

INK-PAPER-PRESS

NEWCASTLE PRINTMAKERS WORKSHOP

DEC 21

NEWSLETTER



Sat 11 Dec 2021 10.30am general meeting
before 12pm Christmas Party at Nags Head
Adamstown. Everyone welcome

General Members Meetings 2022

ALL MEETINGS START AT 3PM ON SATURDAYS

12 Feb, 9 April, 4 June, 13 Aug, 8 Oct(AGM), 10 Dec

Committee Meetings 2022

COMMITTEE MEETINGS START AT 3PM ON SATURDAYS

ON ALTERNATE MONTHS

8 Jan, 12 March, 14 May, 9 July, 10 Sept, 12 Nov

Key Dates 2022

- 15 Oct 2021 -30 Jan 2022 - *Locus* Exhibition at New England Regional Art Museum
- 4 - 25 Feb - *Metalworkers*, NPW gallery
- 4 - 25 Mar - *Solar Impressions*, NPW gallery
- 1 - 10 April - *Printopia*, ASW gallery
- 28 Aug - 28 Sep - *Prints on the Water*, Hunter Wetlands, Shortland
- 27 Oct - 6 Nov - *Screen + Print*, NPW gallery

Chair's Message

Well, it certainly has been an interesting year. We've held a print festival, fundraisers, pumped out a phenomenal number of workshops and exhibitions, revived lithography, got ourselves a new press and air conditioning, and of course survived ANOTHER lockdown.

This year has yet again shown us how resilient we are. I am very proud to be part of such an exciting art's organisation, even if it consumes a lot of my time. I am particularly proud of our committee (outgoing included) for the amazing work they do; they are dedicated and tireless in their efforts to make our workshop and all it offers, a success. The biggest thank you, you can give them is by lending a hand (taking on a project, offering to help collect things, or do odd jobs, etc.). It will be much appreciated.

I wish all our members a wonderful holiday season and a safe new year. See you all in 2022,

Chris



COME ALONG TO MEETING
@10.30 ON SAT 11 DEC TO BUY



Courtesy of u/EvilKermit

We are pleased to invite you to

NERAM EXHIBITIONS

OPENING NIGHT | Friday 5 November 2021 | 6pm - 8pm

Bookings Essential:

www.trybooking.com/BUXMM or call 6772 5255

5 NOVEMBER - 30 JANUARY 2022



LOCUS: Black Gully Printmakers, Newcastle Printmakers Workshop, Print Circle, and Southern Highlands Printmakers

LOCUS is a group exhibition featuring the work of four different printmaking collectives located in New South Wales who were invited to create one work based on the theme of place. This exhibition explores the different meanings of place to each artist in a time where the world has become smaller and connection increasingly essential. With more than 50 printmakers from geographically different locations participating, the exhibition is diverse, insightful and a micro view of a universal experience.

Image credit: Leah Bullen, *Still Life (Lilies by the window)*, US, 2021, phototransfer and ink wash on rice paper, 38 x 28cm. Courtesy and © the artist.



Joan Ross: The Claiming of Things

Joan Ross' digital animations explore aspects of colonisation from the perspective of Aboriginal Australia. *The Claiming of Things* draws inspiration from John Glover's colonial landscape painting, 'The bath of Diana, Van Diemen's Land' (1837) and is the focal point for Ross' wry and subversive interventions.

Image credit: Joan Ross, *The Claiming of Things* 2012, single-channel HD video animation (still image). © the artist and courtesy N.Smith Gallery.



Elouise Roberts: Quietude

Armidale-based artist Elouise Roberts' incredibly detailed paintings capture the quiet peace and beauty found in the landscape. But is the beauty of the ordinary that she transforms into something significant. *Quietude* heralds the small reserve, patch of weeds and even the grass at the edge of a well-used track as Roberts sensitively and skilfully renders the unnoticed into a thing of loveliness.

Image credit: Elouise Roberts, *Summer Morning* 2021, acrylic and watercolour on canvas. Courtesy and © the artist.

Major Sponsor:



NERAM Supported By:



New England Regional Art Museum
106-114 Kentucky St, Armidale NSW 2350
02 6772 5255
www.neram.com.au

LOCUS

Celebrating Printmaking at NERAM

As most of you know 5 members of NPW attended the Opening of Locus at NERAM Armidale. It was an exciting, whirlwind 2 days of meeting and sharing with the other members of the 3 other groups.

The Opening on Friday night was a busy event with 4 other exhibitions opening at the same time. Locus was hung in a rectangular room and NPW prints were hung on the longest wall, and wow the prints all looked great!! Thanks to all 25 NPW members who participated. There were 63 prints in total, which made it a fantastic display of a huge variety of printmaking.

