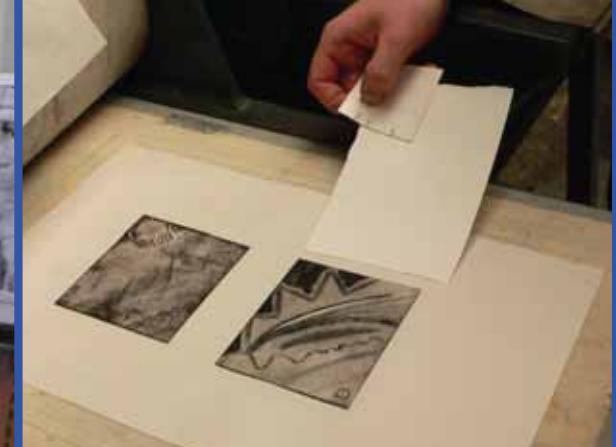


DRAWN TO PRINT



Drawn to Print explored new boundaries of current practice supporting the activity of drawing and the translation of this material into non-traditional and traditional print processes associated with the production of an original print.

The relationship between a direct drawing process and printmaking is one of great creative potential and can support a wide variety of new approaches supported by new technologies and new materials.

As soon as I opened the door to the Studio at Swansea Print Workshop I knew it had been a good decision to sign up for Ros Ford's workshop. The walls were lined with examples of Ros' work and the drawings she was making as part of her residency: wonderful intricate line drawings of the Vetch and Swansea Prison all squared up ready for the next stage in the process to turn them into prints. Spread out on the table was an exciting array of drawing materials and examples of photopolymer intaglio prints, the new technique we were about to try.

By contrast Aoife Layton's work is tonal and light inspired. She demonstrated her intriguing strategies for creating tonal studies including setting up miniature scenes that she floods with light and draws as a prelude to working with mezzotint. Her infectious enthusiasm stretched to experiments with the ipad exploring along with us its potential for drawing and printmaking.

'DRAWING IS LIKE MAKING AN EXPRESSIVE GESTURE WITH THE ADVANTAGE OF PERMANENCE.'

HENRI MATISSE

With Fiona Kelly we explored the rich resource offered by the Museum and we were encouraged to depart from our usual practice juxtaposing drawn images to produce work that has an almost surreal quality. During the workshops she shared her printing techniques that include an unusual combination of woodblock, lino, and etching that adds a special drama and vitality to her prints.

Each of the Drawn to Print resident artists approaches drawing and printmaking differently but it was during their workshops that we came to understand their work best and to appreciate what drawing means to each of them. Ros, Aoife and Kelly did not disappoint and their work has been an inspiration to all of us who worked with them.

LYNNE BEBB

Artist and Chairperson of the Josef Herman Art Foundation Cymru

Mae "Drawn to Print" wedi archwilio terfynau newydd i ymarfer cyfredol. Cyflawnwyd hyn trwy gefnogi'r weithred o luniadu a thrawsffurfio'r deunydd hwn i brosesau argraffu traddodiadaol a phrosesau argraffu cyfoes. Defnyddir y prosesau lluniadu hyn i gynhyrchu print gwreiddiol.

Perthynas â photensial creadigol mawr iddi yw'r berthynas rhwng lluniadu uniongyrchol ac argraffu. Mae hi'n gallu cynnal amrywiaeth fawr o ddulliau newydd o weithio a chynorthwyr hi gan dechnolegau newydd a deunyddiau newydd.

Yn syth ar ôl agor drws stiwdio Gweithdy Argraffu Abertawe, roeddwn i'n gwybod mai syniad da oedd cofrestru â gweithdy Ros Ford. Roedd rhesi o esiamplau o waith Ros ar y walau ynghyd â lluniadau a wnaethwyd ganddi fel rhan o'i phreswyl. Roedd lluniadau llinell cymhleth rhyfeddol o faes y Fets a Charchar Abertawe ac rodden nhw i gyd wedi cael eu sgwario a'u paratoi'n barod ar gyfer y cam nesaf yn y proses

- sef eu trawsffufio nhw i argraffiadau. Roedd amrywiaeth gyffrous o offer lluniadu wedi'i lledaenu ar y bwrdd ynghyd ag esiamplau o argraffiadau intaglio ffotopolymer – sef y dechneg newydd roeddem ar fin ei defnyddio.

