



The Bittondi Brayer

Volume 1, Issue 1, July 2015

News, Views and Reviews from
Bittondi Printmakers' Association



Welcome to Bittondi's first newsletter. This is an attempt to pull together all the news about what the group is doing, what individual members have done and are doing, and other information that would be of interest to printmakers. We welcome feedback, ideas for future issues and offers to join the newsletter team—at the moment it's just me, Julia. First of all, I thought you might like to see who our members are.

The Committee

You can contact any committee member if you need a key, or if you want to discuss any issues relating to the Studio. Committee meetings are held on the last Monday of every month at 7pm, members are welcome to attend if they wish to.

Geoff Gibbons (Chairperson) (gibbart@bigpond.com);

Kay Walker (Vice Chair) (k_wokka@yahoo.com.au);

Veronica Thurley (Treasurer) (veronicathurley@hotmail.com);

Mary Brown Pulford (Minutes Secretary) (maryp_artist@yahoo.com.au);

Sarah Thame (Correspondence Secretary) (sssthame@gmail.com); and bittondi@hotmail.com

Amanda Hassett (amanda@amandahassett.com);

Julia Wakefield Houghton (Publicity Officer, Newsletter) (juliawakefield@gmail.com); 0433975590

Mei Sheong Wong (wong.mei.sheong@pobox.com);

Vicki Hunter (max-picco@tpg.com.au);

Wendy Rushby (wendyllynrushby@gmail.com)

Full Members

This is the current list of full members, who can use the Studio only at weekends and after (or before) school hours, unless they have a current child protection certificate. There is a limited number of keys so if you need access but don't have a key, you need to contact a committee member. Only full members can have keys to the studio.

Annie Noonan

Beth Evans

Brigid Phelan

Jayne Langford

Liz Wauchope

Lynn Mack

Mary Patricia Mitchell

Vicki Hunter

Wendy Wright

Malinda Koehn

Grace Myers (student member)

Elizabeth Banfield (Visiting Member)

Jenny Clapson (Visiting Member)

Ethel Lindblom (Life Member)

Associate Members

Alison Flew

Alison Fort

Ann Whitby

Annika Robertson

Beryl Hunter

Bridgitte Scales

Cher McGrath

Cheryl Nolan

Craig Milne

Debby Haskard-
Strauss

Ed Tylkowski

Elin Michel

Erica Hill

Faina McGlade

Juliette Rajak

Mary Moore

Graeme Klix

Jen Melville

Jenny Dupont

Julienne Kruger

Kate Davidson

Laura Peterson

Liz Butler

Malinda-Ro

Koehn

Margaret Thomas

Peter Fitzgerald

Ruth Sedunary

Soccorro Wickens

Sue Butler

Sue Wittaker

Judith Klavins

Calendar—what's on, when and where

Red = takes place at Bittondi Studio

July 2015

Mon	Tue	Wed	Thu	Fri	Sat	Sun
		1	2	3	4 CNC Milled Woodblock	5
6	7	8 'Inked' 10-4pm	9 'Inked' 10-4pm	10 'Inked' 10-4pm	11 'Inked' 10-4pm	12
13	14	15 'Inked' 10-4pm	16 'Inked' 10-4pm	17 'Inked' 10-4pm	18 Lino wkshop, Print Club 'Inked'	19
20	21	22 'Inked' 10-4pm	23 'Inked' 10-4pm	24 'Inked' 10-4pm	25 'Inked' 10-4pm	26 OS, 12-4pm Black Dog 3-5pm
27 BPA Committee meeting	28	29 'Inked' 10-4pm	30 'Inked' 10-4pm	31 City Lib Exhib opens 'Inked'		

August 2015

Mon	Tue	Wed	Thu	Fri	Sat	Sun
					1 'Inked' 10-4pm	2 Black Dog 11am -3pm
3 BDog 11am - 3pm	4 ABX Opens, Matilda's P 13	5	6	7 St Ignatius 7pm	8 St Ignatius 10-4	9 BDog 11am -3pm St Ignatius 10-4pm
10 BDog 11am - 3pm	11 Hampstead exhib opens p14	12	13	14	15 Print club. Focus on Etching	16 ABXMeet Artists 2pm p13, BDog
17 BDog 11am - 3pm	18 ABX closes	19	20	21	22 BDog 11am - 3pm	23 SALA OS, 12-4pm BDog
24 BDog 11am - 3pm	25	26	27	28	29	30 SALA OS, 12-4pm BDog
31 BPA AGM, 7pm						

