

## **APPENDIX A**

# **MATERIALS AND PROCESSES: PREPARATION OF SILK-CUT LINO PLATE FOR RECEPTION OF DRAWING**

## **PREPARATION OF SILK-CUT LINO FOR RECEPTION OF DRAWING**

- Wear necessary safety gear.
- Inspect plate for unwanted indentations or faults.
- Cut lino to desired size (a scalpel is good).
- Soak in water for about five minutes to loosen hessian backing.
- Remove hessian backing.
- Allow plate to dry.
- Seal back of plate with a caustic soda impervious medium (e.g. plastic floor sealant).
- Allow to dry.
- Polish front of plate with wet and dry abrasive paper in various grades from 1200 to 2000.

Less than one hour before inscribing the drawing:

- Rub the plate surface with a piece of beeswax until a fairly heavy layer of wax is built up.
- Apply a coat of beeswax and mineral turpentine mixture (see “Beeswax Component” of Appendix B.
- Using fingers in a circular motion work the coat of beeswax mixture into the initial layer of wax.
- Plate is now ready for drawing.

## **APPENDIX B**

### **MATERIALS AND PROCESSES: PREPARATION OF CHARCOAL AND BEESWAX PAINTING MEDIUM**

## **PREPARATION OF CHARCOAL AND BEESWAX PAINTING**

### **MEDIUM**

#### **Beeswax component**

- Wear appropriate safety gear.
- Sort beeswax according to its colour (if there is variation).
- Keep different colours separate throughout preparation.
- Shave off slithers of wax.
- Fill screw-top glass jars (metal lids) with wax shavings.
- Cover two-thirds of wax with mineral turpentine.
- Set aside to allow the beeswax to become slushy.

#### **Charcoal component**

- Wear appropriate safety gear.
- Sort charcoal according to its blackness.
- Keep different blacks separate (a variety of blacks is useful).
- Break up large pieces by placing in a canvas bag then running the car over them.
- Break up pieces further by placing in a canvas bag on a hard surface (cement) then pound with a hammer.
- Working out of the wind, grind these smaller pieces with pestle in a mortar.
- Sieve through fine sieve.
- Discard extraneous matter.
- Repeat the last three steps, gradually increasing the fineness of the sieve, until the charcoal is like black talcum-power.
- Store in airtight containers in a safe storage area.

When ready to use, taking into consideration the desired outcome, mix quantities of charcoal powder with beeswax medium.

## **APPENDIX C**

**MATERIALS AND PROCESSES: MAKING PAPER  
FROM TI-TREE BARK AND/OR GUINEA GRASS**

## **MAKING PAPER FROM TI-TREE BARK AND/OR GUINEA**

### **GRASS**

Information is based on 500 gms. of raw plant fibre.

- Sort fibre and discard extraneous matter.
- Soak fibre in water or, depending on the depth of colour required, a 25% hydrogen peroxide solution. The length of time the fibre is left to soak depends on the fibre: Ti-tree bark needs from three to five days; guinea grass may only require twenty-four hours.
- Drain and wash well in clean running water.
- Place fibre in slow boiler with five litres of water and one kilogram of soda ash.
- Simmer slowly for five to ten hours until fibres are soft.
- Repeat last three stages if necessary.
- Drain and rinse well in clean running water.
- Using a ratio of 1:3 of fibre to fresh water, pulp in electric blender.
- Pour the blended pulp into a container large enough to accommodate the deckle and mould (frames for paper).
- To this container of pulped fibre, add 20 ml. of premium grade methyl cellulose, (an archivically safe mould inhibitor).
- Beat for five minutes with electric beater.
- Add 30 ml. of stock solution Retention Agent (if colour retention is desirable). Stock solution is a mixture of 5 mls of Flaxton Mill concentrated fluid added to one litre of water while stirring vigorously.
- Add  $\frac{1}{3}$  cup Flaxton Mill Formation Aid (this is a water thickening agent allowing slow drainage and thus thinner paper sheets).

- Using desired size of deckle and mould, form sheets of paper.
- Layer the sheets with cloth interleaved between them.
- Press between boards to remove excess moisture. Sheets of foam rubber and a thick layer of newspaper placed between the boards and the sandwich of paper and cloth helps.
- Release pressure and interleave sheets with blotting paper.
- Press for approximately half an hour.
- Release pressure and replace damp blotting paper with dry.
- Repeat the last two steps replacing the blotting paper and extending the time between each release until paper is dry.

**APPENDIX D**

**INVITATION TO *UNCOMMON COMMON***

**(EXHIBITION COMPONENT OF**

***THE TOWNSVILLE COMMON: CODIFYING A PRIVATE***

***VIEW OF NATURAL ENERGIES)***





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# Uncommon Common

TOWNSVILLE TOWN COMMON  
IN PRINTS AND PAINTINGS

16-31 MARCH 2004

UNCOMMON COMMON INVITATION

**APPENDIX E**

***IMAGES FROM THE TOWNSVILLE COMMON***

**CD ACCOMPANYING EXHIBITION**

***UNCOMMON COMMON***

**APPENDIX F**

**ARTIST'S STATEMENT ACCOMPANYING THE  
EXHIBITION *UNCOMMON COMMON***

## **ARTIST'S STATEMENT**

This exhibition is the result of a quest to codify a private view of natural cyclical changes observed in the Townsville Town Common Environmental Park—growth cycles, diurnal changes, seasonal changes, migratory patterns and motion of tides on salt pans and mudflats. In an endeavour to achieve this, intuitive ways of working and analytical thinking are employed in a three-stage process.

These stages are: an unpremeditated approach to mark making capturing gut responses in lino etchings; analysing the prints and high-lighting their key elements in small exploratory paintings; and, focusing on specific natural energies in larger paintings.

All paintings employ charcoal, ground from tree species to be found on the Common, as the fundamental pigment bound with beeswax. The reason for using this medium is threefold. Firstly, the physical grinding of the charcoal fosters an intimate rapport with the paint. Secondly, there is an enhanced connection between the subject and the materials used to portray it. Finally, the colour neutrality of black charcoal forces the artist to make marks to evoke feeling without resorting to the use of colour.

Five suites of prints and paintings underpin this exhibition. Each suite comprises four prints, four preliminary studies and one final-stage painting dealing with one of the following cyclical changes: growth cycles, diurnal change; seasonal change; migratory patterns; motion of tides. In the suite focusing on growth cycles, there are the two pictorial dynamics of explosion and gentle unfolding portrayed. In the diurnal change suite, the interest is on the perceived weight of the air from the lightness of early morning to the heaviness of evening. The suite concentrating on seasonal change deals with the transition from the luxuriance of the wet to the fragility of the dry. The suite highlighting migratory patterns, features busyness, movement, change of sounds abounding during migration. While in the remaining suite, motions of tides, attention is on evidence of changes in the distribution in the rafts of flotsam and jetsam.

Enjoy.

Trish Nixon-Smith

**APPENDIX G**

**PROMOTIONAL FLYER ADVERTISING THE  
EXHIBITION *UNCOMMON COMMON***

**APPENDIX H**

**CATALOGUE: *UNCOMMON COMMON***

**APPENDIX I**

**LEAFLET ACCOMPANYING**

***UNCOMMON COMMON***

**APPENDIX J**

**BUSINESS CARD ACCOMPANYING**

***UNCOMMON COMMON***



**APPENDIX K**

**VISITORS' BOOK: *UNCOMMON COMMON***