

# INK-PAPER-PRESS

NEWCASTLE PRINTMAKERS WORKSHOP

MARCH 21

NEWSLETTER



## General Members Meetings

ALL MEETINGS START AT 3PM ON SATURDAYS

- 17 April
- 5 June
- 7 August
- 9 October + AGM
- 11 December + Christmas Party

## Committee Meetings

COMMITTEE MEETINGS START AT 3PM ON SATURDAYS  
ON ALTERNATE MONTHS

## Key Dates

- 10-11 April - Pia Larson Image Making Combining Print Weekend Workshop
- 29 April, 6-20 May - Vale Vincent Thursday Morning Lino Printing for Beginners Classes
- 1-2 May - Patricia Wilson-Adams Colour in Etching Weekend Workshop
- 15-16 & 22-23 May - Anne-Maree Hunter Intro to Stone Lithography Weekend Workshops
- 13-27 May, 3 June - Chris Clifton Etching En Plein Air Thursday morning classes
- 29 May - Printmania Fundraising Day 9am-1pm
- 6-27 June, 4 July Catherine Tempest Sunday afternoon screen printing classes
- 25 June-23 July - Unfurled. Inking & Sculpting in the Wetlands Exhibition
- 6-8 August IGN Art Fair @ NAG
- 20 Aug-12 Sept - Solar Impressions Members Exhibition
- 29 Oct-7 Nov - Printastic Members Exhibition at Art Systems Wickham
- 15 Oct 2021 -30 Jan 2022 - Place Exhibition at New England Regional Art Museum



## Chair's Message

Well, what a great start to the year we've had. We hosted our inaugural printmaking festival, obtained valuable equipment from the uni (almost), kicked off fundraising for a new press and submitted a grant application to Create NSW (hopefully successful).

There are plenty more exciting projects and initiatives in the pipeline, but before we get to all the great content in this edition of the newsletter, I'd like to take a moment to ask for your help.

We have some amazing volunteers that donate a significant amount of their time to ensuring the smooth running of this historic and valued workshop. I'm very grateful for their support and guidance. However, these dedicated volunteers can't do it alone. I'm mindful of burnout and the impact that this has on our workshop. If we all chip in a little and contribute, NPW will become a better and more vibrant community space that continues to be a regional leader of printmaking for many years to come.

Again, I encourage you all to get involved in whatever way you can, and please give a huge round of applause to the members that do go above and beyond.

Chris



# New Print 21

## *Celebrating Printmaking in Newcastle*

In February we held our inaugural printmaking festival to coincide with the City of Newcastle's New Annual Arts Festival. Our opening night was a huge success. The workshop was at capacity for most of the night with people enjoying prints, drinks and conversation, accompanied by the acoustic Balkan beats of Sara Jevo and the Balkan String Kings. The following morning, we began our print demonstrations: Chris demonstrated the graphic qualities of sugar lift and the painterly nature of soap ground etching, Gina ran us through cyanotype using the almost non-existent sun that day, Sally presented her intricately detailed screen-prints, and Jane demonstrated the versatility of drypoint on tetra packs. After a short break, we went back to it, with Patricia giving us a lesson on copper engraving, demonstrating her highly accomplished skills in this locally rare form of printmaking. Finally, Valé gave us an excellent presentation on the countless ways we can create texture and tone using collagraph. In the afternoon we had talks from an exciting array of artist printmakers – Patricia Wilson-Adams, Jo Lankester, Pia Larsen, Michael Kempson, Anne-Maree Hunter, Annika Romeyn, Michael Bell, Reg Mombasa and surprise video guests Elizabeth Cummins and Euan Macleod - who spoke about curation, technique, their arts practice and their personal accounts of their unique relationship to place and print.

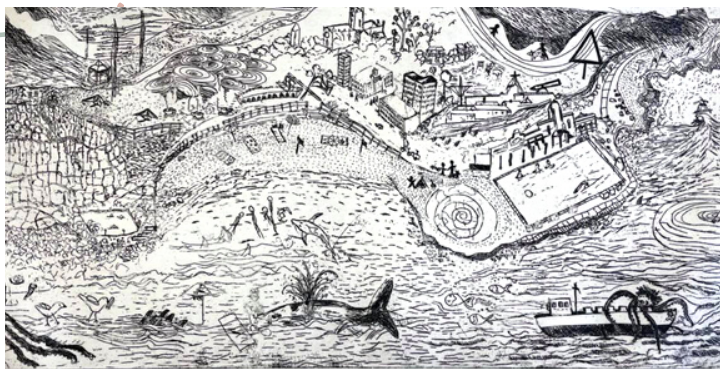
After a very busy weekend, a few of us spent the final day finalising our collaborative 'Newcastle Prints', which are looking great. The collaborative etching requires a little more work before it will be fully unveiled for auction at the Independent Galleries Art Fair in August this year. The festival couldn't have happened with our dedicated volunteers. A massive thank you to all involved. We look forward to bringing you New Print 22, next year.