Mewn cyberbyniad, mae gwaith Aoife Layton yn arlliwedig ac wedi'i ys�rydoli gan olau. Arddangosodd hi ei strategau hudol o greu astudiaethau arlliwedig gan gynnwys sut bydd

hi'n creu golygfeydd bach iawn gan eu lluniadu a'u gorchuddio â golau fel preliwd i weithio gyda mezzotint. Roedd ei brwdfrydedd heintus wedi ymestyn i arbrofi gyda'r i Pad. Ochr yn ochr â ni, archwiliai hi ei botensial ar gyfer lluniadu ac argraffu.

Gyda Fiona Kelly roeddem wedi archwilio adnodd cyfoethog yr Amgueddfa. Anogwyd ni i gefnu ar ein hymarfer arferol trwy gyfosod delweddau a luniadwyd i gynhyrchu gwaith ag ansawdd swrreal iddo braidd. Yn ystod y gweithdai roedd hi wedi rhannu ei thechnegau argraffu â ni. Roedd rhain yn cynnwys cyfuniad anaferol o flociau argraffu pren, printio leino ac ysgythrusr sy'n ychwanegu drama arbennig a bywiogrwydd i'w hargraffiadau.

Mae ffordd wahanol o daclo lluniadu ac argraffu gan bob un o'r artistiaid preswyll "Drawn To Print" ond eu gweithdai oedd y ffordd orau i ni ddod i ddeall eu gwaith a gwerthfawrogi'r hyn y mae lluniadu yn ei olygu i bob un ohonyn nhw. Ni chawsom ein siomi gan Ros, Aoife a Kelly ac mae eu gwaith nhw wedi bod yn ys�rydoliaeth i bob person a oedd wedi gweithio â nhw.

Ros Ford ARE (Associate of the Royal Society of Painter Printmakers) is a painter and printmaker based in Bristol, UK. She works from her studio and Spike Print Studio, Bristol.

Ford's recent work is about the urban landscapes near central Bristol. In these she explores the unordered, the overlooked and sideshows of life. She works in series and sequences, basing her practice on direct observation.

Ford is currently a director of Spike Print Studio, Bristol. She is committed to artist-led activities, co-founding the first arts trail in Bristol and co-ordinating and mentoring other local art events including HIDDEN IMPACT: Prints in the City as a part of IMPACT International print conference 2010.

She is a qualified Art and Design teacher and tutors courses and workshops in drawing and printmaking.

Ford exhibits widely in group and solo exhibitions and undertakes commissions and residencies. Her work is in public and private collections in the UK and overseas.

www.ros-ford.co.uk

My recent work is about the urban landscape. The two month residency during May and June at Swansea Print Workshop gave me a unique opportunity to develop prints about a new location. I was interested in the Sandfields of Swansea researched there in drawing, print and photographs for a large etching.

I was intrigued and inspired by the dominant Swansea prison building and all it implies, juxtaposed with the old Vetch grounds and the 2012 social artwork Vetch Veg project. I liked the location, close to Swansea Print Workshop, parallel to Swansea Bay and with a good place to draw from the old Vetch. I could easily see the area from the hill above and from high buildings within Swansea. I liked Port Talbot being on the horizon in one direction and the Mumbles in the other.

The residency gave me a wealth of images and ideas which I have been working on since. The Vetch, a large copperplate etching continues a series about buildings dominant in the landscape, yet often unnoticed. The residency also gave me the opportunity to make a series of experimental intaglio print studies using photopolymer intaglio, steel and collagraph.

I was privileged and thoroughly enjoyed being artist in residence at Swansea Print Workshop. My lasting memory will be of meeting and working alongside such a dedicated and enthusiastic group of staff, volunteers and artists at the workshop and the generosity and friendliness of Swansea.

Argraffydd ac Arlunydd â'i chanolfan ym Mryste, y Deyrnas Unedig yw Ros Ford (ARE) (Aelod Cysylltiol Cymdeithas Frenhinol Arlunwyr ac Argraffwyr.) Mae hi'n gweithio o'i gweithdy hi ac hefyd o weithdy Argraffu Spike, Bryste.

Mae gwaith diweddar Ford am y tirluniau dinesig ger canol dinas Bryste. Yn rhain, mae hi'n archwilio'r pethau di drefn, y pethau sy'n cael eu hanwybyddu a "sideshow" bywyd. Mae hi'n gweithio mewn dilynianau a chyfresi, gan selio ei hymarfer ar arsylwadau uniongyrchol.

