

Dear CCP Members and Friends,

We hope you are as delighted with the new format of the workshop brochure as we are. Our events-at-a-glance layout organizes all of CCP's workshops from September 2017- March 2018 onto one concise poster.

Take part this September to celebrate still life. Our **STILL LIFE** exhibition (September 10-December 3, 2017) is paired with an artist's talk by Jane Goldman at the opening reception alongside with a Nancy Lasar, Katja Oxman and Norm Stuart. Workshops this September conducted by Nomi Silverman and Paul DeRuvo invite artists to explore still life in printmaking. This September CCP will again take part in Stepping Stones Museum's **WORLDWIDE DAY OF PLAY** with *Interactions with Pilibolus* September 16.

We are excited to move forward with **MONOTHON2017** at Carriage Barn Arts Center in New Canaan, CT, on October 28 6:00pm-9:00pm. **This annual fundraiser supports all programs at the Center. We rely on you, our members and friends not only to print during Monothon, but to join in on the fun at the Auction & Party. Bid on quality works of art at great prices during both our live and silent auctions. Schedule your printmaking session by calling Jackie at our office; you can also download a form from the Centers website.**

The annual **MEMBERS EXHIBITION-ILLUMINATION** (December 10-January 7, 2018) takes us into the New Year with Peter Pettengill, Director and founder of Wingate Studio of New Hampshire, as the awards juror for the exhibition. Frances B. Ashforth, CCPs 2016 Best in Show Award recipient will be exhibited in our lithography studio.

We welcome you to visit our facilities and see our exciting exhibitions. We value your input on our workshops and look forward to, together, making CCP the vital printmaking treasure that it continues to be.

Warmly,
Meaghan Morrow, *Education Coordinator*

REGISTER FOR WORKSHOPS ONLINE AT WWW.CONTEMPRINTS.ORG, OR CALL 203-899-7999 TO REGISTER BY PHONE

Workshop Registration and Cancellation Policy

You may register for a workshop online at www.contemprints.org, by calling the Center for Contemporary Printmaking at 203-899-7999, or by stopping by in person. Registration is due two weeks prior to the beginning of the workshop unless otherwise noted, and must be accompanied by full payment. If CCP cancels a workshop, all fees are fully refunded. If a workshop participant cancels a workshop one week or more in advance (except for those classes that require two-week notice), only half of the fee will be refunded. If a workshop participant cancels less than a week in advance of the workshop, no refund will be given.

Become a CCP Member

Become a member of the Center for Contemporary Printmaking family today! Membership opens the door to benefits and opportunities such as studio rental, reduced rates on workshops, admission to our annual member's exhibition, possible inclusion in international exhibitions, and much more. Call CCP at 203-899-7999 to get involved.

Artist Services

The Center for Contemporary Printmaking has three Staff Printers who are available to work with artists one-on-one for an hourly rate. Should you wish to learn a specific print technique, need assistance working on a project, or prefer a more flexible and individualized experience, our staff printers are happy to work with you. In addition, CCP can provide professional contract printing services for artists looking to produce an edition of prints.

Call 203-899-7999 to inquire about any of these services or to schedule a consultation.

Artist Residencies

CCP offers Artist Residencies to established artists seeking the opportunity to pursue their printmaking projects by providing time, privacy, equipment, and a creative environment. The cottage houses a printmaking studio as well as a compact, furnished, one-bedroom apartment, with central heat and air-conditioning. Wheelchair accessible. More information at www.contemprints.org.

CCP Editions Club 2017

Each year, the Center for Contemporary Printmaking selects a prominent artist to collaborate on an edition of original prints, and offers these prints to subscribers, sight unseen. The print is revealed at a reception in February of the following year. The 2016 Editions Club print was *Showing Truth to Power* by South African artist Diane Victor. The Editions Club subscription program is an excellent way to start or expand a print collection. Subscriptions are \$450.00 per print prior to the reveal. Following the reveal the print price increases. Apply now to secure a limited edition print: Online at www.contemprints.org, by email at jakers@contemprints.org or by telephone at 203-899-7999.

GALLERY/STUDIO HOURS: Tuesday – Saturday, 9am-5pm; Sunday 12pm – 5pm. Closed Mondays. Admission and Parking are free.