*Chris Clifton*



# New Print 21

*Celebrating Printmaking in Newcastle*





# Fundraising



NPW is currently raising funds for a new press to replace the small press at the workshop. The new press will be bigger and enable us to set the pressure more accurately. It will cost us about \$7,000 and we don't have this much money in our bank account unfortunately. Fundraising is currently taking place on two fronts: Crowd sourcing via Pozible and a blind auction for the old small press. Soon to kick off is an auction for a Reg Mombassa print, donated by Cicada Press, and a fundraising day Printmania, on May 29th at NPW. The fund raising day will be selling prints, art materials, cakes, sausages, coffee and raffle tickets.



## How can you help?

1. Urgently share the crowd sourcing link (<https://www.pozible.com/project/a-new-shiny-press>) and ask friends and relatives to make a small donation by the end March. Any donations over \$50 can receive a limited edition print.
2. Provide a print for us to distribute to the crowd sourcing donors - back with foam core, wrap, label and leave in the exhibitions draw at NPW by 15th April.
3. Tell friends and relatives about the blind auction. They can email donations to [amanda@terrarossa.biz](mailto:amanda@terrarossa.biz) by cob 16th April. Minimum bid is \$500 but to be in the running bids over \$600 are suggested. You may place as many bids as you want. The winner will be announced at our general meeting on 17th April.
4. Volunteer to help at the PRINTMANIA fundraising day on Saturday May 29th from 9am-1pm. We will need lots of helpers to make this a success so please offer your help if you can. This could be to man a stall, bake a cake, organise a coffee cart, print publicity leaflets, distribute publicity leaflets or greet people as they arrive. Visitors will have the opportunity to join in print activities for \$5-\$10. Exact details are still being worked out and more information will follow soon but a group of people ready to pitch in will help make the day profitable and worthwhile.

### Here's how you can help on the day:

- Sell members prints and unwanted art materials. 50% of sales to go to workshop. Need to bring in items labelled on the day at 8:30am and stay to help until 1pm.
- Help sell Raffle tickets - prizes will be workshop vouchers.
- Donate cakes, slices, scones etc - to be sold on the day
- Sausage sizzle - volunteers needed for cooking and gas BBQ needed
- Help distribute Printmania publicity flyers the Saturday before and on the day of our fundraising day
- Volunteer to greet people
- Volunteer as a Covid Marshall
- Expressions of Interest email Amanda at [amanda@terrarossa.biz](mailto:amanda@terrarossa.biz)



## Reg Mombassa Print Auction

Newcastle Printmakers Workshop have an exciting announcement to make. To help us raise much needed funds for a new printing press, Cicada Press in Sydney have generously donated a Reg Mombassa etching for us to auction off.

"Skeleton with muscle horse" Artist Proof

If you would like to own your very own unframed Mombassa print, then please place your bids in the photo comments on our facebook page - Link below. Bidding starts at \$400 and ends at 5pm on Sunday 18th April. Genuine bids only please. The winner shall be the highest bid at 5pm on the closing date.

<https://www.facebook.com/157742057752995/posts/1565563570304163/>



# PRINT STUDY

Welcome to the first in a series of what we would like to call a Print Study which we hope will become a regular feature of the NPW Newsletter. The idea is that a different member study in depth a print of their choosing that is held in the Newcastle Art Gallery collection and then write a short appreciative piece about their chosen work. Few of our members realise that one is able to study the print collection of the NAG at any time after having made an appointment to do so. The holding is one of the richest outside the major metropolitan galleries with works from the colonial era to the present. We all stand to gain with this sharing of ideas. (In conjunction with Newcastle Art Gallery – Explore the collection online <https://newcastle-collections.ncc.nsw.gov.au/gallery>)

I have chosen to focus on a work of Earle Backen's titled For Later Viewing, made in 1968. Earle Backen (1927 – 2005) was my teacher. After I had left art school, the National Art School Sydney, in 1966 I realised that our one year of etching tuition in our final year was not enough so I enrolled to go back to night classes with Earl, which I did for two years until I left for Europe. My previous teacher was the wonderful David Strachan, who, I might add, highly disapproved of the new colour techniques in etching.