September 2015

Mon	Tue	Wed	Thu	Fri	Sat	Sun
	1 City Library exhib closes	2	3	4	5	6
7	8	9	10	11	12	13
14	15 Hampstead Exhib closes	16	17	18	19 PC: Waterless Litho Julia	20
21	22	23	24	25	26	27 Open Studio 12-4pm
28 BPA Comm meeting 7pm	29	30				

OS = Open Studio. PC = Print Club

All exhibition details on P 14



October 2015

Mon	Tue	Wed	Thu	Fri	Sat	Sun
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17 Paper Making Wkshp & Print Club	18
19	20	21	22	23	24	25 Open Studio 12-4pm
26 BPA Commit- tee meeting 7pm	27	28	29	30	31 Mokuhanga Woodcut pt 1	

November 2015

Mon	Tue	Wed	Thu	Fri	Sat	Sun
						1 Mokuhanga Woodcut pt 2
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21 Woodcut with Oil Paints Pt 1	22 Woodcut with Oil Paints Pt 2
23	24	25	26	27	28	29 Open Studio 12-4pm
30 BPA Com 7pm						

December 2015

Mon	Tue	Wed	Thu	Fri	Sat	Sun
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19 Print Club, topic TBA	20
21	22	23	24	25	26	27
28	29	30	31			

What's What

What's Open Studio? - This is an opportunity for members of the public to visit the studio, ask questions, get a guided tour of the premises, book in for workshops, pick up a membership form and possibly buy prints. We need to publicise this widely as Bittondi is still not that well known. We also need people to regularly volunteer for Open Studios. You can work as long as there are no visitors, associate members can come along and work as they know there will be a member present, and it's a good time to put new work up on the walls for both members and visitors to see what we are up to. To volunteer for Open Studio, contact Sarah at Bittondi: bittondi@hotmail.com

What's Print Club? - Print Club enables Members to get together and discuss methods, swap ideas, meet each other for the first time, and practise printmaking methods with the help of other members who may have more experience or different approaches. Associate members can come and either work on their own or arrange with a member to obtain some tuition on the day. One person is always in charge of opening up at 10am and shutting the studio at 3pm or later. It's nice to bring in some lunch to share. If there is a workshop on Print Club Day the person in charge is the one who is giving the workshop, and you need to contact them if you are intending to come in and work on that day, as the numbers will have to be limited on those occasions. For more info about Print Club contact Julia: julia.wakefield@gmail.com

How do I become a Full Member? - Full Members need to have a qualification of some sort in printmaking, so that they can work at the studio without supervision. We are now open to the idea of Associate Members becoming Members if they have spent a certain number of hours under the supervision of a Member, who can then vouch for their readiness to become Members when their application is presented to the Committee. If you are interested in becoming a Member this way, contact Julia on julia.wakefield@gmail.com

If you have any more questions about the way we run things, don't forget the Operations Manual in the top drawer of the filing cabinet in the big room—and you can always email a friendly committee

Tips and Tricks

This section is for members to send in any tips for saving money, saving ink or saving time! Print Club is a great place for swapping notes about this kind of thing.

Thanks to Associate Member Sue Butler for this tip—Vaseline seems to make a great substitute for Easywipe.

And you can buy interface from Spotlight which works just as well as that expensive tarlatan.



