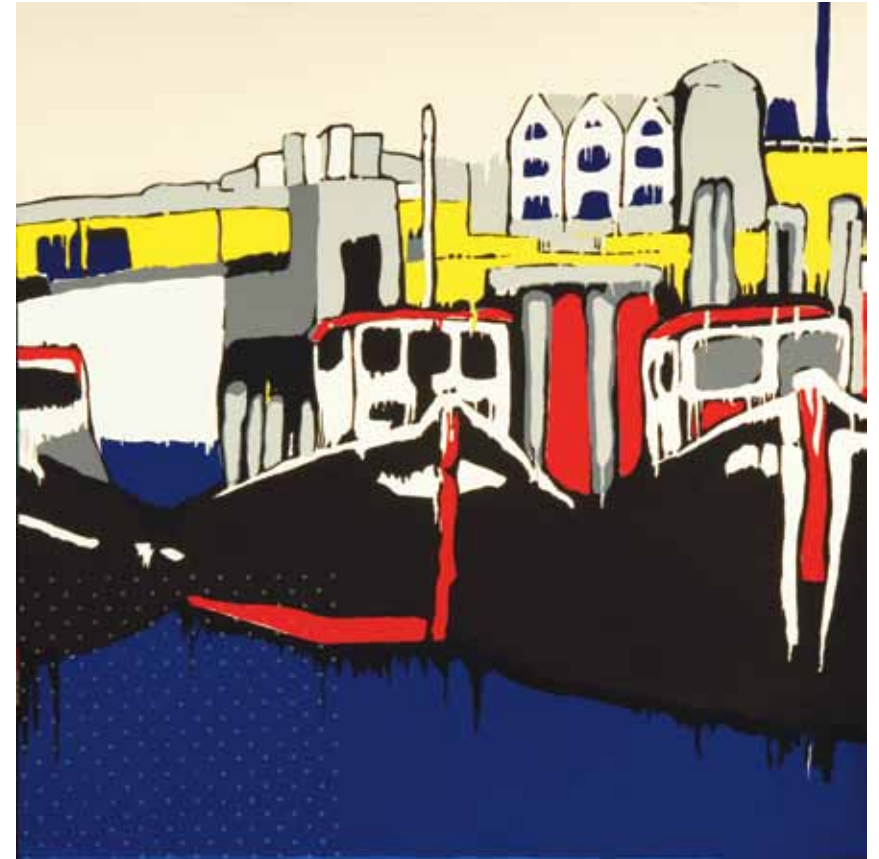
Registration the blue plate for Fred Cress print "*Leapers*"

JASPER KNIGHT

## *Silkscreen Printing*

Silkscreen printing does not require a printing press. This technique was made famous in the 1960s when artists such as Andy Warhol exploited its bold, commercial look to make 'Pop Icons'.

To make a silk screenprint, an image that has been cut out of paper or fabric is attached to a piece of tautly stretched mesh. Paint is then forced through the mesh (or screen) onto a sheet of paper beneath it by means of a squeegee. The uncovered areas of the screen will, of course, allow the paint to pass through, while the areas covered by the compositional shapes will not. For works with more than one colour, a separate screen is required for each colour.