Ar hyn o bryd, Ford yw Cyfarwyddwr Gweithdy Argraffu Spike, Bryste. Mae hi'n ymrwymedig i weithgareddau a arweinir gan artistiaid. Mae hi wedi cyd sefydlu'r llwybr gyntaf i'r celfyddydau ym Mryste trwy gyd gysylltu a mentora digwyddiadau celf lleol eraill gan gynnwys HIDDEN IMPACT: Argraffiadau yn y ddinas fel rhan o IMPACT; a'r Gynhadledd Argraffu Rhngwladol yn 2010.

Athrawes â chymhwyster mewn Celf a Dylunio yw hi ac mae hi'n dysgu cyrsiau ac yn arwain gweithdai mewn lluniadu ac argraffu.

Mae Ford yn arddangos llawer o waith mewn arddangosfeydd grwp ac arddangosfeydd unigol ac mae hi'n cyflawni comisynau a phreswylau. Mae ei gwaith hi yn ymdangos mewn casgliadau preifat a chasgliadau cyhoeddus trwy gydol y Deyrnas Unedig a thrarmor.

www.ros-ford.co.uk

Image right: **The Vetch** | Etching and aquatint (two plates) | Edition of 20 printed on Hahnemühle Etching Paper | 60 x 90cm

The Vetch study I | Etching, aquatint and collagraph (two plates) | Edition of 25 printed on Hahnemühle Etching Paper | 9.5 x 19.5cm

The Vetch study II | Etching, aquatint and collagraph (two plates) | Edition of 30 printed on Hahnemühle Etching Paper | 9.5 x 19.5cm

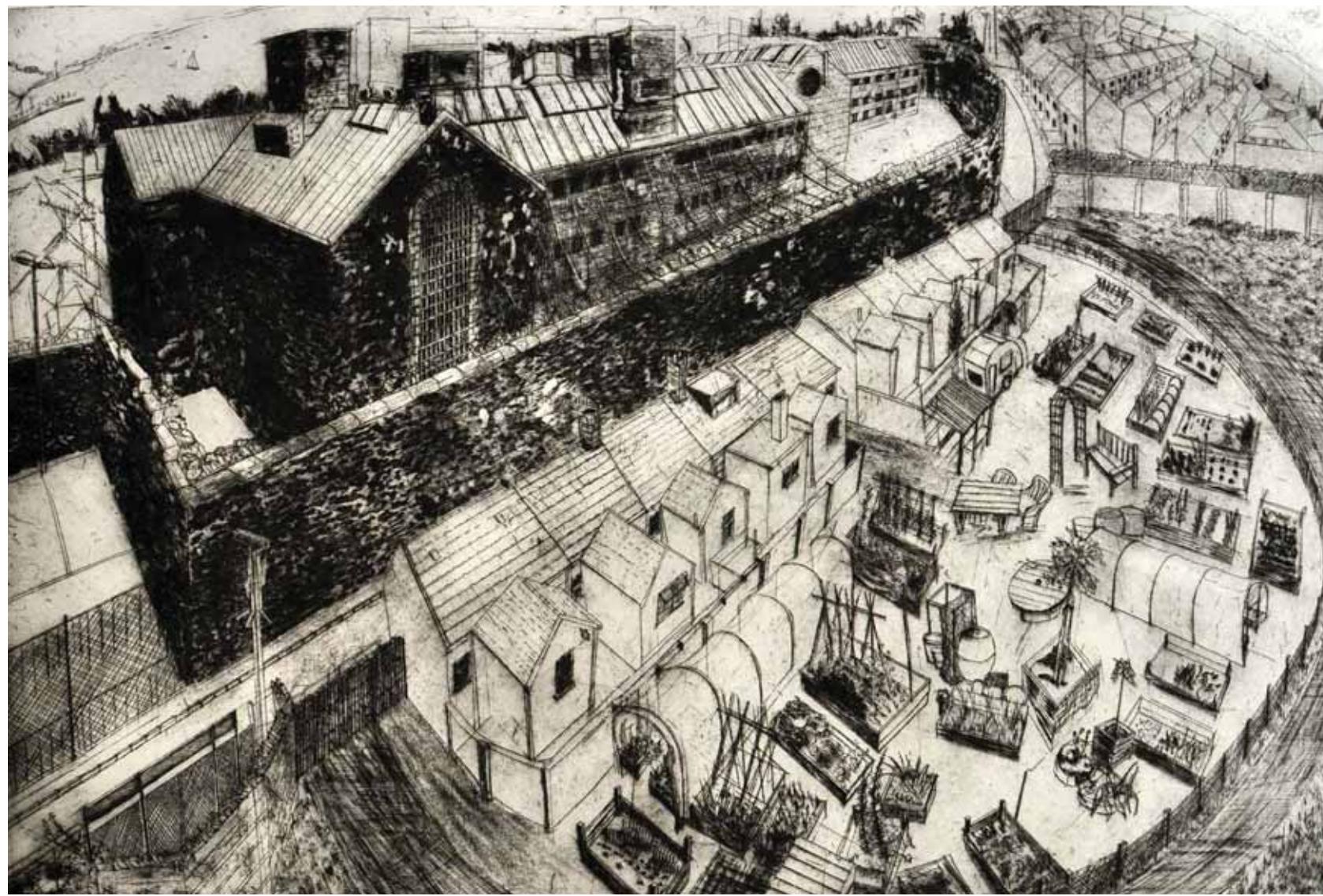
The Vetch study III | Photopolymer intaglio (two plates) | Edition of 30 printed on BFK Rives paper | 30 x 37.5cm