Katja Oxman, *In An Adjoining Room*, Aquatint



Jane Cooper, *GL III*, Monoprint on 22 karat gold leaf



STILL LIFE

SEPTEMBER 10 – DECEMBER 3, 2017

Original prints by Jack Beal, Janet Fish, Sondra Freckelton, Jane E. Goldman, Daniel Lang, Nancy Lasar, Katja Oxman, and Richard Treaster.

Still Life presents a variety of techniques including etchings, aquatints, lithographs, monoprints, screenprints, and hand painted archival pigment prints, highlighting the intricacy and beauty of this densely orchestrated genre. Stewart & Stewart, a printer and publisher of fine art prints in Bloomfield Hills, Michigan, will loan a number of original prints to this exhibition.

MONOTHON 2017

PRINTING SESSIONS:
September 25 – September 30
10AM – 4PM

FIGURE AND THE MONOTYPE PRINTING SESSION:
September 23, 10AM – 4PM

YOUTH MONOTHON:
October 1, 10AM – 3PM

AUCTION AND PARTY:
October 28, 6PM – 9PM
Carriage Barn Arts Center, New Canaan, CT

ILLUMINATION: 2017 CCP MEMBERS EXHIBITION
DECEMBER 10, 2017 – JANUARY 7, 2018

The theme for CCP's December 2017 Members Show is Illumination. The accumulation and spread of human knowledge is deeply indebted to the labor of print and paper artists. It is their work, which allows concepts and ideas to be inscribed, transcribed and preserved into a physical manifestation. Prospectus available online www.contemp.org.

Cover art detail:

Sarah Amos, *Black Box 4*, Collagraph

Sarah Amos shows and works in the United States and her homeland of Australia. She is a Tamarind Institute Master Printer who is re-known for making large scale Collagraph Prints and Drawings. Amos was awarded The Joan Mitchell Prize for Painting in 2015 which changed her focus from Paper to Non-Traditional Printmaking materials.

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299 West Avenue
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203.899.7999
www.contemprints.org



Our mission is to support, preserve, and advance the art of original prints. The Center for Contemporary Printmaking is a nonprofit workshop and gallery recognized by the Internal Revenue Service as a 501(c)(3) organization

Center for Contemporary Printmaking



CENTER FOR CONTEMPORARY PRINTMAKING
FALL 2017 | WINTER 2018 WORKSHOPS & PROGRAMS

Center for Contemporary Printmaking www.contemprints.org



WORKSHOPS



Kevin Frances, *Rooms*, Japanese woodcut

SILKSCREEN MONOTYPE

Christopher Shore
SEPTEMBER 15, 2017, 10am – 4pm
 Friday, 1-day workshop
 Class size 4-8, **All Levels**
 \$125 members, \$175 non-members

Participants in this unique workshop will be introduced to the versatile world of monotypes utilizing a screenprint mesh as the surface to work on. Using watercolor paints and water-soluble crayons, you can create drawings and paintings with a freeness and spontaneity unlike other monotype techniques. In the process, learn basic screenprinting techniques such as registration, color blends and the ability to print on a variety of surfaces. Essentially non-toxic and accessible to novices and advanced printmakers.

GO WITH THE FLOW: WATERCOLOR MONOTYPE

Jane Goldman
OCTOBER 13 – 15, 2017, 10am – 4pm
 Friday-Sunday, 3-day workshop
 Class size 4-8, **All Levels**
 \$375 members, \$425 non-members

Print with watercolor from Plexiglas for an exciting combination of luminosity and rich layering that comes with watercolor monotypes. Like other monotypes, watercolor monotypes produce single unique prints; however the image is made with watercolors rather than ink, painted on plexiglas. The artist can manipulate wet pigment washes, selectively wipe them away and use stencils to create unique prints. Participants will review elements of working with watercolor, make “one-pass” through the press prints, and multi-layered images.

