

Print making Studio News



LETTER FROM THE CHAIR –

The studio has been literally bursting with activity. As I write this, the TRPS *Portfolio 2004* committee members are on their way to Rhode Island to pick up the custom-made boxes for our first studio portfolio. *Portfolio 2004* has sold out and will be in several important collections, including the Hood Museum of Art at Dartmouth College, the University of Vermont Library's Special Collections, Dartmouth-Hitchcock Medical Center, as well as in many private collections in New Hampshire and Vermont. We extend our gratitude to the *Portfolio 2004* committee members—Lois Beatty, Edward Huse, Judy Lampe and Nancy Wightman—for their tireless work pulling this together. We further extend thanks to Studio Manager Sheri Hancock-Tomek for designing the beautiful catalogue that documents our project. It is available for purchase at the studio for \$12. Shipping is additional.

Artists in our fall classes continue to testify to the quality and professionalism of our faculty, who bring us a wealth of knowledge and inspiration. Printmakers tend to be generous collaborators and eager to share their craft. We continue to offer several levels of workshops, including classes for beginners and non-printmaking artists who would like to experiment with a new medium. In introductory classes one can explore printmaking methods without the fuss of advanced techniques.

This fall we began monthly exhibits of work by artist members and faculty. Drop by to see the current exhibit anytime during our regular studio hours, by chance or by appointment.

For collectors or the curious who want to learn about printmaking processes and techniques, we will offer a series of one-hour demonstrations this winter. For a nominal fee, demonstration attendees can try their hand at it too. Please watch the Art Calendar section of the *Valley News*, or go to www.tworiversprintmaking.com or uppervalleycircuit.com for schedule additions or changes.

Mary Mead, Board Chair

Our Answer to Cabin Fever – Printmaking Workshops and Demonstrations

This winter, TRPS will be offering free demonstrations on six Saturday mornings from 10–12AM at the studio, to introduce interested participants to a range of printmaking processes, including drypoint, lithography, and monotype. These demonstrations will offer new insight into the technical aspects of printmaking and, to the more adventurous, a chance to create a print using what you learn. Hands-on one-hour workshops follow some demonstrations for just a \$5 materials fee donation.

Demonstrations will be taught by TRPS Artist Members and faculty. If you already know something about prints, avail yourself of this no-cost chance to pick up new ways of working. Meet our talented and friendly artists, and jazz up those dismal Saturday winter mornings with a creative getaway.

The studio occupies a 1,000 square-foot space and owns superb printmaking equipment, including a 32" x 60" William Crull etching press and a Charles Brand lithography press with 24 Bavarian lithographic stones in various large sizes. The studio is well ventilated, with three sinks, assorted large worktables, two hotplates, a dry-mount press, an aquatint box and a plate maker for photo etching. The studio offers a comfortable, welcoming, and productive environment. If you visit the studio in December or January, you will see a variety of print techniques in our *Portfolio 2004* exhibition.

Don't miss this chance to try your hand at a new technique. Please watch local newspaper calendars or call the studio for more information. During inclement winter weather, please call ahead to confirm workshops.

January 8th - **Drypoint Light**, Edward Huse

January 22nd - **Lithography**, Jen Anderson

February 12th - **Woodcut**, Elizabeth Mayor

February 26th - **Chine Colle**, Hanni Woodbury

March 19th - **Drypoint**, Nancy Wightman

March 26th - **Monotype**, Susan Smereka

TRPS 2005 Exhibition Schedule

TRPS' *Portfolio 2004* is on display through Jan 31st
Bert Yarborough, Monotypes - Opens February 11th

Nancy Wightman - March

Penny Bennett - April

Nancy Gerlach and Libby Gardner - May

Elizabeth Mayor - June

Edward Huse, Etchings & Jennifer Anderson, Lithographs - August



Winter 2005 Schedule of Classes & Workshops

January

THREE PRINTMAKING MEDIUMS:

WOODCUT, MONOTYPE AND DRYPOINT

Penny Bennett, Monday afternoons,
January 24th, 31st, and February 7th,
3:30–5:30pm

This course, in three printing mediums, will be taught in three, two-hour sessions. It is designed for young adults, ages 15-18, to introduce students to a variety of printmaking techniques. Each technique will be taught with an emphasis on well-known artists whose achievements in these techniques are admired.