Printmaker on show in Melbourne

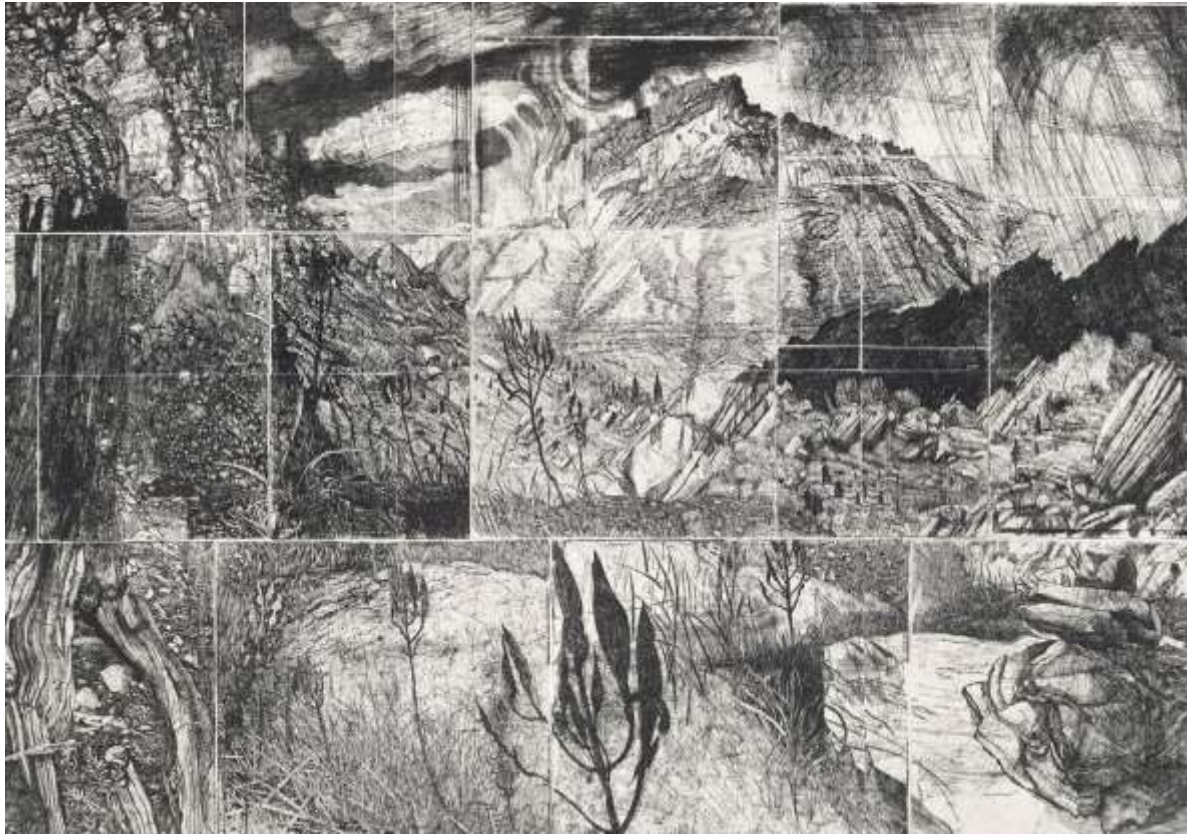
I came across Trudi's work on the internet - beautiful use of solarplate—Julia

"I'm so passionate about our sea life and my latest series of unique solar plate etchings will be on exhibition (28 July-13 Aug) at Port Jackson Press in Smith St Collingwood, Melbourne, Australia. Join me to celebrate the beauty we so desperately need to preserve on 1st Aug 2015. In love with nature, Trudy Rice "

Raymond Arnold, *Elsewhere World*

Australian Galleries, Collingwood, Melbourne, 12th to 31st May 2015

australiangalleries.com.au



I first saw Raymond Arnold's work at the Geelong Gallery in Victoria; he had won the Geelong Print Prize in the early 2000s. The work on show was *Transcend the dripping rock beyond the fall* and it glued me to the spot. An epic etching made up of four panels, each 128cm x 88cm, depicting the gradual appearance of a monolithic rocky mountain. With each panel a moody black sky disappears to reveal more and more of the finely detailed rock face. It is a record of the beauty and wildness of nature, but also the process of lovingly creating a work of art. Each panel shows the gradual working of the etching plate, it is essentially one plate that is printed four times, at different stages of its drawing.

The works in the recent exhibition at Australian Galleries in Melbourne follow the same enthralling technique, though to a more human scale than the larger, earlier panoramas. The subject of *Elsewhere World* is the scarred landscape of Mount Lyell in Tasmania. A beautifully detailed etching made up of fifty small plates, ranging from 12 to 25 centimetres in size, and editioned in various states of its progress.

One room was filled with the 8th state (64cm x 210cm), which was obviously not its last, as well as the fifty individual parts, some quite abstract once separated from the whole.