ETCHING FROM STILL LIFE

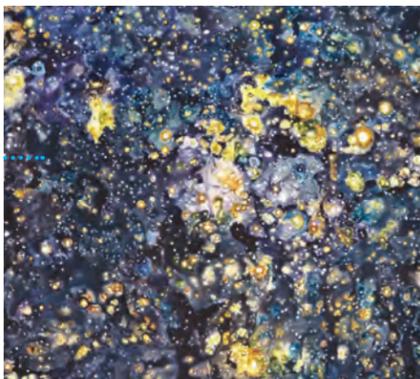
Nomi Silverman
OCTOBER 25 – NOVEMBER 15, 2017, 6pm – 9pm
 Wednesday evenings, 4-week workshop
 Class size 4-8, **All Levels**
 Includes 4 hours of studio time each week
 \$275 members, \$325 non-members

Using the technical range of etching, create still lifes with wonderful textures and depth in this introductory four-week workshop. Expand on your current knowledge of etching, or start as a beginner; Nomi will guide you through the ins and outs of long term observational etching. All of the avenues of copper etching are available to you throughout the four-week workshop, which includes an additional four hours of studio time each week. Use this workshop to strengthen your copper etching skills, and apply them to your own printmaking routine.

STILL LIFE MONOTYPE

Paul DeRuvo
NOVEMBER 5 and 12, 2017, 10am – 4pm
 Sundays, 2-day workshop
 Class size 4-8, **All Levels**
 Includes 4 hours of studio time each week
 \$275 members, \$325 non-members

Planned in conjunction with our Fall Still Life exhibition, this two weekend workshop will delve into the benefits of working observationally from individually constructed still life setups in order to hone participants’ mastery of monotype printmaking techniques. This class will explore color theory, additive and reductive mark making, grisaille and “glazing” techniques as they apply to monotype, and the composition and construction of engaging still life images. Working from life, a time honored tradition practiced in drawing schools around the world, helps push us to solve new problems and train our hands, while printmaking adds a new dimension of layering to explore and learn from.



Jane Goldman, *Elementary Particles 1*, Watercolor monotype

JAPANESE WOODBLOCK PRINTMAKING

Kevin Frances
NOVEMBER 10 – 11, 2017, 10am – 4pm
NOVEMBER 17 – 18, 2017, 10am – 4pm
 Fridays and Saturdays, 2-weekend workshop
 Class size 4-8, **All Levels**
 \$475 members, \$525 non-members

In this workshop, artists will learn how to carve a woodblock using hand tools and print it in the Japanese technique. This process uses water based inks, and does not require a press. This technique is well suited to the individualist; it is decidedly low tech, students will be given all the tools needed to make prints in a home studio. While traditional processes will be taught, the medium is very elastic. Marks on wood will leave traces on paper, through the process of making prints each participant will develop their personal technique.

VANDERCOOK MONOTYPE

Jim Lee
DECEMBER 2 – 3, 2017, 10am – 4pm
 Saturday-Sunday, 2-day workshop
 Class size 4-8, **All Levels**
 \$275 members, \$325 non-members

This two-day workshop will explore the layering effects of monotype using the perfect registration of the Vandercook Proofing Press to produce unique impressions with luminous color relationships. Monotypes will be developed by over-printing numerous translucent color inks, and by printing dry media such as pencil, charcoal or pastel. Demonstrations will lead the participant from their preliminary sketches to working in both reductive and additive printing approaches. Many examples will be shown along with demonstrations of stenciling and other techniques.

OPEN STUDIO

Paul DeRuvo
DECEMBER 11 – 15, 2017, 10am – 4pm
 Monday-Friday, 5-day workshop
 Class size 4-8, **All Levels**
 \$125 members per day, \$500 members week

End the year with this five day open studio workshop with CCP’s Paul DeRuvo. Take this time to expand on existing work or brush up on an old technique. Whether your project will take all five days, or a single session, Paul will work with artists individually to achieve their specific goals just in time for the New Year.



Andrew Murdoch, *In the Rain*, (detail), Plate Lithograph

OLD PRINTS, NEW LIFE!

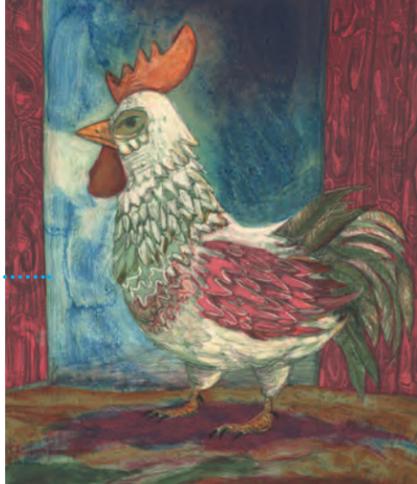
Nancy McTague-Stock
JANUARY 12 – 13, 2018, 10am – 4pm
 Friday-Saturday, 2-day workshop
 Class size 4-8, **All Levels**
 \$275 members, \$325 non-members

Nancy McTague-Stock invites all of her previous introductory participants to join her for this two day revisit. Brush up on old techniques, learn new techniques, expand on old images or master your craft with Nancy’s guidance. Those who haven’t taken her class before are welcome to expand on their work or hone in on printing techniques. This open syllabus class is your opportunity to solve problems you may have while printing alone. All printmaking methods are invited.