Penelope Bennett moved from England to the United States to attend Hunter College and Cooper Union, in New York City. Bennett has exhibited her work in the United States and abroad, including New York City, Paris, London and Barcelona. Her work is in many public and private collections. She currently divides her time between large-scale portrait commissions and etchings.



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6-Week Classes: 10am–2pm, \$240

Watercolor: Wed, Jan 12–Feb 16

Pastel: Thurs, Jan 13–Feb 17

Oil: Friday, Jan 14–Feb 18

Evening Classes: 6 weeks, \$200

Painting: Tues & Thurs 6-9pm

Classes run March 8 – April 14

Spring schedule will remain the same.

**Intensive 2-Day Outdoor
Painting Workshops, \$100**

May 12–13, May 21–22, May 26–27

Email: Rebecca@rebeccasart.com or
Phone: 802-649-2558



THE ART OF THE PRINT: HISTORY AND TECHNIQUE

Brian D. Cohen, to be held at TRPS
on six consecutive Wednesday after-
noons, January 19th–February 23rd,
2:30–5pm

This course will examine the history of prints and printmaking from 1440 to the present through both hands-on explorations in the studio and direct scrutiny of actual prints. We will learn to identify particular printmaking techniques, discuss the political and social impact prints have had on society, and explore landmarks in artistic expression in printmaking through hands-on experiments, readings, lectures, group discussions, and a visit to a major collection of original prints. We will also look at contemporary printmaking, at definitions of the “original print,” and at the work of several printmakers currently working in the Upper valley area. (Fee: \$250.00)

INTRODUCTORY PRINTMAKING (BEGINNERS ENCOURAGED)

Brian D. Cohen, Wednesday evenings,
January 19th, 26th and February 2nd,
6–9pm

This is the perfect class for students who have been painting and drawing and have always wondered what printmaking was all about. We will explore a few approaches to printmaking, including the techniques of etching, drypoint and monotype, without fuss and off-putting technique.

Brian D. Cohen, is a printmaker and founder of Bridge Press, publisher of limited edition artist's books, in Westminster Station, Vermont. Brian has taught drawing, painting, printmaking and art history at The Putney School since 1985. Visual books and etchings by Brian D. Cohen are held by major public, university and private collections throughout the United States.

February



BLACK INK

with Lynn Newcomb, Thursday and
Friday, February 17th and 18th, 10–4pm

This two-day workshop, suitable for all levels, will help printmakers get the most out of black ink, including the rich, velvety blacks we all admire. The topics covered will be resin (hand-laid

ground) and spray aquatint, lift ground, soft ground, various hard grounds, and drypoint. The student may choose any or all of these in executing plates. Participants will learn various techniques for wiping a plate, in order to exploit a wide range of possible results. In doing so, knowledge of the mystery, resonance, and lusciousness of black ink is acquired.

Lynn Newcomb works as a printmaker and a blacksmith/sculptor. She has prints in several major collections, including the Fogg Museum, the Danforth Museum, the New York Public Library, and the Newark Public Library. She is a past recipient of a Pollack Krasner Foundation grant, and a New England Foundation for the Arts Grant. She has just received a commission from the Vermont Arts Council for a sculpture at the Williston North Rest Area on I-89. In addition to sculpture, Lynn has completed several architectural commissions. She lives and works in Worcester, Vermont.

WOODCUT

with Amparo Carvajal-Hufschmid,
Thursday and Friday, February 24th and
25th, 10am–4pm

This woodcut workshop will cover traditional and innovative uses of materials, tools, and techniques of this fascinating and diverse medium. The class will focus on works in progress and each individual will be given personal attention in exploring color, and the mixing and manipulation of blocks to create unique prints.