This was followed by a Saturday morning artist's talk. Chris Clifton began with a video walk through of NPW, as well as some explanation of how we operate as a group. Deborah Wilkins from Print Circle followed Chris and we were given a visual tour of their building. It is totally different to NPW. Housed in a 2 story building with many spaces which includes an extensive print studio, huge pottery room, painting studio, sculpture room, enviable outdoor lunch space as well as studios that can be rented out by members. Clearly the printers are a part of a large vibrant group of artists.

Diana Perry from the Black Gully group then spoke about their group. They have a studio space under NERAM which includes the use of some of the antique presses in the Museum of Printing. They exhibit both within NERAM and in the wider community. While smaller in numbers than the other groups they are committed to printmaking and well supported by NERAM.

The Southern Highlands group had one member attend. Interestingly SHP does not have a physical base nor do they run many classes. For this group it's about fostering opportunities for artists with a printmaking practice. After time was given to individual printmakers detailing how and why they developed their prints for Locus the group was then invited downstairs to walk through the Museum of Printmaking, workshop space and flat for Residencies.

Throughout the 2 days many ideas of collaborating were floated and supported. NERAM have given us a powerful opportunity to broaden our connections to other printmakers and their collectives.

It's on until January 30th and well worth a visit.

Sally Picker

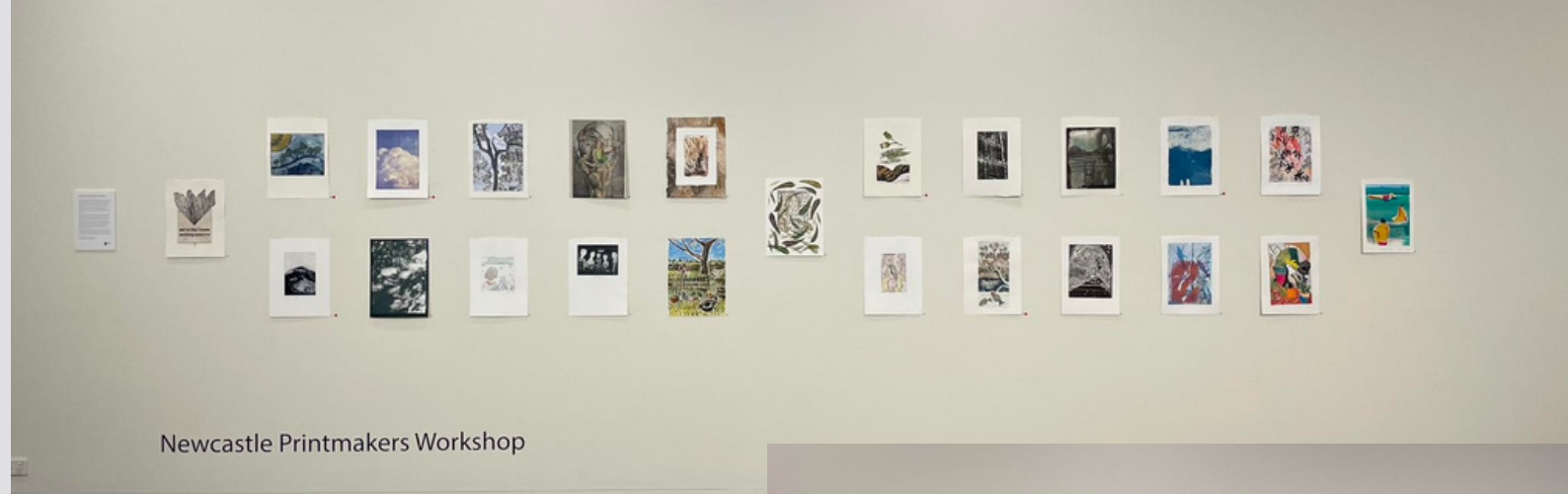


L to R: Carol Archer, Chris Clifton, Amanda Watts, Sally Picker, Amanda Donohue at the LOCUS opening