Mae fy ngwaith diwedda am y tirlun dinesig. Diolch i Weithdy Argraffu Abertawe, yn ystod y preswyl o ddau fis (sef mis Mai a mis Mehefin) rhoddwyd cyfle unigryw i fi ddatblygu argraffiadau am leoliad newydd. Roedd diddordeb gen i yn ardal y Sandfields, Abertawe. Gwnes i ymchwil yno mewn lluniadu, argraffu a ffotograffau ar gyfer ysgythriad mawr.

Cefais fy ysbrydoli a'm mesmereiddio gan sut mae adeilad drechol Carchar Abertawe ynghyd â phopeth mae'n ymhlygu yn cyfosod â hen faes y Fetsh a phrosiect Celf cymdeithasol Llysiau'r Fetsh (Vetch Veg). Roeddwn i'n hoffi'r lleoliad - sy'n agos i weithdy Argraffu Abertawe ac yn gyfochrog â Bae Abertawe- ac mae hen faes y Fetsh yn lle braff am luniadu. Gallwn weld yr ardal yn rhwydd o'r bryn uwchben ac o'r adeiladau uchel a geir tu fewn i Abertawe. Roeddwn i'n hoffi gweld Porth Talbot ar y gorwel mewn un cyfeiriad a'r Mwmbwlws yn y cyfeiriad arall.

Rhoddwyd cyoeth o ddelweddu a syniadau i fi gan y preswyl ac rwyf wedi bod yn gweithio arnynt ers yr adeg honno. Mae "The Vetch" ("Y Fetsh") - sy'n ysgythriad platgopr mawr- yn barhâd o gyfres am adeiladau sy'n drechol yn y tirlun ond eto sy'n mynd heb unrhyw sylw mor aml. Hefyd, roedd y preswyl wedi rhoi cyfle i fi greu cyfres o astudiaethau argraffu intaglio arbrofol gan ddefnyddio intaglio ffotopolymer, dur a chollograff.

Braint oedd hi a mwynheus i fod yn artist preswyl yng ngweithdy Argraffu Abertawe yn fawr iawn Bydd atgoion hir dymor gen i o'r gweithdy a chwrdd â phobl gweithio ochr yn ochr â staff, gwirfoddolwyr ac artistiaid sy mor frwd a mor ymroddgar. Cofiaf hefyd garedigrwydd ac haelioni pobl Abertawe.