These two years, 1967 and 68 were formative and exciting as it was at this time that Earl was beginning to experiment with photo etching techniques and we as his students were eager to learn. We were aware of new art movements overseas via magazines and the highly influential exhibition Two Decades of American Painting, shown at the Art Gallery of NSW in 1967. At this time one could barely source zinc plate let alone all the other materials necessary for producing high end prints. In For Later Viewing, we see one of Earl's earliest photo etching works. It would surprise people to know that there were no pre-coated Mitsui plates then and no reproductive film techniques. The technique that he and some of the students perfected involved having a perfectly clean and highly polished plate – in this case it was a copper plate – and a very fresh, same day reproduction from a newspaper. The image was soaked in warm water, drained of the excess water, laid face down onto the plate and run through the press which was set as heavily as possible. A film of the ink from the newspaper image was transferred to the plate. The plate was then given a very fine coating of aquatint and here was the tricky bit – the aquatint adhered to the ink areas but was free to slip off the highly polished areas, so the plate was then given a sharp short bang along one edge onto a table, thus allowing the aquatint to slip off the white areas and adhere to the film of ink to form the dark areas. The plate was heated in the normal way to adhere the aquatint and then it was bitten gently in acid. Before printing the white areas were buffed carefully.

The shortcomings of this technique must have become apparent to Earl when he made his proof prints because on closer examination one can see that he augmented the dark areas around the face with some very fine line work. This was by no means a perfect solution to the photo etching problem but with practice and ingenuity many made some wonderful prints based on these early explorations.

The small photo etched plates are inset into a larger roughly textured plate, deeply bitten and organic in feel. This larger plate was inked with a black intaglio and has two colour rolls, a pink and an ochre each of differing viscosities, a method that Earl perfected while studying at Atelier 17 in Paris with S. W. Hayter in the late 1950s. This expressive, tachiste background is juxtaposed against the more formal and ordered photo images, an audacious combination where neither visual mode seems to dominate and neither detracts from the whole. Here one is aware of a gentle figurative element “peering” out from within a frame. Knowing that Earl had a great reverence for high Italian Renaissance and classical themes, particularly apparent in his late watercolours, one can appreciate the classical precision with which he has organised the more formal elements of this work.

It is with pleasure that I have been able to share with you some background information about such a rich print that offers not only a plethora of technical challenges but allows the viewer to enter a contemplative space poised between two expressive modes.



Earle BACKEN *For later viewing* 1968 etching  
(artist's proof B) 44.5 x 30.2cm  
Purchased 1970 Newcastle Art Gallery collection  
Courtesy of the estate of Earle Backen





Workshops at NPW have been happening on a regular basis all year with lots of variety in techniques and delivery days. So far this year we have run workshops in etching (solar plate, copper, zinc), lino, calligraphy, drypoint and screen printing. Coming up we have three very experienced artists teaching litho, 'mixed media' and colour in etching.

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>

Programming is now starting for the latter part of the year. If you would like to teach at NPW this is your chance. Send a short email to our Education Coordinator, [amanda@terrarossa.biz](mailto:amanda@terrarossa.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.

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@terrarossa.biz](mailto:amanda@terrarossa.biz).

Deadline for information be sent to Amanda is 10 May 2021.



Dates:  
Thursdays  
29 April  
6 May  
13 May  
20 May  
Time:  
10am - 1pm

Lino Printing for Beginners  
Thursday mornings  
4 week course with tutor  
Valé Vincent

IMAGE MAKING COMBINING PRINT,  
DRAWING & COLLAGE 2 DAY WORKSHOP

WITH PIA  
LARSEN

10-11  
APRIL

4 week course

Etching En Plein Air  
Thursday Mornings 9.30am-1.30pm  
May 13th, 20th, 27th & June 3rd