PAINTERLY WOODBLOCK RELIEF PRINT

Lyell Castonguay
JANUARY 19 – 21, 2018, 10am – 4pm
 Friday-Sunday, 3-day workshop
 Class size 4-8, **All Levels**
 \$375 members, \$425 non-members

Learn to navigate the duality of spontaneous mark making and precise wood carving while translating loose brush strokes into a woodblock print. Castonguay will guide participants through the process of painting, carving, and printing a 12” x 12” image. Students will utilize the “Matisse method” which involves using a long dowel to paint from a distance to achieve the inherent possibilities of gestural drawing. The goal of this workshop is to capture the illusion of immediacy in your woodblock print. Each stroke will be meticulously carved in order to prepare the painted image for printing. Castonguay will teach proper tool use and maintenance as well as block preparation and print registration.



Jim Lee, *It Tastes Like Chicken*, Monotype

SILKSCREEN MONOTYPE

Christopher Shore
JANUARY 26, 2018, 10am – 4pm
 Friday, 1-day workshop
 Class size 4-8, **All Levels**
 \$125 members, \$175 non-members

Participants in this unique workshop will be introduced to the versatile world of monotypes utilizing a screenprint mesh as the surface to work on. Using watercolor paints and water-soluble crayons, you can create drawings and paintings with a freeness and spontaneity unlike other monotype techniques. In the process, learn basic screenprinting techniques such as registration, color blends and the ability to print on a variety of surfaces. Essentially non-toxic and accessible to novices and advanced printmakers.

CHINE COLLÉ AND COLLAGE INTEGRATION

Elizabeth Blomster
JANUARY 29 – FEBRUARY 1, 2018, 10am – 4pm
 Monday-Thursday, 4-day workshop
 Class size 4-8, **All Levels**
 \$425 members, \$475 non-members

This four day workshop will allow participants of all levels to develop prints through additive and reductive collage techniques. Participants will have the opportunity to gather their own source materials including existing prints that can be repurposed with chine-collé. Experimentation with embossment and painterly processes like trace monotypes and transfers will be used to interpret more direct collage methods. Demonstrations will address selection of papers, preparation of inks, glues and how to apply them.

BOX WITH HINGED LID

Beth Sheehan
FEBRUARY 3 – 4, 2018, 10am – 4pm
 Saturday-Sunday, 2-day workshop
 Class size 4-8, **All Levels**
 \$250 members, \$300 non-members

In this two-day workshop you will learn to make a box with a hinged lid and clasp. This simple yet elegant structure is so versatile it can be used as a ring box, a tooth fairy box, a pen case, a tool box and much, much more. Box-making techniques including construction of a tray, covering four-sided objects and the fitting of a hinged lid will be covered. You will walk away with a personalized box just in time for your loved one to gift for Valentine’s Day.

PLANOGRAPHIC PRINTING: A CRASH COURSE IN ALUMINUM-PLATE LITHOGRAPHY

Andrew Murdoch
FEBRUARY 9 – 11, 2018, 10am – 4pm
 Friday-Sunday, 3-day workshop
 Class size 4-8, **Intermediate Levels**
 \$375 members, \$425 non-members

Aluminum-Plate lithography is a variation on traditional stone lithography. Some advantages of the aluminum plate are the expedience of image processing, the lighter weight of the matrix, and the ability to print on either an etching press or a lithography press. Participants will produce 1-3 images over the three-day workshop, able to be pulled in small editions. In this workshop, a variety of drawing methods and materials will be covered.

IMAGE WEAVING

Sarah Amos
FEBRUARY 17 – 18, 2018, 10am – 4pm
 Saturday-Sunday, 2-day workshop
 Class size 4-8, **All Levels**
 \$325 members, \$375 non-members

This workshop will focus on problems of printmaking. Through the combination of innovative techniques, participants will weave together deep, rich and interesting complexity into their prints. Sarah will demonstrate techniques such as pre-drawing and staining with paints before, during and after the print is being made, printing on renegade and non-traditional surfaces like ordinary paper objects and special papers. Monoprint and Collagraph will be the primary image vehicles, Collage techniques and further drawing applications will be also covered to create further dimension within the work. The workshop will end with instruction on how to edit, curate and make a large print by hand stitching multiple smaller pieces.