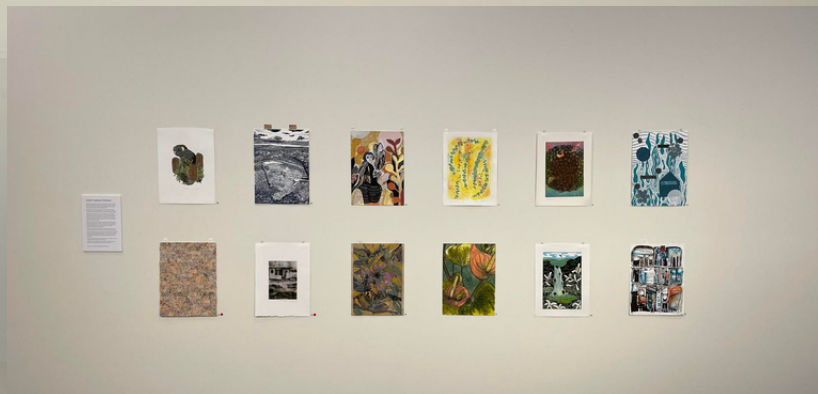


LOCUS

Celebrating Printmaking in NERAM



Newcastle Printmakers Workshop



Southern Highlands Printmakers



Print Circle



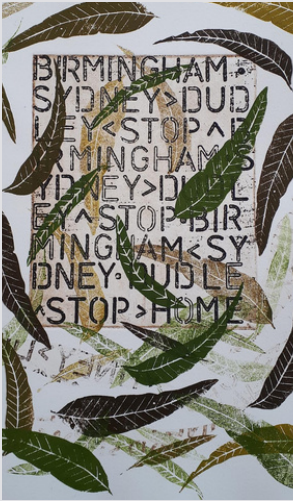
Black Gully Printmakers



Neram exhibition and presses from the Museum. *Images courtesy of Chris Clifton*

LOCUS

Celebrating Printmaking in NERAM



Amanda Donohue, *Fernleigh*,
linocut, etching, collage



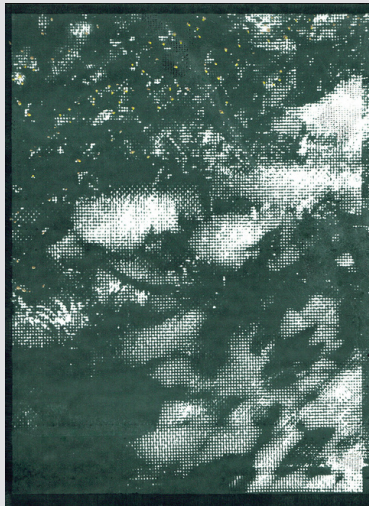
Vale Zakarauskas, *Mungo Brush to
Bombah Point*, collagraph,
photopolymer, chine colle



Patricia Wilson Adams, *out in the I
know nothing country*,
etching, engraving, letterpress



Amanda Watts, *At the Bogey Hole*,
cyanotype



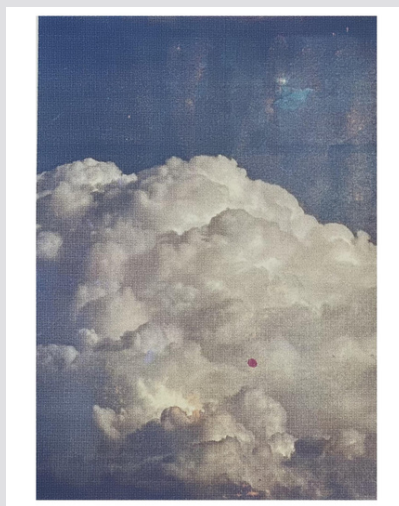
Sally Picker, *Contemplation*,
screenprint, gold leaf



Penny Wilson, *Adrift*,
solarplate, collagraph



Gina McDonald, *enfold*, solarplate



Nicole Pellow, *View from the Back Deck*,
screenprint



Therese Gabriel Wilkins,
Sentinel by the Lake,
collagraph, drypoint

LOCUS

Celebrating Printmaking in NERAM



Chris Clifton, *The Tree Eaters*, etching



Marie-Therese Wisniowski, *Whose Place? My Place, Your Space*, screenprint, stencil, stamp, monoprint



Carol Archer, *On the way, this!*, etching



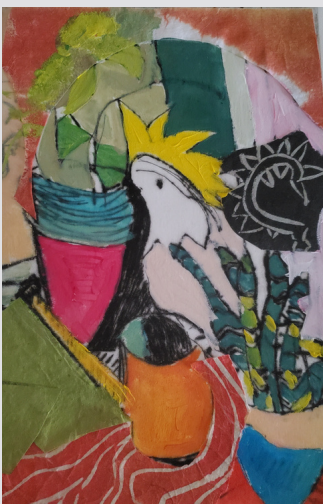
Anne-Maree Hunter, *Selfie as the Last Lithographer after Escher*, lithograph, hand coloured



Robin Hundt, *Solitude*, drypoint, hand coloured



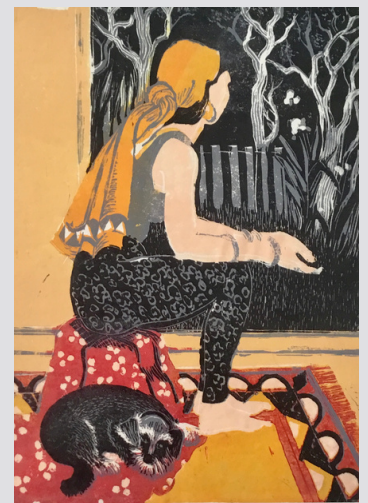
Vicki Macnamara, *Fernleigh Track*, linocut