AOIFE LAYTON

Born in 1979, Aoife Layton is an Irish artist living and working in Cork City. A member of Cork Printmakers, she is currently engaged in developing her drawing and printmaking practice, working predominantly in mezzotint and mixed media mezzotint. Animals have long been a focus of her work. She is interested in the nature and variety of our perceptions of the non-human animal and particularly in the ways in which they inhabit and negotiate the human built environment. As an undergraduate Layton studied Fine Art at Galway Mayo Institute of Technology (2005) and in 2008 she received an MA in Fine Art and Art History from Aberystwyth University, Wales. Recent exhibitions include the International Print Triennial in Krakow, the International Mezzotint Festival (Ekaterinburg, Russia) and the annual exhibitions of the Royal Hibernian Academy (RHA) and the Royal Ulster Academy (RUA).

www.aoifelayton.com

The prints exhibited here represent part of the outcome of my residency at Swansea Print Workshop in August and September of last year. The residency afforded me the opportunity of taking time to explore alternative methods of image making to be combined with my on-going work in mezzotint engraving. I was fortunate to have the use of the studio iPad during my stay and was interested in the generative and collaborative possibilities of the tablet and associated apps. I also enjoyed the use of the excellent workshop facilities to experiment with photopolymer plates for relief printing and embossing.

In my work I like to play with ideas about the ambiguities inherent in our relationships with other animals. While in Swansea I had ample opportunity to observe these interactions at the WWT Llanelli, the Wales Ape and Monkey Sanctuary, Abercraive, and Plantasia in Parc Tawe Retail Park. I was struck by the differences in the functions of each of these centres, varying from conservation and philanthropy to entertainment and education. The prints which developed out of my initial sketches have at their core, the idea of the relationship between the watcher and the watched in terms of animal captivity and spectatorship.

Ganwyd Aoife Layton yn 1979. Arlunydd Gwyddelig sy'n byw ac yn gweithio yn ninas Cork yw hi. Yn aelod o Argraffwyr Cork, ar hyn o bryd, mae hi'n gweithio ar ddatblygu ei lluniadu a'i hymarfer argraffu. Gan amlaf, bydd hi'n gweithio gyda mezzotint a mezzotint cyfrwng cymysg Ers talwm, bu anifeiliaid yn ffocws i'w gwaith hi. Mae diddordeb ganddi yn natur ac amrywiath ein canfyddiadau o'r anifeiliaid sy ddim yn ddynol. Mae diddordeb arbennig ganddi yn y ffordd maen nhw'n byw ac yn ymdopi â'r amgylchfyd a adeiladwyd gan dyn. Yn fyfyrwraig, astudiodd Layton y Celfyddydau Cain yn Athrofa Dechnoleg Galway Mayo (2005) ac yn 2008 enillodd hi M.A. yn y Celfyddydau Cain ac Hanes Celf o Goleg y Brifysgol Aberystwyth, Cymru. Mae arddangosfeydd diweddar yn cynnwys yr Wyd Argraffu Teirblwydd Rhyngwladol yn Krakow, Gŵyl Mezzotint Rhyngwladol (Ekaterinburg, Rwsia) ac arddangosfeydd blynnyddol yr Academi R.H.A. (Royal Hibernian Academy) a'r Academi Frenhinol Ulster (R.U.A.).

www.aoifelayton.com

Mae'r argraffiadau sy'n cael eu harddangos yma yn cynrychioli rhan o ffrwyth fy mhreswyl gyda gweithdy Argraffu Abertawe yn ystod mis Awst a mis Medi llynedd. Roedd y preswyl wedi rhoi cyfle i fi gymryd amser i arbrofi gyda dulliau gwahanol o greu delweddau er mwyn eu cyfuno gyda fy ngwaith parhaus gydag ysgythru mezzotint. Yn ystod fy arhosiad, bues i'n ffodus i gael cyfle i ddefnyddio i Pad y Gweithdy ac roedd diddordeb gen i ym mhosibiliadau cydweithredol a chreadigol yr i Pad a'i apps cysylltiol. Hefyd, mwynheuais i ddefnyddio cyfleusteriau rhagorol y Gweithdy i arbrofi gyda phlatiau ffotopolymer i wneud argraffu cerfweddol a boglynwaith.

Yn fy ngwaith, rwy'n hoffi chwarae gyda syniadau am yr amwysedd a geir yn ein perthynas ag anifeiliaid eraill. Pan fues i yn Abertawe, cefais ddigon o gyfleoedd i arsyliwr rhyngweithiadau hyn yng Ngwarchodfa Adar y Glwyptiroedd, Llanelli, yn y warchodfa genedlaethol i Epaod a Mwnciod, Abercraf ac ym Mhlantasia ym man adwerthu Parc Tawe. Cefais fy syfardanu gan y gwahaniaethau yn swyddogaethau'r canolfannau hyn – o gadwraeth a dyngarwch i adloniant ac addysg. Yn ganolog i'r argraffiadau a ddatblygyd o'm lluniadau cychwynnol yw'r syniad o'r berthynas rhwng y gwyliwr a'r rhai a wylir yn nhermau anifeiliaid mewn caethiwed a'r act o wyllo.