INTRO TO SILKSCREEN

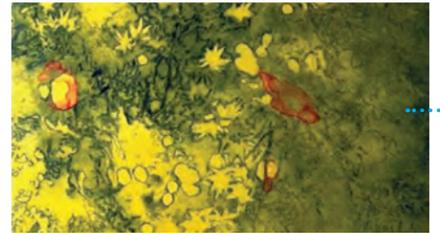
Roni Henning
FEBRUARY 26 – MARCH 2, 2018, 10am – 4pm
 Monday-Friday, 5-day workshop
 Class size 4-8, **All Levels**
 \$525 members, \$575 non-members

This workshop will introduce artists to the diversity and excitement of bold painterly colors, hand drawing, delicate details and photographic images that come with Silkscreen. The workshop will cover all the basics for those unfamiliar with the process and will then expand to explore more creative and complex techniques. These techniques will include reduction printing, direct positive drawing, wax crayon stencils, color trapping, color blending, monoprints and working with digital films. The inks used are capable of printing on a variety of surfaces such as plastic, wood, and fabrics. The workshop uses only non-toxic, solvent free inks and practices environmentally safer printing methods.

INTAGLIO ALTERNATIVES

Christopher Shore
MARCH 12 – 16, 2018, 10am – 4pm
 Monday-Friday, 5-day workshop
 Class size 4-8, **All Levels**
 \$550 members, \$600 non-members

This workshop will introduce a variety of non-toxic intaglio techniques that substitute for the more toxic methods often associated with etching and aquatint. Collagraph, silk aquatint, carborundum aquatint, drypoint, mezzotint, and photopolymer intaglio will all be covered. Working on a small scale, participants will get to explore these varied techniques to better expand their vocabulary of mark making and expressive skills. Focus will be made on exploring the large range of possibilities that come with intaglio and learning the fundamentals associated with these techniques.



Nancy McTague-Stock, *Floating Red*, (detail) Drypoint and oil on paper

INTRODUCTION TO PRINTMAKING

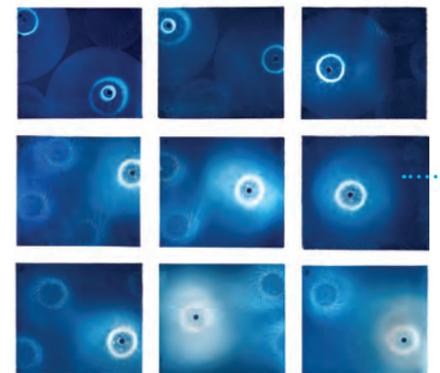
Nancy McTague-Stock
MARCH 20 – APRIL 10, 2018, 6pm – 9pm
 Tuesday Evenings, 4-week workshop
 Class size 4-8, **All Levels**
 Includes 4 hours of studio time each week
 \$300 members, \$350 non-members

This workshop is designed to introduce monotype, linoleum block printing, drypoint and collagraph. Each week for 30 minutes, the focus will be on the history of each medium along with demonstration. Thereafter, each participant will have the opportunity to work in the new technique and print their work. This workshop is for novice and experienced printmakers who wish to hone their techniques. Nancy will work one-on-one with each participant to accomplish personal goals.

CYANOTYPE

Jo Yarrington
MARCH 24 – 25, 2018, 10am – 4pm
 Saturday-Sunday, 2-day workshop
 Class size 4-8, **All Levels**
 \$250 members, \$300 non-members

Cyanotype is a photographic printing process that produces a cyan-blue print. Engineers used the process in the 20th century as a simple and low-cost process to produce “Blueprints”. Jo will be demonstrating how to make Cyanotype photograms using two chemicals, ammonium iron(III) citrate and potassium ferricyanide. After applying the photo-sensitive emulsion on your choice of paper, artists will use glass or other objects to act as stencils which are placed on its surface to make the photogram. The coated paper and stencils will be exposed to UV light to create the print.



Jo Yarrington, *Excursus Homage to the Square (Irwin)*, Cyanotype