Jane Collins, *Hello Cockie*, drypoint, chine colle, hand coloured



Catherine Tempest, *Summer night, Merewether Baths*, serigraph



Robyn Culley, *My Place*, reduction linocut

PRINTASTIC

Celebrating Printmaking at Art Systems Wickham



PRINTASTIC
NEWCASTLE PRINTMAKERS
WORKSHOP
NOVEMBER 12 – 21

OPENING LAUNCH
SATURDAY – NOVEMBER 13
FROM 2pm

ASW GALLERY
40 ANNIE ST WICKHAM 2283
Hours: 11am to 4pm Fri to Sun
or by appointment other times
WWW.ART-SYSTEMS-WICKHAM.COM
ENQUIRIES – 0431 853 600



**thank you to Stephanie Berick for organising
PRINTASTIC & Colin, Director of ASW, for
hanging & hosting the show.**

news past

Prior to the Covid lockdown mid year we were lucky enough to stage 'Unfurl - Inking and Sculpting the Wetlands' in July 2021 at the Hunter Wetlands Centre in Shortland, Newcastle after a hiatus in 2020. Prints on display were by Carol Archer, Stephanie Berick, Michelle Hallinan, Robin Hundt, Gina McDonald, Sally Picker, Kerri Smith, Amanda Watts and Penny Wilson. In late August 2022 a small group of printmakers will be exhibiting "Prints on the Water" alongside members of the Hunter Sculptors.



PRINT STUDY

Nature and Struggle by Catherine Tempest

My choice for this print study is an artist's book by Catherine Money. Although artists' books are not predominant in Money's artistic output, *Mehndi = Nature* is one of her more significant works, being the subject of an international review, as well as being held in the James Hardie Library of Australian Fine Art. 1

Money is a printmaker living on the Sunshine Coast. During her studies she majored in textiles and printmaking. Money was introduced to the world of artists' books by a fellow art teacher in 2004 and exhibited *Mehndi = Nature* in Books 04 at Noosa Regional Gallery. 2

Original perspectives can be inspired by the exhilarating experience of tackling a new medium. So, I was excited to learn that this book was Money's first work in this medium. *Mehndi = Nature* is an artist's book in the shape of a hand, or two hands when the book is open.

The aluminium dust jacket is embossed in an unpretentious style with images of a bird and a tree. The title of the piece is embossed on the spine. The metal appears shiny in areas of wear and tarnished in untouched crevices. The aluminium appears like silver and could be mistaken for a relic preserved in a museum. However, the modern print style and a small latch that looks like the mass produced ones used for musical jewellery boxes betray its recent production. Interrupting the mood of the dust jacket is the choice of black lining, signalling possible darkness in the pages to follow.

The covers of the book are made from two thick magnolia wood blocks. 3 The blocks are carved with the same images embossed into the dust jacket. The endpapers are made of leather and decorated with detailed versions of the same images. 4 As endpapers, the leather takes the strain of the heavy covers to protect the first and last pages. Choosing an animal product is inherently relevant to the work whether the choice is, or isn't, conceptually driven, especially when reading the following inscription which is burned into the edges of the covers.



Image: Catherine Money, *Mehndi = Nature*, 2004, Artist's Book, metal, leather, wood, paper, 20 x 11 x 5 cm. in acrylic plastic box 21 x 12 x 7 cm. Collection: James Hardie Library of Australian Fine Art, State Library of Queensland <http://hdl.handle.net/10462/comp/1111> (use this link to view photographs of *Mehndi = Nature*)

PRINT STUDY

Nature and Struggle by Catherine Tempest continued

My name is Catherine Money and these are my hands. Nature is in everyone's hands. We are the caretakers. Like the ancient art of mehndi henna on the hands of the bride, toil will replace the fading beauty. Nature is in our hands.

Give nature a hand. 5

Money's reference to mehndi henna is connected to a newspaper article featuring a photograph of a woman's hands with henna tattoos which she describes as her inspiration for the work. Money elaborates on this reference by comparing the fading of the tattoos with the fragility of nature. 6

The wood block covers were used to produce the printed pages; some of which have an initial layer of red palm prints, which for me conjure hands covered in blood. The hand is a motif that Money has since used as a symbol of healing. 7 When the book is opened at its centre, unprinted, crisp, white, embossed pages spring up, mimicking upturned palms. My interpretations of the book's pages fluctuated from signalling guilt, innocence, exasperation, helplessness and healing, to all of these.

A strong element of the work is the repetition of the same bird or tree on every part of the book. This conceptual device conveys nature's repetition, symmetry, pervasion, predictability and order. The theme of this work is a universal one of nature and struggle, a topic which Money has continued to explore. 8 Her concept is subtle but powerful, bringing a fresh interpretation to the form she has used.