Arnold's work reflects the passage of time and the transience of life, as well as the life of the artist, the activist, and the man in the landscape. His love of the Western Tasmanian landscape is evident, the scarring by nature and man, and the enduring ability of nature to reclaim itself. All this culminates in an exhibition that shows his great skill in the processes and techniques of printmaking, and his ability to translate the landscape for us, into a beautiful and important statement.

Elizabeth Banfield

Mentorship with David Frazer

As the 2015 recipient of the Independent Arts Foundation and Carclew Franz Kempf Printmaker Award I undertook a two week mentorship with Australian artist David Frazer. This mentorship covered wood-engraving, linocut, and etching, and gave insight into a professional visual arts career.

This one-on-one learning experience at David's studio in Castlemaine, Victoria provided the opportunity to develop my printmaking skills and professional practice with a professional artist. David's guidance when preparing and printing from the matrices was invaluable in that any questions that emerged were answered from his expertise. His proficiency was evident in each media. These practical sessions and demonstrations of relief and intaglio printing has expanded my printmaking knowledge and has improved my ability to produce print work. A glimpse in to David's professional practice was enlightening. His longevity within the Australian print landscape is indicative of his talent and his dedication as a practicing artist.

Undertaking this activity has renewed my passion for printmaking and reiterated the potential for creating vibrant print work employing traditional print techniques. David's example has shown that dedication and perseverance in the technical aspects of printmaking and in career progression are key to both a dynamic image and arts practice. With thanks to the Independent Arts Foundation, Carclew, Franz Kempf, and David, this mentorship was an invaluable experience that will have a lasting impact on my printmaking practice.



Sarah Thame

Top: Sarah with David Frazer and the Platen Press

Right: Wood engraving

Below left: Demonstration of intaglio printing

Bottom Right: Trialling lino cutting



***The Known World*, the 8th Triennial Print Symposium, National Gallery of Australia, Canberra**

I was one of a good contingent of printmakers from South Australia who attended this symposium that spanned three days based at the national gallery.

The program covered a very wide range of stimulating presentations by printmakers from across Australia, including some leading artists such as John Wolseley, Herthe Kluge-Pot, Patsy Payne, and Rew Hanks. Brian Robinson spoke about his beautiful large format linocuts that combine motifs from western classical culture with marine animals and stories from his Torres Strait Islander heritage. You can see his work here in Adelaide in an exhibition at the Flinders Art Museum on North Tce. that opened last Friday. We also had an entertaining presentation from Adelaide featuring a video on printmaking as an esoteric cult by artists associated with Tooth & Nail.

The symposium celebrated the launch of two new publications, one on the prints of veteran printmaker Herthe Kluge-Pot, and another on the work of John Wolseley whose current exhibition is on show at the National Gallery of Victoria.

I also enjoyed hearing Rew Hanks talk about his wry and often whimsical take on Australian colonial history through his amazingly intricate linocut prints. (see *Imprint* Autumn, 2014 p. 5 article on Rew's work)

The symposium also offered the chance to visit other exhibitions of prints and print workshops in Canberra. Megalo print workshop near Lake Burley Griffin showcased a diverse range of prints by members. It was great to be able to talk with the artists who had produced the prints and view the impressive facilities for intaglio, relief, lithography and screenprinting.

A number of students studying for their PhD's in practice-lead research made presentations on their investigations and the concepts that underpinned them.

It was interesting to see how some were quite engaged with cutting edge technologies in the sciences. This aspect could be seen on a grander scale in the major exhibition of the work of James Turrell at the NGA that included many of his finely tuned aquatint etchings.

I would encourage anyone interested in printmaking to try to attend the next symposium in Canberra. It is certainly well worth the effort.

Geoff Gibbons

James Turrell:

Raemar Pink White, 1969



Printmaking Residency, University of Hawai'i at Manoa, 2015

In April 2015, a printmaking residency at the University of Hawai'i at Manoa was made possible to me, with funding assistance from the Helpmann Academy, and support from Professor Charlie Cohan, Head of the UH Printmaking Department.

After arriving at Honolulu Airport on tropical Oahu, I met Charlie and Soo Mei (print studio manager) at Lincoln College, part of the UH East-West Centre. The extensive UH campus in Manoa Valley is also an arboretum, embellished with public artworks, framed by steep mountainsides. Throughout the campus were canteens, cafes and bars; halls of residence; faculty buildings; laboratories; libraries; childcare facilities; bookstore; gym and sports complex, complete with swimming pools, ovals and even a baseball stadium.