Image right: **Home Comforts** | Mezzotint, photopolymer embossing and chine-collé | Edition of 10 printed on Hahnemühle white | 30 x 25cm

Ties That Bind | Mezzotint | Edition of 10 printed on Hahnemühle natural paper | 18 x 18cm

Fledgling | Mezzotint/Edition of 10 printed on Hahnemühle natural paper | 30.5 x 30.5cm

Matriarch | iPad drawing | inkjet print | Edition of 50 printed on Hahnemühle Fine Art German Etching inkjet paper | 21.5 x 16cm



FIONA KELLY

Fiona Kelly was born in 1985 in Westmeath, Ireland. Kelly illustrates contemporary fables. In uniting banal objects, concentrated debris and throwaway remnants with playful slogans, she generates happenings. Her combinations facilitate the viewer's questioning of the absurdities Kelly finds in unremarkable environments. What was thought to be familiar has to be reassessed.

Kelly holds a B.F.A in Fine Art, Sculpture, received from Cluain Mhuire, Galway (2005) and a B.F.A (Honours) in Fine Art, Printmaking, from the Crawford College of Art, Cork (2008). She has exhibited in Ireland and internationally, including exhibitions in Cork and Galway, Ireland; Shanghai, China; Zoetermeer, Netherlands (Solo); New York, USA, and Reykjavik, Iceland.

Kelly's work can be seen in the public collections of The Jyvaskyla Museum of Art, Finland; The Art Students League of New York, U.S.A; at Crawford College of Art, Eli Lilly and the Cork Institute of Technology, Ireland.

www.fionakelly.co

The thing about SPW is, its idiosyncratic uniqueness. From the yellow nonplus door, to the wealth of presses, its unstinting members, and the ideas it catalyses.

My time spent in Swansea biking, conversing, learning, scribbling and teaching has propelled my practice into a wholly new direction, tackling large compositions, drawing straight onto blocks whilst letting the image grow organically and experimenting with typography and text based imagery. The results of these processes enable me to utter this rare declaration; I am happy.

The Swansea area and hinterland has given me a feast of thought and I can say the Contemporary Stereoscope Project I embarked on @ SPW has abundant fuel to be continued and remains a challenge to my visual dictum.

Ganwyd Fiona Kelly yn 1985 yn Westmeath, Iwerddon. Darlunia Kelly chwedlau cyfoes. Mae hi'n cynhyrchu digwyddiadau trwy gyfuno sloganau direidus gyda phethau cyffredin, rwbwl crynodig a sbarion sy wedi cael eu taflu i ffwrdd.. Mae ei chyfuniadau yn galluogi'r gwyliwr i holi'r pethau od a rhyfedd mae Kelly yn eu ffeindio mewn amgylchfydoedd di nod. Rhaid ail asesu'r hyn a ystyriwyd i fod yn gyfarwydd.

Mae B.F.A. gan Kelly yn y Celfyddydau Cain a Cherfluniaeth. Derbyniodd hi'r B.F.A. gan Cluain Mhuire, Galway (2005) ac enillodd hi B.F.A. ag anrhyydedd yn y Celfyddydau Cain, Argraffu o Goleg Celf Crawford, Cork (2008). Mae hi wedi arddangos ei ei gwaith yn Iwerddon ac yn rhwngwladol gan gynnwys arddangosfeydd yn Cork a Galway, Iwerddon, Shanghai, Tseina, Zoetermeer, Yr Iseldiroedd (Solo) , Efrog Newydd, yr Unol Daleithiau a Reykjavik, Ynys yr Iâ. Gwelir gwaith Kelly yn y casgliadau cyhoeddus yn Amgueddfa'r Celfyddydau Jyvaskyla, y Ffindir, Cynghrair myfyrwyr y celfyddydau Efrog Newydd, yng ngogleg y celfyddydau Crawford a Mudiad Technoleg Cork ac Eli Lilly, Iwerddon.

www.fionakelly.co

Rhinwedd Gweithdy Argraffu Abertawe yw ei unigrywiaeth hynod o'r drws melyn twyllodrus i'r gyfoeth o weisg argraffu, a'r aelodau ymroddgar a'r syniadau mae'n catalyddu.