*“Resolve and General VIII”* 2008

Silkscreen

Image size: 77 x 77 cm

Edition: 40

ARTHUR BOYD

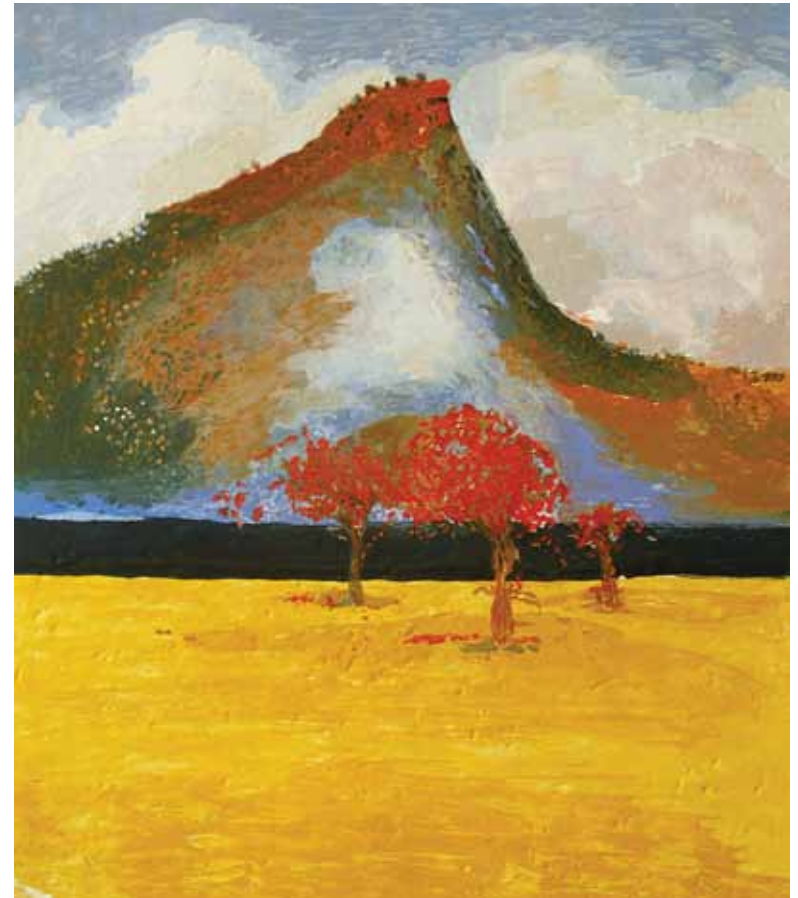
## *Collagraphs*

Collagraphs can combine the techniques of both Relief and Intaglio printing and provide the opportunity to achieve wonderful colours and textures.

Collagraphs are created by building up the texture on the surface of the plate which is then inked in relief and printed.

A multiple of colours is then applied to the surface of the plate and reprinted until the final image is captured.

The textured surface more closely simulates the painterly effects of the original artwork.



*“Flame Trees & Pulpit Rock”*

SALVATORE ZOFREA

## *Wood cuts*

The primary relief techniques are woodcut, wood engraving and linocut.

Woodcuts were first seen in ninth-century China, however Western artists have also been making woodcut prints for hundreds of years, most notably in the sixteenth, late nineteenth and early twentieth century.

Wood engraving is made from the end grain surface of blocks - an area that has no grain and consequently lends itself to great precision and detail.



*“Afternoon At Quercianella”* 2005

Multi-block Woodcut

Image size: 80 x 105 cm

Edition: 25

# SALVATORE ZOFREA

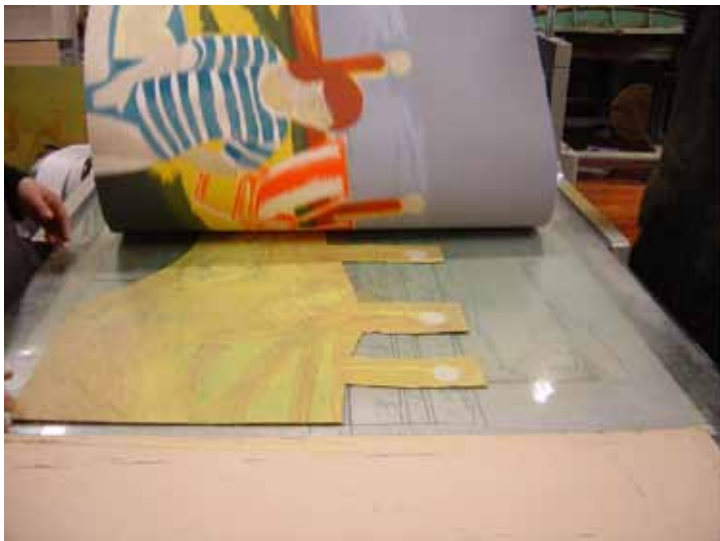
*“Afternoon At Quercianella”*



Shaped blocks for Salvatore Zofrea wood cut



Jig saw wood cut for Salvatore Zofrea



Printing sequence for Zofrea wood cut

## MARGARET OLLEY



### *“Marigolds and Fruits” 2009*

Multi-plate coloured Etching

Image size: 59 cm x 79 cm

Edition: 80



Each Berkeley Editions publication is titled, the edition number is added and then signed by the artist.

Each limited edition bears an embossed, dry-stamped, or printed form of the Berkeley Editions chop. It is generally placed on the lower right hand side of the print.