



Atelier Meridian

fine art print studio

WORKSHOP SCHEDULE - APRIL - JUNE 2010

Etching Open Studio

with Jane Pagliarulo & Guest Etchers

EVERY Tuesday night, 6 to 9pm on a drop-in basis

A benefit for Print Arts Northwest.

The intaglio printmaking techniques work by incising into the surface of a plate, in this case copper, with tools or with acid. There are a myriad of possibilities for mark-making, and we will share some of the mysteries we've learned about copper while you learn at your own pace. Beginners are welcome, and seasoned etchers too! Class limit 8 students

Each class costs only \$10.00. Initial supply fee \$15.00 includes one 4 x 6 copper plate, 4 pieces of proofing paper, acids grounds and black and brown ink. Akua Kolor colored inks (water-soluble and non-toxic) also available. Other papers available at cost.

Monotype with Jane Pagliarulo.

March 30, April 1, April 6, April 8: 10am to 2pm

A benefit for Print Arts Northwest.

Jane will cover a wide range of techniques possible in the monotype process and continue through the use of collage, and multiple plate projects. Students will be encouraged to pursue their artistic vision using monotype as a mark making tool in combination with whatever other techniques are efficient and available. Modifying, layering, mixing inks, use and abuse of mark-making tools, exploring the limits of paper, collage, chine colle and built up surface will all be discussed. Working with drawing materials, integration of Solarplate, traditional intaglio plates, other matrices, and finishing prints as resolved and complete expressions, including solving issues after printing, are aspects of the workshop. Some monotype and/or other printmaking experience is helpful but not required. Class limit 9 students.

Workshop fee: \$160** plus \$10.00 supply fee includes inks & modifiers. Paper is available at cost.

Paper Plate Lithography with Ellen Emerson

April 3 & 4: Saturday, Sunday 10am to 4pm

A benefit for Print Arts Northwest

Litho couldn't be easier! Using the new commercially available polyester printing plates, (DP3 or Pronto Plates), we will work directly on the plates as well as imaging them on the self-serve copy machine at Kinko's. It's easy, fast and you can print in color with multiple layers. We'll also explore using a laser copy as a litho plate and combining litho with other forms of printmaking such as monotype.

Ellen Emerson is a Portland printmaker who loves to mix it up. She has been creating monotypes since 1986, often in combination with collage, collagraphy, solar plate intaglio and polyester plate lithography (see examples of her work at <http://www.printartsnw.org/artists.cfm?ArtistID=149>).

Workshop fee of \$130** plus \$20 supply fee. Addit'l paper available at cost.

The Figure in Print:

Six week class - Wednesdays, begins April 14th 9am to 1pm

Carolyn Landon, painter, collaborates with Jane Pagliarulo, master printer to offer a ten week class in life drawing, copper etching, and monotype printing. Class will demonstrate drawing techniques as they apply to print making. Focusing on the human figure, drawing sessions will provide the opportunity for an in depth exploration of the human figure through discussion of artistic anatomy, and sketching from nude models with the intention of translating drawings into etchings and monotype prints. Some Printmaking experience helpful but not required. Students supply their own drawing materials like charcoal and newsprint block for sketching. Class limit 8. Class Fee \$240 plus supply fee of \$20.00 includes solvents, acid, grounds, and brown & Black ink. Copper, colored ink and Printmaking paper will be available at cost.

Carolyn Landon, MFA-IA, is an interdisciplinary artist with an expertise as a fine art commissioned portrait painter. Her teaching credits include working as an associate professor of artistic anatomy at the Corcoran School of Art, Washington, DC, and adjunct instructor of anatomy at The New York Academy of Fine Arts, New York, NY. She is the recipient of two National Endowment For The Arts awards.

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*\$10 deposit or **\$25 non-refundable deposit required to hold your space. Deposit can be applied to a future class should you need to cancel.