TUTOR CHRIS CLIFTON

COLOUR IN ETCHING  
WEEKEND WORKSHOP

TUTOR  
PATRICIA WILSON-ADAMS

1-2 MAY  
9.30AM - 4.00PM

INTRODUCTORY  
STONE  
LITHOGRAPHY  
4 DAY COURSE

WITH TUTOR  
ANNE-MAREE  
HUNTER

Dates:  
15, 16, 22 & 23  
May

Screenprint  
Five Sundays, 12 - 3.30pm, Starts June 6th

workshop



# WHAT'S HAPPENING!

# MEMBERS NEWS

**Two of our members, Michelle Hallinan & Penny Wilson, had their artist's books accepted for the biennial Artists' Book Award at the Manly Art Gallery and Museum from 19 February until 28 March.**

Penny Wilson's book, *Take control*, has pages as encaustic scrolls on large keys. "I purposely did not want to do anything Covid related but my work evolved into the idea that things like printmaking and reading are indeed an escape or way out when it seems you have lost even small amounts of liberty".

The book, *Tales of the not so sweet and corny*, comprises fragments of prints slipped into waxed corn husks. Again, the experience of sustaining more solitude than usual led to a reliance on and anticipation of small quick glimpses of past memories.

*Penny Wilson*

In 2019 Michelle Hallinan was awarded an Artist in Residency through CraftACT with a friend astrophotographer, Megan Watson. The 3 week residency at Namadgi National Park also included research at the Australian National University Research School of Astrophysics and Astronomy looking at the connection between the earth and sky. *Terre Celestial*. A body of work was created and exhibited at CraftACT in a group show with 3 other artists who also did a residency. The Book *REAL TIME* is one piece from that body of work.

*Reel book: Near real time* is one piece from that body of work. This book is reminiscent of old film reels, it reflects the nostalgia of the 1960's and analogue technologies used to record data and images from the Apollo 11 transmission. Three 'pages' shaped like reels form the book with three windows per page turning to reveal day and night views of the earth, the moon and the sky. The book's 'cover' is a found film reel canister.

*Michelle Hallinan*

[Artists' Book Award at the Manly Art Gallery and Museum](#)



PENNY WILSON *Take Control* Encaustic scrolls on large keys



PENNY WILSON *Tales of the Not So Sweet and Corny* Fragments of Prints slipped into waxed corn husks



MICHELLE HALLINAN *Near Reel Time* Pages shaped like reels & Book cover is a found film reel canister

**Four of our members Patricia Wilson-Adams, Amanda Donohue, Marie-Therese Wisniowski and Robin Hundt had their works accepted into the exhibition "Art in your Community: Printmaking", at the Museum of Art and Culture Lake Macquarie. This exhibition includes works from local artists that utilise printmaking techniques from traditional woodcut, etching, engraving and lithography to modern screen printing. The exhibition runs until 16th May. <https://mac.lakemac.com.au/Events/Art-in-Your-Community-Printmaking>**

MARIE-THERESE WISNIOWSKI

The interaction between man and the environment is of growing concern as the human population is accelerating towards the 9 billion mark. Our quintessential needs of food, clothing, shelter, minerals and energy is placing enormous pressure on the biosphere. In particular, the rainforests that were so prevalent in the Carbonaceous era are becoming a diminishing feature on the Earth.

The philosophy underlying my "Environmental Art" strives to prick the viewer's consciousness to garner support for why sustainability is a necessary gift for life in general. 'Shadow Play' is one work in this genre which rests on the premise that rainforests are fragile in the modern world and are a threatened biological resource. Hence, we need to move to the prehistory of man when rainforests were prevalent in order to develop once again a steady state and sustainable relationship with the environment.

I have been teaching the MSDS technique at international and national conferences and workshops, textile forums, to textile groups and in university courses for more than two decades.

*Marie-Therese Wisniowski*



MARIE-THERESE WISNIOWSKI  
*Shadow Play.*

The artist's signature hand printed MultiSpere Dye Sublimation (MSDS) technique employing disperse dyes, native flora and low relief items on synthetic substrate.



# WHAT'S HAPPENING!

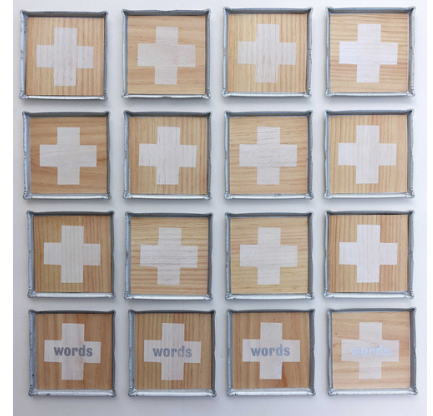
# MEMBERS NEWS

PATRICIA WILSON-ADAMS

Life is ephemeral – we all know this to be a universal truth. Here I have used the most minimal of means to reveal a fragility and a sparseness in order to show that when all is past we need very little. Indeed if we write or make images this is all that remains as no one easily recalls the sounds of our voice. The title of this work comes from a few lines in the collection of poems Vagabondage by Beth Spencer.