Amparo Carvajal-Hufschmid, is known for her painstakingly-built woodblock prints. The delicate patternings achieved by multi-layering create subtle color changes and are reminiscent of rich textile patterns. She has exhibited at the Hood Museum of Art, Dartmouth College, as part of its Regional Selections series. She is represented by Spheris Gallery in Bellows Falls, VT, Reeves Contemporary in New York City and McGowan Fine Art in Concord, NH.

March



MULTIPLY YOUR MONOTYPE KNOWLEDGE
Susan Smereka, Wednesday and Thurs-
day, March 2nd and 3rd, 10–4pm

This two-day workshop is for people who have worked with monotype before. Participants will be shown how to work with multiple plates, and multiple passes through the press. They will explore ways to give depth to their images by

creating unique textured, reusable plates. They will experiment with materials such as textured fabrics, found objects and chine colle.

Susan Smereka received her BFA in Painting and Drawing at Concordia University in Montreal. She is widely exhibited and has been the recipient of numerous grants and residencies, including one from the Helene Wurlitzer Foundation in Taos, New Mexico and another from the Vermont Studio Center. In 2002 she was awarded a grant from the Kittredge Foundation to work in printmaking at Two Rivers Printmaking Studio.

INTRODUCTION TO LITHOGRAPHY

Jennifer Anderson, Wednesday evenings, March 9th, 16th, 23rd and 30th, 6–9pm

Developed in the 18th C., stone lithography is a form of printmaking that affords the artist a wide variety of exciting technical applications that can accommodate any aesthetic. Participants will learn the basic concepts and practices involved in drawing upon, processing and printing a stone lithographic print. Two Rivers has the area's largest collection of rare Bavarian lithographic stones available for use. Come discover the excitement of drawing and painting on stone.

Jennifer Anderson has a BFA in Printmaking from the University of Connecticut. She also pursued graduate courses in printmaking at Central Connecticut University and the University of Connecticut, concentrating on mastering stone lithography. Knowledgeable in all printmaking techniques, Anderson has given numerous demonstrations and classes in lithography, viscosity and collagraph printmaking and etching. She is a TRPS Board member.

ALTERNATIVE PRINTMAKING: NON-TOXIC, LOW-TECH, PRINTING PRESS OPTIONAL!

Ellen Wineberg, Saturday, March 12th, 10–4pm

Experiment with sponge printing, stencil and stamping. We will cut and carve rubber foam, add a wood block backing, then hand print with water-based inks or acrylic paint on mixed media (plain or Xeroxed paper, or canvas). Create a single piece or create many parts and collage them with stitching or gel medium. These multi-layered techniques have unlimited applications, including artist books, fabric, and large-format prints and collage.

Ellen Wineberg has had numerous solo and group shows throughout New England, most recently at Randall Beck Gallery and Simmons College. She is currently represented by the Clark Gallery in Lincoln, MA. In the fall of 2004 she worked with Sarah Amos, master printer at Vermont Studio Center in

Johnson, VT. She was a finalist in painting in the Massachusetts Cultural Council 2004 Awards and has a print in the 2005 Boston Printmakers Show.

BOOK ARTS

Robert Charlton, Saturday, March 19th in two sessions: Clamshell Boxes, 9am–1pm; Building Portfolios, 2–5pm

These boxes and portfolios provide an ideal way to protect or present any series of works on paper, including prints, paintings, drawings and photographs.

CLAMSHELL BOX WORKSHOP:

This workshop will teach you how to construct a clamshell box, an elegant structure suitable for the long-term storage and protection of prints, photos, books, or other materials. We will cover measuring and cutting the board to ensure a proper fit for whatever you will be enclosing as well as the proper method of building a sturdy, long-lasting and archival box.

PORTFOLIO WORKSHOP:

This workshop will cover the building of a basic portfolio, suitable for the transportation and storage of prints, drawings and photos. Portfolios will have a basic tie structure and inner flaps to keep materials in place. Basic decorations such as a 3-piece cover and corners will also be discussed.