The spacious Arts Building had been designed around a central courtyard. Printmaking was on level 2, with well-equipped Lithography, Letterpress, Intaglio and Screen-printing Studios. On the same level were Painting, Drawing, Materials, Electronic Arts, Photography, Digital Printing and Graphic Design. On the ground floor were Sculpture, Ceramics, Glass and two art galleries.

Both Charlie and Soo Mei warmly welcomed me into the culturally diverse UH printmaking community, assisting me in every possible way, during my stay. A studio pot-luck luncheon was organised in my honour - though they had never heard of a wayzgoose (the traditional printmakers' picnic). Everyone brought delicious local dishes for me to sample.

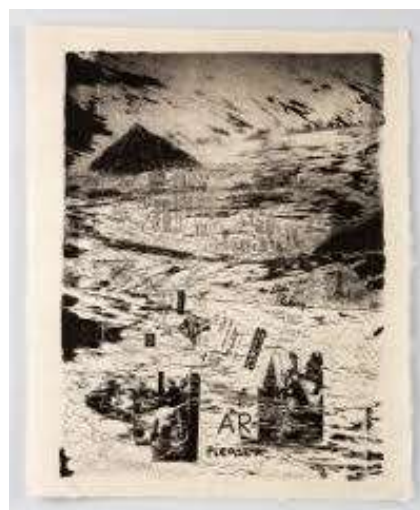
Complete 24/7 access enabled me to explore lithography, etching and screen-printing. Soo Mei kindly demonstrated lithography techniques, advising me about paper, inks, stones, plates and printing. Despite his busy schedule, Charlie not only drove me about for orientation, shopping and sight-seeing, but also invited me to dinner at home with his family. With other printmakers, I participated in the Arts tent during UH open day 'The Manoa Experience'. We screen-printed on T-shirts, alongside public demonstrations of drawing, ceramics, and artmaking with recycled materials.

Places of interest that I visited were Honolulu Art Museum; Honolulu Printmakers; Doris Duke Centre for Islamic Art & Culture; Spalding House Centre for Contemporary Arts; Hawai'ian State Museum; Mission Houses Museum; Chinatown; Waikiki Beach; Yokohama Beach; Koko's Head Crater; the Blowhole; central highlands and the far north of Oahu.

After only a few weeks at UH, I felt very much part of the vibrant printmaking community; and was sad to leave this unique base in the Pacific Ocean. I would certainly like to go back there, if the opportunity were to arise! In conjunction with Prof Charlie Cohan, I hope to organise a print exchange folio, to include work by printmakers in Hawai'i and South Australia.

Mei Sheong WONG

Mei's lithographs, completed during the residency



For Sale

This page is for sale items that would interest artists and printmakers.

1) Books for Sale

Making Your Own Paper	Marianne Saddington	\$20
Printmaking for Beginners	Jane Stobart	\$30
The New Guide to Screen Printing	Brad Faine	\$75

2) **Screen Drying Cabinet** on castors with 7 adjustable shelves and 20 screens. It has a fan one end and is in excellent working order.

2.25 metres long, 1.125 metres wide and 1.060 metres high. \$250



3) Payne Vacuum Unit

1090cm x 780cm Glass area is 920cm x 630cm - in excellent working order. \$150



Contact Kay Walker

k_wokka@yahoo.com.au



Print Day in May

Left: Wendy Rushby and right: Julia Wakefield had fun on Print Day in May (well actually we were there on the Sunday, so it was more like Print Weekend). To see more of what we got up to and other news, go to the Bittondi Facebook page:

<https://www.facebook.com/BittondiPrintmakersAssociationInc>

Anyone can post news on this page or the other one, Bittondi Prints.

More about Print Day:

<http://printdayinmay.mpcprintmakers.org/>



Workshops

Papermaking Workshop with Cher McGrath

On Saturday the 16th May a Papermaking Workshop was held at the Bittondi Studio.