It is as the poets, philosophers and the seers advise “leave no trace but words.”

PW-A/Dec 2020



PATRICIA WILSON-ADAMS

'leave no trace but words'

Lino cut and letterpress on wood veneer and galvanised steel 2019

ROBIN HUNDT

Sanctuary - Lino print about the removal/loss of trees and hence habitat, at Toronto.

Leaping girl - about women practising the potentially dangerous activity of parkour.

Screen print.

Robin Hundt

Amanda Donohue

'Still Useful - Lamb' was part of a series of works about appearance changes as we age.

Our worth is questioned, as youth and beauty are valued in our society over experience.

In some of the works the hands of my family members knitting show the ageing process and link to the idea that knitting skills are passed down between generations and used to

busy our hands as we while away the hours, The baby is born and granny knits the

cardigan, still useful, the circle is complete.

Amanda Donohue



ROBIN HUNDT *Leaping Girl* Screen print

## INVITATIONS BY MEMBERS



Friends of the Forest  
Presents  
*Feminine Spirit*  
Nature and Art Connections

26th March - 4th April

**Bay Gallery**  
29 Broken Bay Road  
Ettalong Beach

More information  
Emilia 0408 659 494

**Member Therese Gabriel Wilkins -**

**Trees** is in this group exhibition, *Feminine Spirit* Opens at The Bay Gallery, Ettalong on the 26th March and continues till the 4th April. The Gallery is open from 10-4p.m. each day. No opening due to Covid. There will be prints, mixed media, sculpture, ceramics on display.

After a very successful artist residency in February 2019 Therese Gabriel Wilkins will be opening her solo show *Endangered Endemic Extinct*, King Island Cultural Centre Currie on the 16th April at 6.30p.m, an artist talk in the Cultural Centre on the 18th, and run a community workshop on the 20th April .



**Endangered,  
Endemic, Extinct**

**Therese Gabriel Wilkins - 'Trees'**  
King Island Cultural Centre  
Edward Street, Currie

April-May 2021  
Opening night Friday 16th April 6.30pm  
Artist talk 18th April  
20th April – Workshop for the Community – Shapes in Tetra – Creating Stories

*Endangered Endemic Extinct* focuses on the birds of King Island linking the maritime history with that of the extinct Dwarf Emu. The exhibition comprises prints, mixed media, painting, sculpture and an artists book. The gallery is open every day except Tuesdays 10-4p.m. Come on over visit the island and enjoy the show.



ROBIN HUNDT *Sanctuary* Lino print

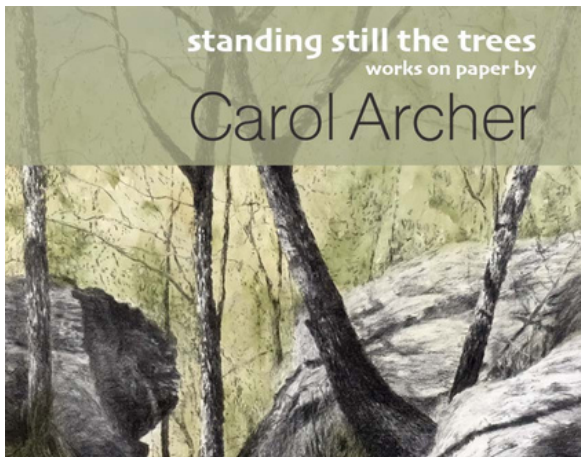


AMANDA DONOHUE *Still Useful - Lamb*,  
Zinc plate etching

Artist: Printmaker/Painter/Sculptor | M: 0407000349 | <https://theresegabrielwilkinsartweebly.com/>



## INVITATIONS BY MEMBERS



You are invited to the opening event Saturday April 3, 2 - 5pm

April 1 - 7, 2021  
11am - 6pm daily  
[www.carolarcher.com](http://www.carolarcher.com)

The Shop Gallery  
112 Glebe Point Rd.,  
Glebe, NSW, 2037

**Standing still the trees, an exhibition of works on paper by member, Carol Archer, is a timely meditation on our relationship with the trees we so often take for granted.**

Archer's drawings and prints celebrate the sense of immersion and wonder one feels when standing with trees. Meanderings near the artist's home in the Myall Lakes region of N.S.W. and further afield have moved the artist to make these pictures. A preoccupation with light suggests the ephemerality of human perception. The viewpoint, towards ground rather than sky, underlines trees' resilience and rootedness in ancient earth and rock.