1 Catherine Money, n.d., CV, accessed 24 November 2021,
<<http://www.catherinemoney.com.au/>>;

2 State Library Queensland, n.d., accessed 24 November 2021,;
<http://onsearch.siq.qld.gov.au/permalink/f/1oppkg1/siq_alma21110718150002061>;

3 ibid

4 ibid

5 ibid

6 ibid

7 Catherine Money, n.d., 2008 and Prior, accessed 24 November 2021,;
<<http://www.catherinemoney.com.au/>>

8 Catherine Money, n.d., 2009 - 2017, Recent Work, accessed 24 November 2021,
<<http://www.catherinemoney.com.au/>>



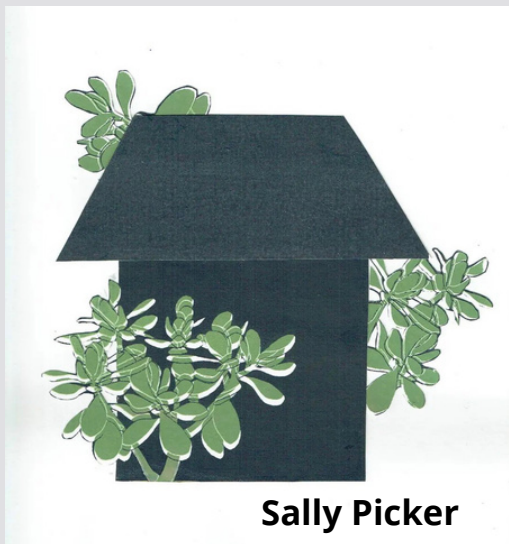
Links to Reference Sites

<http://www.catherinemoney.com.au/>

http://onsearch.siq.qld.gov.au/permalink/f/1oppkg1/siq_alma21110718150002061

lockdown projects

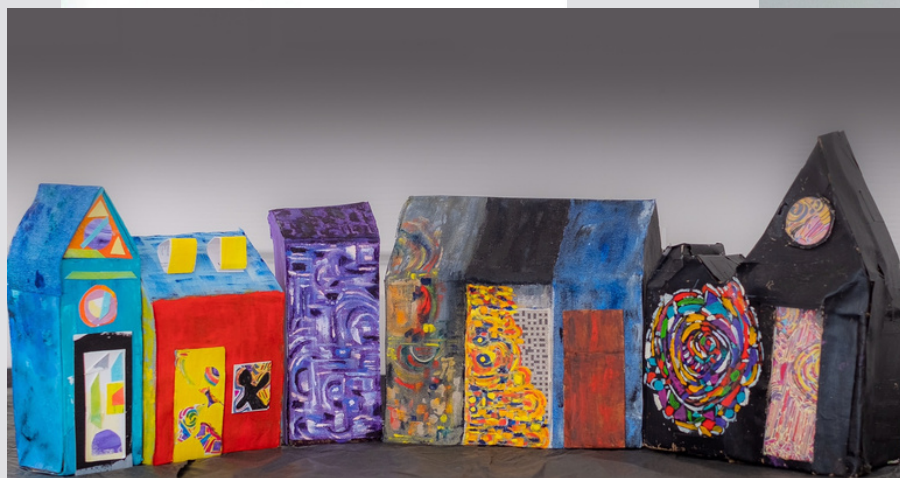
During lockdown NPW instigated a few projects to keep our community of printmakers connected. Printmakers shared images of their works that were posted to Instagram and Facebook as well as taking part in the Arthouse project created by Sally Picker.



Sally Picker



Jeanne Harrison



Lisa Gatto



Amanda Donohue



Sally Picker

WHAT'S HAPPENING!

MEMBERS NEWS

Earlier in the year I applied to take part in an Orana Arts program, which called for artists to respond to a new written piece of work by a Regional NSW writer created during their inScribe writing residency. I was selected and the written piece I was given to respond to was by local Newcastle writer Catherine Moffat, titled Clear Blue Day. It was quite a challenge to create an artwork that responded to and accurately represented her short story. I chose to do a two plate lino print - which of course had to be printed at home because the workshop was closed. The finished work has now been submitted and is being bound into a limited edition anthology which will hopefully be complete very soon.

R: *Storm in a teacup, multiblock linoprint*

Amanda Donohue



Two of our members Catherine Tempest and Gina McDonald are taking part in an Artist-in-Residency programme @lighthouseartsnewcastle on Nobbys-Whibayganda headland. We encourage anyone who is interested in becoming involved to go to lighthousearts.org.au to find out more about this fantastic opportunity for Newcastle creatives. You have a room with a desk to work from with a small group of creatives such as writers, musicians and visual artists to share your lunch times with. It is a wonderful way to take time away from distractions and focus on your art in a unique environment. There is a gallery at the lighthouse too so we look forwarding to exhibiting there in the future.