Our instructor was Cher McGrath who is known around the country as a Papermaker who specializes in all experimental papermaking techniques. Cher has travelled interstate and overseas and camped at woolsheds and on rocky coastlines for weekends of papermaking, basket making and fibre art. Cher is a much loved teacher of papermaking and has demonstrated at public events to promote recycling and the technique of transforming waste paper into beautiful pieces for use in art.

The Workshop:

The emphasis of this workshop was to have fun and produce paper that would be suitable for printmaking.

A group of enthusiastic printmakers arrived early on the day to experience how enjoyable it is to be involved in the creation of paper that will be unique and complement their future prints.

We made three different types of paper using cotton trash and recycled mount board and experimented to create fine paper and then thicker textured sheets. The results were excellent.

Thank you to Cher for giving us an educational and entertaining day.

p.s. Cher will be conducting another Paper Making workshop on October 17th this year.

Kay Walker



Far left: Drilling the Pulp

Left: Using deckle to collect Pulp

Below left: Couching a Sheet

Below right: Paper made at the workshop



Etching and Aquatint with Geoff Gibbons

We are privileged to have as our Chairperson the redoubtably knowledgeable Geoff Gibbons. I was really looking forward to learning as much as I could in two intensive days about etching with Ferric Chloride. I'd done it years ago in the UK and before that I'd etched with nitric acid, but if you don't do it for a while you forget the procedures and your confidence wanes. Geoff took us through several different processes, patiently explaining as he went and illustrating each stage with some wonderful original examples of his own work and also some work by other artists. We are determined to keep practising, under Geoff's expert guidance.

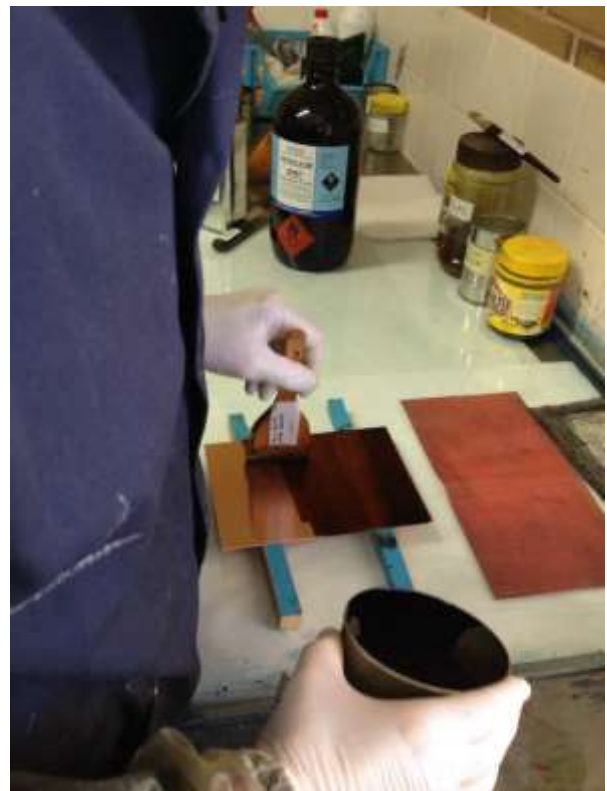
Julia Wakefield



Above left: Geoff shows us the difference between underwiping and overwiping.

Above right: Before you start, degrease your plate and rinse it in demineralised water.

Below: applying liquid hard ground. Dilute it with petroleum spirit, NOT turps.



Upcoming Workshops (see Calendar)

Linocut

Saturday 18th July and 1st August from 10am -4pm. Cost: \$100 members and \$120 non-members.

Presenter: Mary Pulford

Contact for more information and registration: maryp_artist@yahoo.com.au

The linocut is an enjoyable printmaking technique, lending itself to the production of striking images. Participants will learn how to design a linocut, use the cutting tools safely, and print in relief. During the workshop each participant will design, cut and print their own linocut. This course is suitable for beginners and those with more experience.

Mokuhanga Woodcut Workshop.

Saturday 31st October and Sunday 1st November. Cost: Members \$150 and non-members \$170.

Presenter: Terry McKenna

Contact for registration: Bittondi@hotmail.com

Learn how to make traditional or contemporary woodblock prints using the amazing Japanese water-based woodblock print technique..."Mokuhanga." The traditional Japanese woodblock printing technique is highly versatile, environmentally friendly and inherently beautiful. In this 2 day course you will learn to create your own multi-colour, multi-block print using the traditional registration system and carving and printing techniques.