Carol Archer has been exhibiting her work widely since the early nineties. She returned to Australia in 2016, having spent much of her adult life in Hong Kong, Macao, and Japan. Archer's work has long been focused on the experience of place, but her current preoccupation with trees began with a Bundanon-inspired body of work entitled Time with the Sky which was exhibited at Hong Kong's Cattle Depot Artist Village in 2010.

In the ensuing decade, Archer's work has been shown elsewhere in Hong Kong, and in Macao, Portugal, Finland, Norway, Sweden, Spain, China, and Australia. Archer's work has been collected by Artbank, the Bundanon Trust and the Hong Kong Trade Office in Geneva, and is held in numerous private collections worldwide.

More about Carol Archer at [www.carolarcher.com](http://www.carolarcher.com)

The Shop Gallery | 112 Glebe Point Road, Glebe, NSW | Dates: April 1-7 | 11am - 6pm daily  
Opening event: Saturday April 3, 2-5pm. All Welcome!



### JEANNE HARRISON RETROSPECTIVE Timelessness

Jeanne Harrison retrospective on 23rd October, 2021  
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.

Keep the date: 23rd October, 2021

Gallery on Dowling

120 Dowling Street, Dungog

Enquiries: Helene 0403733776

## Volunteers needed

### OUR COMMITTEE RUNS ON VOLUNTEERS.

We still need volunteers for the following roles:

- Publicity Officer
- Workshop Coordinator

If you are interested send Amanda Watts an email. Amanda can provide you with the role descriptions. [amandawatts.create@gmail.com](mailto:amandawatts.create@gmail.com)

Or 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.





# Exhibitions FOR MEMBERS

Click on link

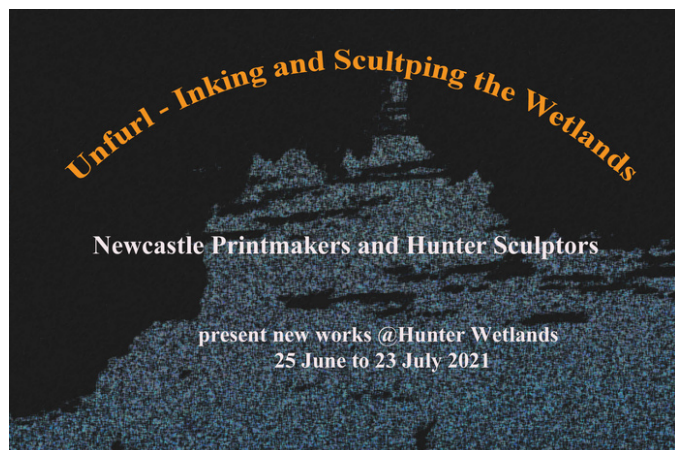
All Exhibition details also available on our website

Finally an update on exhibitions for members for the rest of 2021.

There are some really exciting exhibitions planned for the rest of the year so read on and do get involved.

You may note that 2 exhibitions have been cancelled (*Come Together* and the exhibition planned for November at NPW due to the full year ahead).

Many thanks to all of you who help organise our exhibitions and also thanks to the many talented members who continue to make our shows a success by entering. Look closely at the exhibitions on offer .....AND JOIN IN!! regards, Sally.



## **UNFURL - INKING AND SCULPTING IN THE WETLANDS NEWCASTLE PRINTMAKERS WORKSHOP AND HUNTER SCULPTORS.**

An exhibition of works inspired by their observations at the wetlands.

To be held at the Hunter Wetlands Centre Gallery Space, Shortland.

Exhibition dates: 25 June to 23 July

Curated by Gina McDonald.

Entries are closed.

Watch this space for news of the Opening.