Also thank you to Kazz Crofts and the Hunter Writers Centre for creating Lighthouse Arts Newcastle.



Inhalare

In October I was invited to take part in a multi-stage project called Inhalare/ breathe upon. This involves 12 artists from across NSW, working in stages on sound, writing and visual works that present familiar natural environments we've come to know well during lockdowns in unfamiliar ways. The first stage has 6 artists producing 6 sound works + 6 short form written pieces. I am one of the 6 visual artists, Carol Archer another NPW member is another, responding to one of the sound or written works, or both. The pairing of sound/text works to visual artists will be done by a panel and I'll know in February what I'm working with. This second stage of the project is about remote responses to natural environments when we can't travel to them, seeking hidden layers within a landscape and letting our imagination do the exploring. While text is often important to my work and incorporated into it, the words are normally my own or text I have sought out to develop and transform my work. The opportunity to respond to another artists words or sounds, about a landscape I have not experienced, is an exciting and slightly daunting development for my practice as a visual artist. If you want to know more about the project there is a talk by the stage one artists on Wednesday, 15 December at 7pm - register here if you want to watch live and ask questions: <https://www.oranaarts.com/whats-on>

Amanda Donohue



JEANNE HARRISON RETROSPECTIVE Timelessness

from 17 March to 3 April 2022 on Gallery on Dowling

Opening on Sat 19 March 12pm

Jeanne has been one of our long term members and has been painting and printmaking for 50 years and it's time for a retrospective as she turns 89 in October, 2021.

The exhibition will include artworks from the 1970's to 2021 and will show her talent for colour and the abstract.

120 Dowling Street, Dungog
Enquiries: Helene 0403733776

HUNTER VISIONS PROJECT UPDATE

Thanks to COVID's persistence over the last year this project has been slow to start. This is an exciting opportunity to showcase the power of art, in particular printmaking, to communicate a vision for the future. Next year however, we will be all steam ahead. There will be workshops, discussion evenings, and plenty of other opportunities for members of the public to contribute to this exciting print project. Read the following, below for a reminder of how to get involved:

- **What do I need to do?**

Participants will produce a print (or series of prints) by answering the question: *What does the Hunter Region of 2050 look like to you?*

Think beyond just a landscape image. Delve deeply into what our region means to you and what you want it to represent in 2050. You could isolate a part of the region, you could focus on a particular industry, a community, or even go abstract and highly conceptual. Take a look the following resources for more help: <https://bit.ly/3jj9pfz>

- **What will happen to my print?**

The prints will be exhibited at the Museum of Art and Culture (Lake Macquarie) and Muswellbrook Regional Arts Centre in 2023 (dates to be confirmed).

There will also be a series of smaller/thematic shows of select works at NPW and other commercial and community-run exhibition spaces.

- **When do I need to complete it by?**

Prints need to be completed by early 2023 (dates to be confirmed), so you have over a year to work on something fantastic!

Are there any rules? No rules! No size limits!



How can I get involved?

Register for this project by emailing huntervisionsproject@gmail.com

Chris Clifton

Exhibitions FOR MEMBERS

Click on link

All Exhibition details also available on our website

SPOTLIGHT GROUP @NPW UNTIL END OF DECEMBER 2021 featuring Kerri Smith, Lynn Birchill, Robin Hundt, Jim Williams, Mark Barnes, Amanda Watts, Nicole Pellow, Therese Wilkins

Reflection on Spotlight exhibitions by Kerri Smith

I think we've all enjoyed the Spotlight exhibitions that have run throughout this year. It has been a great idea to regularly have the walls of the workshop adorned with the creative endeavours of the members.

The present and final exhibition of the year highlights the many and varied techniques on offer. Let's hope these exhibitions continue throughout 2022 offering inspiration and pleasant surrounds for all the members using the workshop. Merry Christmas everyone and let's hope our New Year is happy and relatively covid free.



Above: Kerri Smith, *Geranium in Abstract*, silkscreen, 2021.

PRINTS ON THE WATER @WETLANDS - NEWCASTLE PRINTMAKERS WORKSHOP AND HUNTER SCULPTORS. AUG 28 TO SEP 28 2022

An exhibition of works inspired by their observations at the wetlands. To be held at the Hunter Wetlands Centre Gallery Space, Shortland. Watch this space for news of the Opening.