Mokuhanga is also a diverse and flexible medium for professional artists to add to their skills or even to focus on as a professional printmaker. Terry McKenna believes it should be the medium of choice for eco-conscious printmakers throughout the world.

Multi coloured woodblock workshop.

Saturday 21 November and Sunday 22 November.

Presenter: Tina Moore. For more information email tina@flindersshoes.com.au

Contact for registration: Bittondi@hotmail.com

Over the two days we will learn the technique of creating a multicolored woodblock print using two 10cm x15cm woodblocks and oil-based inks.

All participants will have the opportunity to create an edition of five prints using four colours.

During the weekend we will transfer the image to the woodblocks, carve both sides and print both sides of each block in different colours. Because the ink is oil based the prints will still be sticky at the end of the workshop so I suggest you bring along some paper to place between the sheets.

An explanation on how to print in even more colours will be given but the time constraints and difficulty of getting the ink dry between layers limits the number of colours that can be printed up over two days, More information will be given to each registered participant closer to the day.



Wood Engraving/Linocuts

Date TBC.

Presenter: Sarah Thame. Contact for more information and registration: Bittondi@hotmail.com

Members' News: SALA is coming!

Bittondi Association Exhibitions: see page 14 for details

City Library, Rundle Mall, July 31—September 1

<http://www.adelaidecitycouncil.com/your-community/library-services/city-library/>

Hampstead Rehabilitation Centre, 207 Hampstead Rd, Northfield, August 11—September 15

<http://www.rah.sa.gov.au/hampstead/hampstead.php>



Mary Pulford, 'Emu', solarplate etching

Luna Bird and Mary Pulford present: ABX: Decadence.

ABX: Decadence is a new exhibition celebrating a decade of Artists Books created by Luna Bird and Mary Pulford. You are invited to view a variety of whimsical new creations featuring both printmaking and mixed media. Indulge yourself in the beauty and intricacy of each hand crafted artwork.

With a dedicated set titled 'Ten', Luna Bird is also rustling around the leaves of folklore and whispers amongst the trees. Mary Pulford is also investigating trees, creating 'Arboretum – Trees I have known' as well as an artist's book 'Birds of New Holland' will be on display, which incorporates a social media component.

ABX: Decadence is the tenth Artists Books SALA exhibition to be held at Matilda Bookshop, 8 Mt. Barker Rd, Stirling and will be open daily from 4th August to 18th August. A meet the artists event will be held on Sunday 16th August from 2pm.

Other News: Mary has applied for an artists residency on Flinders Island, and has been accepted, and will be there late September/early October. Further, she has been invited to give a photopolymer workshop at Roxby Downs, as part of the Red earth Festival in late July/early August.

Black Dog Open Studio



Above: Mimic Octopus, watercolour. One of the 30, still in progress, Postcards for the Reef

Julia Wakefield is opening her studio for SALA in the hope that a few printmakers and lovers of handmade prints, demented rabbits and black dogs will come and visit on their way down to the beach (which is very pleasant in winter, recommended for blowing away the winter bugs and blues). The opening afternoon is on July 26 from 3-5pm (or later), then the studio is open every Sunday and Monday plus also Saturday 22, until August 31. Featured this year is the 'Postcards for the Reef' series, created (and still being created) as a fundraiser for the Fight for the Reef Campaign. 20% of all sales of postcards and greetings cards go to the campaign.

Location: 40 Hunter Rd, Christies Beach SA 5165 Tel 0433975590, julia.wakefield@gmail.com

More info at: <http://www.juliawakefield.com.au/projects-page>

Members' Exhibitions



Bittondi Printmakers at City Library, Rundle Mall, July 31—September 1 Opening July 31st at 6pm



Level 3, Rundle Place, Rundle Mall (enter via Francis Street- off Rundle Mall or via Da Costa Arcade.

