

ART 146.2 – Printmaking I and Book Arts
Fall 07 – Tuesday from 6:30 to 9:00 PM
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Office Hours by Appointment

Course Description:

This is a full semester class introducing printmaking to art education majors and others interested in basic printmaking processes. No prerequisite is necessary. Guidance is provided for the adaptation of printmaking techniques for the classroom. The tools, materials, and procedures of printmaking and book arts may include linocut, collagraph, monoprint, drypoint, solarplate, and papermaking. The materials and equipment are provided for basic non-adhesive book construction as well.

Attendance Policy:

Attendance is MANDATORY. Excessive absence will lower your grade. If you are more than 15 minutes late, you will be marked absent. Missing 2 classes (unexcused) automatically drops your grade one letter. Your grade will continue to drop a half letter with every absence after 2. More than 6 absences constitute a failing grade or may result in an instructor withdrawal. Incompletes will only be allowed in the case of severe illness or emergency. *Please see departmental attendance policy.*

Grade Description:

- A = Excellent, outstanding achievement and mastery of skills.
- B = Good – average attainment – may need some minor improvements in certain areas.
- C = Adequate understanding of essentials – fulfills assignments but lacking in content, effort, and/or skill.
- D = Does not fulfill assignments and exhibits little skill, effort and thought.
- F = Failure, no credit
- I = Incomplete

Safety:

Students must become familiar with all safety procedures and safe-handling instructions for studio classes.

Academic Honesty Policy:

Refer to the Student Handbook policy and Academic Standards Committee.

Students are required to attend 2.5 hours of in-class instruction and 2.5 additional hours of out of class assignments per week.

This syllabus is subject to change.

Students with disabilities and in need of special accommodations should contact the Learning Center Office.

Suggested Reading:

1. *Printmaking, History, and Process* by Donald Saff and Deli Sacilotto
2. *Basic Printmaking Techniques* by Bernie Toale

Things to Bring:

1. Scissors
2. Straight Edge/Ruler
3. Paper Towels
4. Sketch Book & Pencil
5. PBA Glue (Sobo Glue)
6. Brushes
7. Palette Knife
8. Remember to wear old clothes or an apron
9. Toothbrushes

Competencies – General:

Printmaking and Book Arts cross many disciplines and allow students to accomplish basic projects with gratifying results. This course touches on simple principles of science and demonstrates a historic time line in the development of communication. These hands-on experiences can literally demonstrate the earliest development of surface, text, and image making. This information can very seamlessly be applied to the most current print technology.

Competencies – Specific:

1. Each participant in this course will create a technical log of every method learned and provide examples.
2. Participants will create and document one new technique of using image, text, or surface. This will be compiled and distributed to the rest of the student participants.
3. Students will gain competent knowledge of simple book design and construction. Creating new ways of designing and constructing will be encouraged.
4. Students will gain the competent knowledge of printmaking techniques. (A level that will prepare them for instruction in the classroom.)
5. Through this experience participants will have knowledge of problem solving and exposure to the integration of these mediums and practices with modern digital equipment and technologies.
6. This course asks the participant to work actively with a hands-on approach to creating. Students are provided with all equipment and materials to facilitate this experience.

Brief Topical Sequences:

1. Understanding the rich and vital role print and book forms have played in the development of visual communication and Fine Arts.
2. Recognizing the interdependence of image, text, and content in the Fine Arts.
3. Raising the awareness of print and bookforms potential as a means of artistic expression.
4. Adding to a working aesthetic vocabulary pertinent to the discipline.
5. Exploring through tradition both Eastern and Western methods of printmaking and papermaking and their cultural consequences.
6. Revealing differences in technical uses and substitutes in printmaking and choosing their application.
7. Assessing the consequences of the technical innovations in print, text, and surface as it relates to the Fine Arts, bookforms, and communications. Understanding what changes printing, text, and visual images have brought to art, design, and critical thought.

Projects to be covered: Each of the 6 project is worth 15 per cent of the final grade.

Week One, Two, and Three

Collagraph: Part one, 12 small experimental plates. Students should expect to create at least 12 small experimental plates and proof each small plate three or four times. Part two, create one larger plate using newly acquired techniques. Students will be expected to produce a small edition(6).from their large collagraph plate. Prints parts one and two due, Sept. 20

Week Four, Five and Six

Drypoint: Part one, create a drypoint plate using traditional drypoint methods. Produce a small edition(6). Then students will experiment with monoprint and color using your dry point plate and produce a small edition(6), of proofs. Prints due, Oct. 11 (parts one and two) worth 1/6

Week Seven and Eight

Monoprint: Explore the variety of techniques using monoprint. We will cover ching collie, embossing, and collage techniques as well. Expect to produce a series of small editions and artist proofs using these techniques and small editions combining these techniques. Prints due, Oct. 30

Week Nine, Ten, and Eleven

Solarplate: The drawing method, part one. Using the drawing methods for solarplate students will produce a limited edition(6), of prints. Part two, using the drawing method students will add color and digital imagery to produce a limited edition of prints. Parts one and two due, Nov. 13

Projects to be covered continued:

Week Twelve and Thirteen

Solarplate: The photographic methods. Using the photographic image with printmaking techniques. Making transparencies. Expect to create litho film images and digital images for solarplates. Produce an edition (12), photographic images. Students will also be expected to produce a small number of proofs combining techniques with the photographic image. Prints due, Nov. 20

Week Fourteen:

Silkscreen: Creating an image using the stencil method. Creating an image using Image On liquid. Creating a photographic image using water based photo emulsion. Experiment with the three techniques available for screenprinting. Students should expect to produce a small number of proofs using these methods. A field trip may be part of this experience. Prints due, Dec 11

Week Fifteen:

Clean up, Clean up, Clean up. Final Critique and grading of portfolios. Note, all print projects are graded equally. Attendance and experimentation are also considered in grading.

Grade Compilation and Breakdown

Each print project will be graded with a letter grade.

All print projects are weighted equally when grading.

Each project is worth 15 per cent of the final grade, totaling 90% of your final grade.

Class participation 5%

Growth and Development 5%

Each finished project/edition is given a letter grade, i.e. A to F. Grades are then compiled and averaged to determine most of your final grade. Assignments are evaluated in terms of comprehension of the assignment, uniqueness, and development of ideas generated. Technical and structural qualities are also measured as well as the assignments time requirement. Each project is weighted equally when grading.

Willingness to question and carry discussions further through individual contributions. Including historic information and diverse cultural references in encouraged. Understanding the visual world by adding new vocabulary and listening to the perspectives of peers.

After two unexcused absences, a letter grade is deducted from a students overall grade. All make-up classroom and homework assignments must be completed on the student's own time not during class time.

Growth must be demonstrated and used as a benchmark in a student's assessment. What skills did the student enter the class with and how much advancement was made. How many problem-solving skills were learned and how much new technical information was absorbed. Also development of content and originality of ideas also can be factored. This portion of the grading scale is inherently subjective. It allows me some flexibility in rewarding positive growth and development. I can use the motivating effects of positive reinforcement in grading if I can determine that the student's understanding of the subject matter, technical skills, and personal growth have increased significantly. Trusting in my judgment, and using this subjective factor judiciously, I believe it can make a difference in how a liberal arts student may appreciate the Fine Arts.