Intro to Letterpress with Jenn Lawrence

Sunday, April 11: 9am to 6pm

In this introductory class, each student will print their own bookmark or we will collaborate on a larger broadside project. Students will be introduced to the tools and supplies used in the letterpress studio, will hand-set lead type for their project, and learn the basic techniques of inking the studio's 12x18 platen press and adjusting the make-ready to produce a great impression. A class for all lovers of the written word, from printmaking novices with a casual interest to established artist who would like to incorporate this venerable practice into their work. When registering, please state if you have a project preference (individual bookmarks or collaborative broadside), and feel free to bring favorite quotes or poems to incorporate in our project(s). Limit 5 students, minimum 2.

Workshop fee of \$100* plus \$12 supply fee includes inks, proof paper, printmaking paper, and a packet of letterpress information and resources for students to take home.

Woodblock Printing by Hand or by Press with Barbara Mason

Sunday, April 18: 9am to 5pm

Explore new and old woodblock techniques. With the classes scheduled a week apart, you will have time between classes to finish carving your wood block. Class limit 10 students.

Workshop fee of \$100** plus \$20 supply fee includes one woodblock, ink, and proofing paper. Additional paper available at cost.

Drypoint etching with Liza Jones

Sunday, April 25th: 10am to 5pm

A benefit for Print Arts Northwest.

Learn from the master of drypoint! The most basic of etching techniques, you simply scribe a drawing into a copper plate with an etching needle. We will show the use of basic tools, how to make solid blacks, and how to scrape and burnish them back to greys. Limit 10 students.

Workshop fee of \$75** includes copper plate and 3 pieces of proofing paper. Additional paper available at cost.

Solarplate with Barbara Mason

Saturday and Sunday, May 1 & 2: 9am to 5pm

Solarplate etching is an incredibly fast and versatile new way of making non-toxic prints! A light sensitized steel-backed polymer plate is exposed using a small light unit or sunlight. Artists make prints by working on the plate directly with printing inks, or an image can be created by exposing the plate through a transparent film with hand-drawn or digital artwork, photographs, or xeroxed images.

Workshop fee of \$125** plus \$30.00 supply fee includes two 8 x 10 plates, ink, and 2 sheets of proofing paper. Additional paper available at cost.

Sugarlift Etching with Daniel Jasa

Monday, May 17: 6 to 10pm

Sugarlift is a simple solution of sugar, water, and ink that is painted onto a copper plate to achieve a variety of marks not possible with an etching needle and hardground. In this workshop, we will explore recipes for making sugarlift and dilute asphaltum, treatment of the plate to achieve unique effects, techniques for applying the solution to the plate, the lifting process, and applying aquatint. In addition, various etching techniques like open bite and spit bite will be discussed. Class limit 8 students, minimum 3 students

\$28* workshop fee plus \$12 supply fee includes 4 x 6 copper plate, ink and 2 sheets proofing paper. Additional paper available at cost.

Monotype Using Stencils and Found Materials with Marcy Baker

Saturday, June 5: 10am to 4pm

Marcy Baker has been creating monotypes for over fifteen years, and currently teaches two printmaking classes at Multnomah Arts Center, as well as occasional workshops in private southeast Portland studio. Her process includes creating stencils, relief plates and printing blocks; and using these tools to build many thin layers of ink on the plexiglas plate before making one transfer with the press. After a print is pulled, Baker incorporates the ghost of that image into the composition of the following piece, creating lovely contrasts as the plate is reworked with some areas left untouched. She often incorporates chine colle', a collage method by which thin absorbent papers are adhered to the monotype during transfer (view her paintings, prints and collages at www.marcybaker.com). Some monotype and/or other printmaking experience is helpful but not required. Bring materials you've made, such as stencils and templates, and found materials such as fresh leaves, embossed papers, corrugated cardboard - things that will create interesting marks, texture and pattern. Simple shapes cut from nonabsorbent materials such as waxed stencil board, mylar, and coated cardboard make the best stencils. Class limit 9 students. Workshop fee of \$100.00** plus \$10.00 supply fee includes inks & modifiers. Paper is available at cost.

INTRODUCING FREE FRIDAYS

Take any workshop from Atelier Meridian, and get free studio access every Friday for the next three months!

Free unassisted printmaking includes brown & black ink, solvents & newsprint. Paper available at cost.