Mae'r amser a dreuliai yn seiclo, sgwrsio, dysgu, sgriblo a dysgu yn Abertawe wedi gyrru fy ymarfer ymlaen i gyfeiriad hollol newydd. Taclais gyfansoddiadau mawr gan darlunio'n syth ar y blociau wrth adael i'r ddelwedd dyfu'n organig trwy arbrofi gyda theipograffi a delweddu a seiliwyd ar decst. Mae ffrwyth y prosesau hyn yn fy ngalluogi i ddweud y gosodiad prin hwn "Rwy'n hapus" Mae Bro Abertawe a'i chefnwlad wedi fy ysbrydoli'n fawr gan danio llu o feddyliau amrywiol, cyfoethog a dwys. Gallaf ddweud bod gan y prosiect Stereosgop Cyfoes (Contemporary Stereoscope Project) a wnes i yng ngweithdy Argraffu Abertawe ddigon o danwydd i'r meddwl a digon o waith i'w barhau ac mae'n dal i fod yn sialens i'm dictum gweladol.

Image right: **The Abode** | Etched Relief Print | Edition of 9 printed on Atskuchi Paper | 64 x 64cm

The Palace | Etched Relief Print | Edition of 9 printed on Atskuchi Paper | 64 x 64cm





Printmaking has historically absorbed new technologies into its toolkit and the iPad and associated tools offer new possibilities to be investigated and new techniques to be added to the repertoire of printmakers.

Aoife Layton's enthusiasm for, and experimentation with, SPW's iPad inspired other members of the Workshop to try it for themselves.

In addition to the drawing apps, the iPad offers a number of related features which enable artists to create artwork with strong drawing and print elements combining digital with more traditional techniques.

With email and social networking sites offering methods of sharing digital art, the potential for collaborative work is waiting to be explored.

THIS PROJECT WAS MADE POSSIBLE BY FUNDING SUPPORT THROUGH THE ARTS COUNCIL OF WALES AND BY A SMALL TEAM OF VOLUNTEERS WHO WORK HARD AND CREATIVELY TO RAISE FUNDS FOR ALL OUR PROJECTS AND TO PURCHASE STUDIO EQUIPMENT.

Swansea Print Workshop Gweithdy Argraffu Abertawe

SWANSEA PRINT WORKSHOP IS A NOT FOR PROFIT COMPANY LIMITED BY GUARANTEE. COMPANIES HOUSE NO: 4078671

REGISTERED OFFICE:
19A CLARENCE STREET, SWANSEA SA1 3QR

<http://drawntoprint.wordpress.com>
www.swanseaprintworkshop.org.uk
e: mail@swanseaprintworkshop.org.uk
t: 01792 464418

Ros Ford: Workshop Programme

Artist Talk: 22 May

Drawing into Monotype: 26 May

Drawing into Drypoint: 13 June

Drawing into Photopolymer Intaglio:
20 & 27 June

OPEN STUDIO EVENT @ Swansea
Print Workshop: 7 July & 9 - 11 July

Aoife Layton: Workshop Programme

Artist Talk: 14 August

Subtractive Drawing: 20 August

Light & Composition: 1 September

Mezzotint/the Creation of Light: 5 & 6 September

Drop-in Mezzotint Open Access Day:
11 September

OPEN STUDIO EVENT @ Swansea
Print Workshop: 18 - 21 September

Fiona Kelly: Workshop Programme

Artist Talk: 30 October

Throwaway Remnants /
Unconventional Landscapes:
9 November

Hotchpotch Narratives @ the Swansea
Museum Collections Centre: 15
November

Relief Printmaking within a
Contemporary Context: 22 & 23
November

Drop In Relief Printmaking Access
Day with Fiona Kelly: 1 December

A Guide to Artist Residencies:
Professional Development Workshop:
4 December

OPEN STUDIO EVENT @ Swansea
Print Workshop: 14 - 20 December

Yn draddodiadol, mae argraffu wedi amsugno technegau newydd i'w flwch offer ac mae'r i Pad a'i offer cysylltiol yn cynnig posibiliadau newydd i bobl eu harchwilio gan gynnig technegau newydd i'w ychwanegu at repertoire yr argraffwyr.