## **SOLAR IMPRESSIONS**

**Solar plate etchings or cyanotypes**

**20 Aug - 12 Sep @Newcastle Printmakers Workshop**

**Opening 20 August**

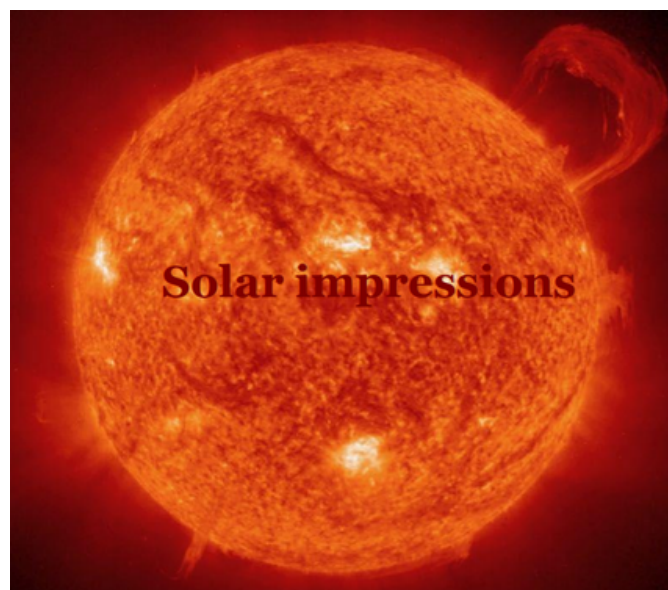
Expressions of interest, please see the attachment.

An exhibition for members of the NPW

We are inviting you to participate in our solar exhibition to be held at the workshop in the winter of 2021.

Works to be submitted 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 - with all works in your grouping to be connected to one another. These works will be displayed (unframed) on the walls with wrapped editions ready for sale. There is an entry fee of \$10 with no commission taken on sold works.

Please send your expression of interest to Gina McDonald at [mcdonald530@bigpond.com](mailto:mcdonald530@bigpond.com) by 31 March 2021.



## **PRINTASTIC**

**An exhibition of works from Newcastle Printmakers**

**EXHIBITION DATES: 29 Oct - 7 Nov**

**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 \$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](mailto:Stephberick1950@gmail.com)





# Exhibitions FOR MEMBERS



Place

## PLACE

**A group exhibition of 4 NSW printmaking collectives**

**15 Oct 2021– 30 Jan 2022**

**An invitation from New England Regional Art Museum**

NPW members have been invited to join a group exhibition to be held at New England Regional Art Museum.

**WHEN:** 15 October 2021 – 30 January 2022

**WHO:** 4 NSW printmaking collectives:

- Black Gully Printmakers (NERAM's resident printmaking group)
- Newcastle Printmakers Workshop
- Print Circle (Sydney)
- Southern Highlands Printmakers

**WHAT:** A group exhibition of 4 NSW printmaking collectives who are invited to create a work based around the broad theme of 'place'. Given the 4 collectives are based in geographically different locations, the exhibition will display a variety of notions of what place means individually. The works could be as broad as landscapes or take a micro view of an interior (full brief will be provided).

## PARAMETERS:

One work per artist

Size 36.5 x 25cm or A4 (TBC), portrait orientation

Minimum edition of 2 (TBC) - 1 x exhibition print, 1 x donation (see below)

Works to be pinned so tabs to be attached prior

Artists responsible for delivering work to NERAM

## OTHER CONSIDERATIONS:

Not all members need to participate, only ones who are interested. Possibility that the works on display could be for sale (NERAM takes 40% commission), artists could have extra prints for sale if they wish. NERAM would be honoured if the artists would consider donating a print to its collection

## Note from Sally & the team:

*This is a wonderful opportunity for NPW members, and as the largest print group in the exhibition we have been allocated the largest wall in the gallery !! There are no limits on the number of members entering, so let's show them what we can create! As yet we do not have a date that the prints need to be in Armidale but I will let you all know as soon as that is available.*

*While there is no entry fee a small donation to NPW would be greatly appreciated so we can cover the cost of one secure parcel couriered to the gallery. I noticed that the Southern Highlands Printmakers held an exhibition on place. You might like to search their website/Instagram and view some of their responses to the brief.*



**NPW is once again invited to be part of the IGN Art Fair 2021.**

**The 2021 art fair will take place at Newcastle Art Gallery on:**

**Friday 6 August 5-8pm**

**Saturday 7 August 10am - 4pm (stay til 5pm closing)**

**Sunday 8 August 10am - 2pm (pack up, all out by 4pm)**

It will be a physical event this year again, back at Newcastle Art Gallery & will have the same spot in the gallery that we had last time. We will need volunteers to help set-up on the Friday & Gallery staff will be available to assist with hanging on the gallery system but NPW members will need to be there to work with them.