<http://www.adelaidecitycouncil.com/your-community/library-services/city-library/>

Showcasing the diversity of printmaking by members who explore a range of imagery using traditional and contemporary processes. Artists include Beth Evans, Geoff Gibbons, Lynn Mack, Grace Myers, Mary Pulford, Mei Sheong Wong, Sarah Thame, Julia Wakefield, and Kay Walker

Library opening hours

Monday, Tuesday, Thursday 10am- 6pm, Wednesday 10am- 7pm, Friday 10am- 8pm

Saturday 10am- 5pm, Sunday 12pm- 5pm

Bittondi Prints at Hampstead Rehabilitation Centre, August 11—September 15

205-255 Hampstead Rd, Northfield

<http://www.rah.sa.gov.au/hampstead/hampstead.php>

Recent work by Beth Evans, Lynn Mack, Grace Myers, Mary Pulford, Wendy Rushby, Mei Sheong Wong, Sarah Thame, Veronica Thurley, Julia Wakefield and Kay Walker

The centre is open every day from 9am—5pm. Contact the Centre for information (08) 8222 1600

St Ignatius Artshow 2015 – Friday August 7th – Sunday August 9th

Opening night at 7pm, tickets \$50 2 Manresa Ct, Athelstone SA 5076

Exhibition continues all weekend from 10am to 4pm on both days

Mei Sheong Wong is showing some etchings <https://saintignatiushow.wordpress.com/contributing-artists-2015/mei-sheong-wong/>

Liz Butler is the featured artist <https://saintignatiushow.wordpress.com/liz-butler-featured-artist/>

Other News

Mei is off to Scotland!

Mei has won an Arts SA award for a mentorship with Australian printmaker Ian Westacott, who is based in Dornoch, far north Scotland.

<http://www.ianwestacott.com/about.html>

Mei hopes it'll be in late August/early September, depending on Ian's availability. If all goes to plan she hopes to fit in a week of research in Oxford; and stop in Leicester to give an artist talk at the Leicester Print Workshop (thanks to Tony Linde, who visited Bittondi last year!)...And of course, she hopes to check out as many museums, galleries, print workshops as possible, en route to Dornoch!

'Inked' Exhibition opened in Tea Tree Gully on 5 July. Continues until 1 August

Gallery 1855, 3 Haines Road Tea Tree Gully, Adelaide, South Australia 5091

Gallery hours : Wed-Sat 12pm-5pm

An exhibition of prints and plates about inking paper and skin. Works by contemporary Adelaide artists responding to the nexus between printmaking and tattooing in popular culture. Curated by [Union St Printmakers](#) & Printmaking At Ac Arts. Artists include Michele Lane, Sarah Thame and many other SA printmakers. For further details contact simonetippett@yahoo.com.au

<https://www.facebook.com/events/851641861592839>

Please send in details of upcoming exhibitions in time for the next newsletter which will come out end of September (with luck!) to julia.wakefield@gmail.com

Opportunities

In 2016 the Australian Print Council turns 50!!!! To celebrate, the PCA is declaring 2016 the 'Year of Print'! If you are in, holding or part of a print-related exhibition or event in 2016, your event can be part of the Year of Print if you alert the PCA. You can then use our lovely new 50th logo to let everyone know you are joining the celebrations, and we will publicise your event beginning with a spiffy fold-out calendar of events that will be in the December issue of *Imprint* magazine. To be included, events need to be listed by the end of October.

The Print Council of Australia wants to celebrate 50 years of promoting Australian printmaking!

We can support you via:

- Inclusion in our **nation-wide year long calendar of events, 'Year of Print'** printed insert in IMPRINT
- **Promotion** of your exhibition, event or workshop to our 1500 members and 3500 IMPRINT readers who have a special interest in printmaking, works on paper, digital print and artists' books via IMPRINT magazine, our e-newsletter, website and social media
- **Endorsement and co-branding** from the PCA for your exhibition or event with our 50th anniversary logo. *'This is a Print Council of Australia 50th Anniversary exhibition/ event'*

For more details, or suggestions for **other ways to get involved**, contact Michelle Le Cornu at the PCA:

- 03) 9416 0150
- projects@printcouncil.org.au

(Bittondi is considering at least one project for this –Bears and Blooms returns next year, at Urban Cow, and we have had our proposal accepted for the Murray Bridge Gallery next year).

Other Events

Australian Print Triennial, Mildura, 29 October – 1 November

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



Some of the work we did on Print Day in May: Left, Wendy Rushby's beautiful solarplate nude, combined with an etching background. Above: Mei Sheong Wong's laser etched nude - stunning even as a block! And looks great as an embossed print, too.