Mae brwdfrydedd Aoife Layton dros i Pad Gweithdy Argraffu Abertawe a'i harbrofi gyda fe wedi ysbyrdoli aelodau eraill y Gweithdy i arbrofi gyda fe eu hunain. Yn ogystal a'r apps (meddalwedd rhagleni) mae'r i Pad yn cynnig nifer o nodweddiann cysylltiedig sy'n galluogi artistiaid i greu gwaith Celf sydd ag elfennau lluniadu ac argraffu cryf ac sy'n cyfuno technegau digidol a thechnegau mwy traddodiadol. Gydag E bost a safleoedd we cymdeithasol yn cynnig dulliau o rannu celf digidol mae'r potensial am waith cydweithiol yn aros i gael ei ddatblygu.

CYFLAWNHYD Y PROSIECT HWN GYDA CHEPNOGAETH ARIANNOL GAN GYNGOR CELFYDDYDAU CYMRU A GYDA CHEPNOGAETH TÎM BACH O WIRFODDOLWYR SY'N GWEITHIO'N GALED AC YN GREADIGOL I GODI ARIAN AT BRYNU OFFER I'R GWEITHDY AC I GODI ARIAN AR GYFER EIN PROSIECTAU I GYD.

Rhaglen Weithdy **Ros Ford**

Darlith gan yr artist: Mai 22

Lluniadu i mewn i fonoteip: Mai 26

Lluniadui mewn i Drypoint: Mehefin 13

Lluniadui mewn i fffotopolymer Intaglio: Mehefin 20 a 27

DIGWYDDIAD GWEITHDY AGORED @ Gweithdy Argraffu Abertawe:
Gorffennaf 7 ac yna i Gorffennaf 9 - 11

Rhaglen Weithdy **Aoife Layton**

Darlith gan yr artist: Awst 14

Lluniadu tynnod: Awst 20

Golau a chyfansoddiad: Medi 1

Mezzotint/ Creadigaeth golau: Medi 5 & 6

Diwrnod mynediad i bobl galw draw i ddefnyddio Mezzotint: Medi 11

DIGWYDDIAD STIWUDIO AGORED @ Gweithdy Argraffu Abertawe: Medi 18 i Medi 21

Rhaglen Weithdy **Fiona Kelly**

Darlith gan yr artist: Hydref 30

Sborian a daflwyd i ffwrdd/Tirluniau anghonfensiynol: Tachwedd 9

Chwedlau Hotchpotch @ canolfan Casgliadau Amgueddfa Abertawe:
Tachwedd 15

Argraffu cerfweddol o fewn cyd destun cyfoes: Tachwedd 22 a Tachwedd 23

Diwrnod mynediad i bobl alw draw a defnyddio'r cyfleusterau argraffu cerfeddol (gyda Fiona Kelly): Rhagfyr 1

Cyfarwyddyd am breswylau i artistiaid – gweithdy datblygiad proffesiynol: Rhagfyr 4

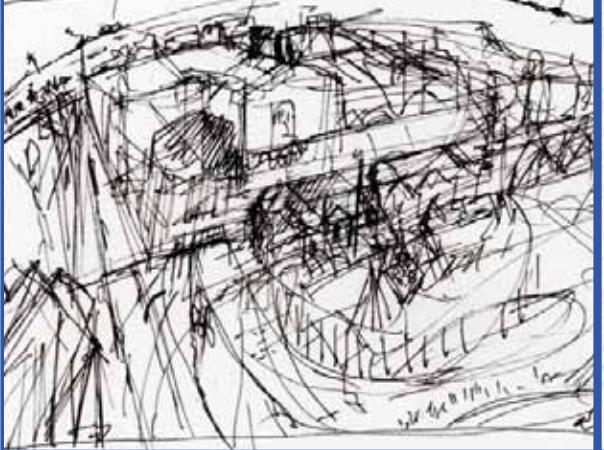
DIGWYDDIAD STIWUDIO AGORED @ Gweithdy Argraffu Abertawe: Rhagfyr 14 i Rhagfyr 20.



Cyngor Celfyddydau Cymru
Arts Council of Wales

Supported by
The National Lottery®
through the Arts Council of Wales
Cefnogwyd gan
Y Loteri Genedlaethol
trwy Cyngor Celfyddydau Cymru

Noddir gan
Llywodraeth Cymru
Sponsored by
Welsh Government





www.swanseaprintworkshop.org.uk