PRINTOPIA

An exhibition of works from Newcastle Printmakers

EXHIBITION DATES: APRIL 1 - 10 2022

WHERE: Art Systems Wickham

DETAILS: Works can be up to 60x80 for two larger works. A larger number of smaller works can be submitted. Works are to be framed. The first 20 people to apply will exhibit. There will be a waiting list if people cancel before the exhibition. The cost will be approximately \$45 pp. This covers the cost of the invites and hire of the gallery. Gallery owner, Colin Lawson, will be curating the show and he will send out 300 invitations to the opening. Colin can provide food and drink for an extra cost or we can do it ourselves. **Please send expressions of interest to Stephanie Berick@ stephberick1950@gmail.com**



SPOTLIGHT ON MEMBERS

Spotlight on Members. The exhibitions.

What a success this has been! It's been wonderful to see the variety and skill of our members and to visit a vibrant, print filled workshop. Thanks to all who participated.

If you missed joining a group we will be continuing Spotlight on Members in 2022, with some changes including leaving the exhibition hanging for longer.

If the group you were in during 2021 would like to exhibit again together please let the committee know asap. If you are happy to lead a group contact the committee now.



METALWORKERS

FRIDAY 4 to FRIDAY 25 FEBRUARY@NPW

An exhibition of prints made using the metals of copper, zinc, and aluminium.

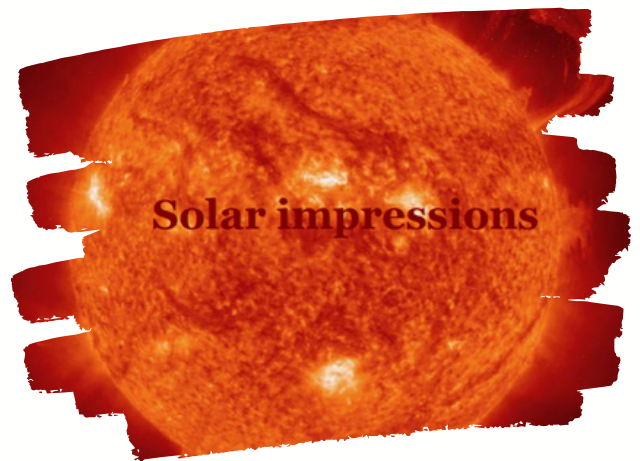
To contribute work(s) to this exhibition, please email printmaker.chris@gmail.com by Friday 7 January 2022.

SOLAR IMPRESSIONS

Solar plate etchings or cyanotypes

4 - 25 MARCH 2022 @Newcastle Printmakers Workshop

Works can be either solar plate etchings or cyanotypes (or combinations) and we envisage each artist will have the opportunity to display 2 to 4 works as a small body of work. These works will be displayed (unframed) on the walls with wrapped editions ready for sale. Contact Gina at mcdonald530@bigpond.com to join in. Opening to be advised.



SCREEN + PRINT

Join our bi-annual members exhibition of screenprinting combined with any other printmaking technique to be held from **27 October to 6 November 2022**. Contact Sally Picker at pickersally@gmail.com for more details.

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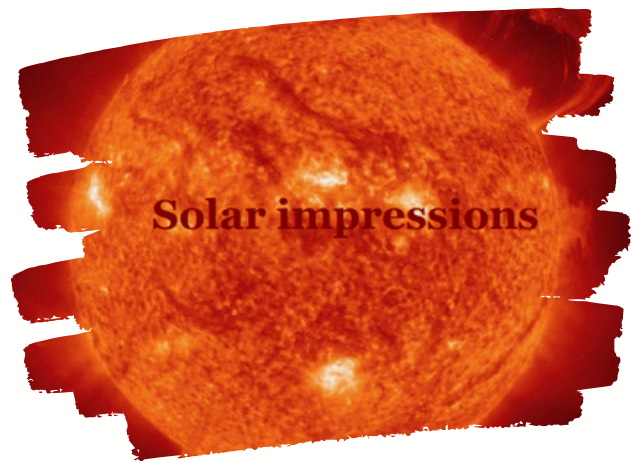
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...at the Workshop ✨

NEW SILK SCREEN RACK AND RESERVATION SYSTEM

Many members have been helping to clean off old stencils from the screens which NPW recently acquired from the University of Newcastle, following the closure of their printmaking studio. To accommodate the extra screens at NPW, as well as provide a better system for members to reserve screens, storage has been built in the form of a rack above the members' storage filing cabinets. This replaces the previous screen storage in the office area, which was cramped and difficult to access. There is now a reservation book for members so they can check to see if a screen is being used by another member. The improved system of reservations has been developed by



members, Catherine Tempest and Sally Picker with Terrence Mahoney designing and building the new storage rack.