Robert Charlton's degree is in English Literature from Boston University. He left the investment banking business after several years, finding it far too lucrative, to attend the Boston Museum School. He has worked at the Harcourt Bindery in Boston and currently works with Boston publisher, David R. Godine. He maintains a studio in Boston's Fort Point Community.

PORTFOLIO 2004



TRPS' Portfolio 2004 committee members, (l.-r.), Edward Huse, Judy Lampe and Lois Beatty, assembling portfolios.

Photo by Sheri Hancock-Tomek.

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Phone: 802-295-5901 **E-mail:** tworivers@valley.net
Website: www.tworiversprintmaking.com

This newsletter is put together by Susan Berry, Mary Mead, and other Artist Members. Thank you to all.

Explore the Arts with TRPS

CLASS REGISTRATION & WORKSHOP FEES:

To register call TRPS (802-295-5901) and leave a message containing your phone number and e-mail address. We will return your call to confirm your reservation and answer any questions. Please register at least two weeks in advance. Late enrollments will be accepted if there is room. Class size limited to eight in most cases. We will contact you with any further guidelines before the start of each class. A \$50 deposit is due two weeks before the start of each class or workshop. The deposit is non-refundable within two weeks of the class date (unless we cancel due to lack of enrollment or emergencies) but may be applied to a future class. The balance of the fee is collected at class. ■Weekend two-day workshops and four-week workshops are \$175 for non-members; ■Three-week workshops are \$145 for non-members; ■One-day workshops are \$95 for non-members (unless noted). 10% discount for General Members, 20% discount for Artist Members. Special fees may apply and are noted on the course description. A materials fee (\$15–\$35) is due before the class is over.



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two rivers Artist Member Interview

An Interview with Ann Semprebon

Ann Semprebon, one of the founding members of Two Rivers Printmaking Studio, is well known locally for her colorful landscapes in watercolor, her intricate etchings and her teaching. Semprebon has had many solo and group exhibitions in the region at both traditional and alternative venues. Her work is in private and public collections throughout the United States.

Mary Mead: You have always had a great interest in the natural world as a gardener and as an artist. Which came first?

Ann Semprebon: I have made art since childhood. My father was a cartoonist. My earlier work was figurative and dealt often with social issues. About twenty years ago, I became interested in the garden and environment, I think as an excuse to spend more time outdoors after the long, cold winters, and curiosity about plants.

MM: What is it about the natural world that most interests you and inspires your work?

AS: I have become more interested in capturing the weather or atmosphere and mood of a place, rather than depicting realistically a specific site in my recent work.

MM: How long have you been printing? Were you trained as a printmaker? How did you get started?

AS: I studied printmaking- mainly intaglio and some woodcut- for three years at UCLA under noted etcher John Paul Jones. Several years after coming here, I bought an etching press to produce multiples from some ink drawings I had done. I like to use my drawing skills more in printmaking as well as try out new experimental techniques. I like the fact that in printmaking you make multiples and can keep one. I sometimes miss a painting I have sold and can never see again.

MM: Has your teaching inspired your work? So many teachers say that they learn from their students. Has this been the case with you?

AS: Sometimes students have brought me books or techniques I have found interesting. I like

teaching because I have to be more thorough about what I am teaching. I also love to turn people on to art. Besides a B.A. and M.A. in painting, I took all but the practice teaching towards a secondary art teaching credential- which would have allowed me to teach middle school through junior college. I needed to support my art. When I moved to this area, only part-time elementary positions were available so I taught several years in the Lyme, Orford and Lebanon, NH schools. I taught other classes from first grade to college. I have taught drawing and watercolor classes primarily to adults, mostly through my home studio.

MM: How has Two Rivers Printmaking Studio inspired you? What role has it had in your creative life?

AS: TRPS has been most valuable to me in having wonderful new technical workshops, an excellent facility for larger printmaking and most of all, the interaction of ideas with other printmakers so my work can grow.