We will be provided with: 2 x trestle tables, 2 x white table cloths, signage, chairs.

All sales are to be handled between NPW and the buyer.

# SPOTLIGHT ON MEMBERS



## SPOTLIGHT ON MEMBERS CONTINUES.

Groups and names are listed below. If your name is not listed, my apologies, please contact me and I will find you a spot. If you haven't been contacted by the co-ordinator of your group please contact them via their email on the group list. (PS .you might like to check your spam as the invitation may be hiding there), *Sally*.

### Group 5 May 2 – May 23

**Jane Collins\* [janecollins701@gmail.com](mailto:janecollins701@gmail.com)**

Jenny Kelly, Hannah Longbottom, Jo Lynch, Terence Mahony, Sharon Makin, Angela Cowan, Lindsey Goff, Penny Wilson

### Group 6 Jun 20 – Jul 11

**Ileana Clarke\* [Ileana\\_55@hotmail.com](mailto:Ileana_55@hotmail.com)**

Bev McKinnon-Mathews, Vicki McNamara, Shirley Mort, Melissa Murray, Gianna Fallavollita, Debbie Rogers, Alana Peddie

### Group 7 Jul 11 – Aug 1

**Jacqui Jones \* [jannv@gmail.com](mailto:jannv@gmail.com)**

Carolyn Newman, Aurelia Nowak, Marilyn O'Brien, Julie Pavlou Kirri, Jacqueline Peterson, Marie-Therese Wisniowski, Anne-Marie Hunter, Judith Lauder

### Group 8 Aug 1 – Aug 15

**Michelle Hallinan \* [curlchelle@yahoo.com.au](mailto:curlchelle@yahoo.com.au)**

Rebecca Pockney, Ardel Prout, Penny Wilson, Rob Russell, Michelle Strazarri, Emma Wilk, Katie Cadman  
Vivienne Bijok

### Group 9 Sep 12 – Oct 3

**Kerri Smith \* [kerrismith246@yahoo.com](mailto:kerrismith246@yahoo.com)**

Kerry Kegan, Marjan van Oostrum, Joanna Waller, Nicole Pellow  
Patricia Wilson Adams, Mark Barnes, Judy Henri, Louis Thorn,

### Group 10 Oct 3 - Oct 24

**Amanda Watts \* [amandawatts.create@gmail.com](mailto:amandawatts.create@gmail.com)**

Therese Wilkins, Jim Williams, Robin Hundt, Lynn Birchill,  
Helene Leane, Jeanne Harrison, Kira Martin

### Spotlight on Etching: October 24 until November 14

The next Spotlight on Medium will highlight Etching coordinated by Chris Clifton. Please contact Chris at [printmaker.chris@gmail.com](mailto:printmaker.chris@gmail.com) if you are interested in joining.

*\* at the Workshop....*



Groups 3/4 in the Spotlight on members series is on show now. The group will be having a late opening. Details on the invitation. All welcome!

## INDUCTIONS/ORIENTATIONS

There are a number of induction dates scheduled for new members who wish to apply for studio access, or for any members wanting a refresher of our procedures at the workshop. You can contact the member directly to book in for an orientation session.

Chris Clifton 1 & 22 April (3-4pm) [printmaker.chris@gmail.com](mailto:printmaker.chris@gmail.com)

Amanda Donohue 6 May (2pm onwards) [amanda@terrarossa.biz](mailto:amanda@terrarossa.biz)

Vale Vincent 7 June (10-11.30am) [valerie.vincent@bigpond.com](mailto:valerie.vincent@bigpond.com)

Gina McDonald Tuesdays 10-11am [ginamcdonald.print@gmail.com](mailto:ginamcdonald.print@gmail.com)



# ...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 members!

## WORKSHOP OPEN FOR MEMBERS ON TUESDAYS | 10am – 2pm

Every Tuesday, the workshop will be available to current paid members who have paid for studio access, wanting to access the facilities and print with other members in our community. There will be no workshops or other events scheduled on this day. A member will be rostered on during this time.

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 (6 months - \$80 or 12 months - \$130) at all times to use the facilities and MUST also have a key. If you are no longer a paid access member, you must return your key immediately to Michelle Strazzari. 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

## GENERAL CLEANING

It is the responsibility of ALL members who use the facilities to please cleanup. 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).

## 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](#)