Members choose a screen and find the number in the book that corresponds with the number on the frame of the screen. If the screen is not booked, members fill in the reservation sheet for that screen with their name, start date and end date of their reservation. To allow timely access to the screens, we request that a reservation does not exceed 3 weeks, which includes the time to clean the screen. After cleaning the screen, members sign off and place a tick in the finished column. It is hoped that the new storage and reservation system will increase usage of the screens. Another win for NPW membe

WORKSHOP OPEN ON TUESDAYS | 10am - 2pm

Every Tuesday, the workshop will be available to current paid members who have paid for **Independent and/or Studio Tuesday access** to access the facilities and print with other members in our printmaking community. There will be no workshops or other events scheduled on this day. A member will be rostered on during this time to assist you with any printmaking projects. For new members this is an opportunity to be guided in the use of the facilities if still unsure, and for potential members to visit and see what is available at the workshop. This is also an opportune time for visitors to view our exhibitions on show at the workshop. The maximum number of people allowed in the workshop at this time is 10, including the rostered person.

So what do you need?

NPW members are required to have paid access (Independent \$200 pa or Studio Tuesday access \$100 pa) at all times to use the facilities and MUST also have a key. If you are no longer a paid member please return your key for your \$30 key deposit to Shirley Mort.

If you don't have current paid access but want to use the workshops on Tuesdays, please follow the link to submit your application: <https://form.jotform.co/90055788529873>

***The workshop is open every Tuesday apart from Public Holidays and no one is rostered on the 21 & 28 December 2021, and 4 Jan 2022.**

TAKING CARE OF OUR PRESSES AND BLANKETS

There have been a number of occasions recently where presses and blankets have not been put back as they should be. Use clean hands or flippers when handling blankets and when you have finished printing on either of the presses you must:

- CENTRE THE PRESS BED & RELEASE THE ROLLER PRESSURE.
- FOR THE LARGER PRESS, BLANKETS MAY BE LEFT FLAT & NEAT ON THE PRESS WITH A GAP BETWEEN THE BLANKETS AND ROLLER
- FOR THE SMALLER PRESS, BLANKETS MAY BE LEFT NEATLY & LOOSELY ROLLED UP ON THE PRESS AWAY FROM THE ROLLER OR HUNG ON THE RACK.
- PRESSES MUST BE COVERED WITH THE SHEETS PROVIDED.
- WHEN FINISHED DISINFECT ALL SURFACES & HANDLES

PAPER BLOTTING AREA

AFTER USE PLEASE AIR THE TOWELS TO DRY DO NOT LEAVE STACKED & WET



COVID UPDATE

- We have increased our numbers to a maximum of 10 for members visiting the workshop including workshops and courses.
- Numbers have increased to 40 for events and meetings
- When visiting the workshop please Check-in and out using the NSW Services App for contact tracing AND fill in the Sign-in Book for our records.
- All Covid requirements are listed on our website. Link below...
[Newcastle Printmakers Workshop](#)



OUR COMMITTEE RUNS ON VOLUNTEERS.

Volunteers needed

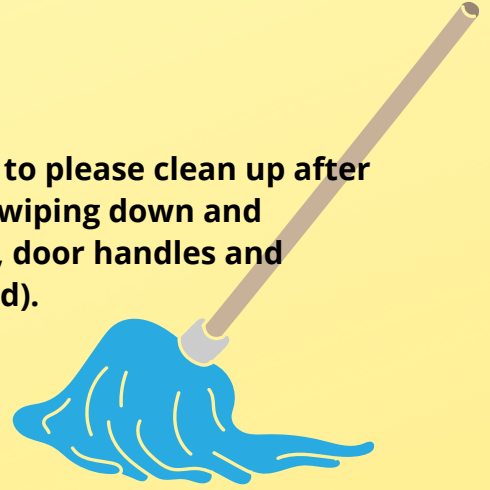
We always need volunteers. If you are interested send Amanda Watts an email. amandawatts.create@gmail.com

If you have some time and skills you would like to offer for specific projects or jobs we are welcoming of any help. Please get in touch.

GENERAL CLEANING

It is the responsibility of ALL members who use the facilities to please clean up after themselves. This includes cleaning the glass after inking up; wiping down and disinfecting all surfaces after use (Equipment, light switches, door handles and padlock, taps, appliances and anything else you have touched).

Remember to clean up the kitchen and bathroom after use too and take away all your rubbish. Thanking you.



Workshops for 2022



Programming is now starting for 2022. If you would like to teach at NPW this is your chance. Send a short email to our Education Coordinator, amanda@terrorossa.biz, with details about what you would like to teach and your experience. A one page CV should also be included plus two relevant images. Please send asap so that programming for 2022 can begin.

And, if you have an artist you would like to come and teach at NPW then let Amanda know. Email the artists name, why you think they would appeal to NPW members and any contact details you have to amanda@terrorossa.biz.

For more details on all the workshops that are scheduled go to our Eventbrite page <https://www.eventbrite.com.au/o/newcastle-printmakers-workshop-8928390282>



thanks to Chris and Michelle