

CELEBRATING OUR PAST DESIGNING OUR FUTURE

The Art & Industry Festival is a partnership between Hobsons Bay City Council and Hubcap Productions, a small arts company based in Newport. The festival is produced by Artistic Director Dr Donna Jackson of Hubcap Productions. Hubcap will curate, support and develop the Festival by offering opportunities for people of the local community to explore industrial sites, to reflect on past industries, and to tell their family stories of experiences with industries such as boat building, railways or wool.

The festival is about building capacity in the community through art projects. At its foundations is a desire to question and interrogate specific themes and ideas. As some of these ideas are complex, we can take this as an opportunity to invite people into unique experiences that capture their imagination and offer them new ways of viewing places, materials and products (such as petrol) which may be taken for granted.

The Art & Industry Festival is more than an historical musing; it will juxtapose contemporary life styles and concerns with contemporary urban development. This friction is an ideal site for arts engagement, an opportunity to debate the nature, style and culture of the future environment. The Festival will offer examples of how this future could evolve and what it might look like.

The West of Melbourne is the industrial, chemical and petro-chemical heart of Australia. Having access to Port Philip Bay and the Maribyrnong and Yarra Rivers, the region was mooted as the location for Victoria's first major city in the 1800s and quickly developed ports, wharfs and trading infrastructure. The first country railway line in the colony ran between Newport and Geelong to transport wool. At various times the Western Suburbs have been home to industries such as wool scouring, beer production, ship building, train building, blue stone quarrying, glass and bottle making as well as storing and shipping explosives, pumping sewerage, meatworks, petro-chemical plants and major power stations.

The City of Hobsons Bay is part of the Western Suburbs. It is the home and major supporter of the Art & Industry Festival. Hobsons Bay boundaries extend from Spotswood and Brooklyn to the North, Williamstown and Newport to the East, and Laverton, Seabrook, Altona and Altona Meadows to the South West.

The first festival takes place from 18-27 November 2016. The plan is to then present it biennially to allow two years of authentic engagement by the community, industry and artists in the creative development of challenging, complex ideas and high-quality projects.



INTRODUCING LOGO
COMPETITION WINNER

LIN TOBIAS



I was genuinely delighted when Donna Jackson approached me to put forward some design ideas for the branding of the Art & Industry Festival.

I am an artist with a background in graphic design and printmaking. Since graduating with a Diploma of Graphic Design from Swinburne in 1979, I spent over thirty years working as a sole trader specialising in design for the visual and performing arts industries in Melbourne.

I established several design practices and intermittently travelled overseas. In the last few years I have successfully completed both under and post-graduate studies in the Visual Arts specialising in printmaking and painting, at Victoria University and the Victorian College of the Arts respectively. Currently I am looking to embrace my career as a visual artist while maintaining a more bespoke and specialised design practice that incorporates both my art and design skills.

During my time at Victoria University studying printmaking I developed a passion for the ancient art of letterpress printing. It is currently enjoying a world-wide revival amongst artists and designers hankering for a handmade and more physical approach to the tools of trade. Everything about the

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production and realisation of this original method of printing words on paper I find fascinating. Dating from the Gutenberg Press of 1440, it involves the manual crafting and carving of single letters of the alphabet in wood. These are assembled individually in lines of text and then into 'pages', locked together in a frame which are coated in ink and pressed or pressured by hand, or by lever-operated letterpress presses or machines fitted with metal rollers, to embed and transfer the inked letters onto a page of paper. The biggest drawback of letterpress printing for me is that it's a vanishing trade. I fear it's soon to be lost. Coming from a long line of tradespeople myself, it is in my blood to work with my hands. As they say, your hands are the best ten tools.

In 2012, I was privileged to gain a Fiona Myer Travel Grant from Victoria University and travelled to the USA and UK to experience and research letterpress studios in practice. I was artist-in-residence for a few short weeks at the Hamilton Wood Type and Printing Museum (established in 1880) in Two Rivers, Wisconsin and also at Hatch Show Print in Nashville, Tennessee. Hatch has been hand-making and printing letterpress and woodtype 'show posters' from vaudeville to circus to rock and roll since 1879. Famously in the 1950s they were designing the tour posters for the likes of Elvis Presley, Johnny Cash and Patsy Cline. A Hatch handmade show poster is still eagerly commissioned by contemporary bands and musicians worldwide, such is their bespoke charm, fame and originality.

I also travelled to inspirational print museums and workshops in the UK. St Bride's in London was a highlight, still in the heart of Fleet Street where all the newspaper printing presses have been so recently silenced by the coming of computer typesetting and design.

I visited many small, independent presses and studios in both USA and UK that have lovingly brought back this form

of printing and reproduction. They have saved and repaired redundant presses, salvaged whole cabinets of wood block alphabets and letterpress equipment, mostly disposed of as firewood and junk since computers arrived on the scene, and they are now setting up shop. Luckily there are still old former letterpress printers alive, albeit in their 70s, 80s and 90s, to pass on valuable and essential knowledge. I met a lot of older men there who were taught letterpress printing as boys in schools in the US from the 30s right up until the 60s. All the gear is in the US. Everyone wants to know someone who's Dad or Grandad was a jobbing printer! This priceless handing down of skills of knowledge I find the most touching thing about this revival.



I have a small cache of wood block alphabets collected at op shops, antique markets over many years. They are hard to find in Australia as we are a country that embraces new technology and dispenses with the old with a rapacious appetite. Once I secured enough single alphabet letters to comprise a basic set required to play 'Scrabble', I thought I would have enough 'hardware' so to speak to use in my work and to design simple poster headlines for particular

jobs. I simply 'ink up' (roll water-based ink) onto the face of the appropriate single letter and print them by hand burnishing (transferring ink onto paper). I then scan with my scanning machine the rough and raw print results and arrange them on computer for reproduction. Think old-fashioned 'WANTED DEAD OR ALIVE' posters and you get the picture!

The combination of both ART and INDUSTRY in the letterpress process where the wooden letters and the application of printer's ink and modern machinery combine to produce a result, I thought was perfect for realising the text and lettering of the logo.

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STOP PRESS

Website

The Art & Industry Festival is live. Visit us and sign up for our newsletter.
www.artandindustryfestival.com.au/contact/

Diary Notes

The Art & Industry Festival takes place from 18 to 27 November 2016.