

ART 146.2, Printmaking and Book Arts
Fall 09, Tuesday and Thursday from 9:00 to 11:30 am, rm 8
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Office Hours by Appointment

Course Description:

This is a half semester class introducing printmaking to art education majors and art majors interested in basic printmaking processes. A basic background in studio art is helpful and these techniques can be adapted for the classroom. The idea of creating limited edition prints and multiple images will be our goal. The tools, materials, and procedures of printmaking may include linocut, collagraph, monoprint, drypoint, solarplate, and silkscreen. Limited edition prints will be required using these techniques. Mastery of these techniques is also a fundamental goal in this class. A printmaking field trip and field research may be required.

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 4 absences constitute a failing grade or may result in an instructor withdrawal. Incompletes will only be allowed in the case of severe illness (a doctor's note must be provided), 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 understand all safety procedures and safe-handling instructions for studio classes. Students are required to sign safety and safe handling procedure form.

Academic Honesty Policy:

Refer to the Student Handbook policy and Academic Standards Committee.

Students are required to attend 5 hours of in-class instruction and 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

Learning Out comes – General:

Printmaking crosses many disciplines and allows students to accomplish basic projects with gratifying results. This course touches on simple principles of science and art 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.

Learning Out comes – 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 the integration of digital technology with historic printmaking processes.
4. Students will strive for the mastery of printmaking techniques. (A level that will prepare them for producing quality limited edition prints.)
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. Through the understanding of these techniques and materials art education students can competently adapt this information to classroom projects.

Brief Topical Sequences:

1. Understanding the rich and vital role printmaking has 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 printmaking as a means of artistic expression.
4. Adding to a working aesthetic vocabulary pertinent to the discipline.
5. Adapting the techniques of printmaking for use in the classroom.

6. Assessing the consequences of the technical innovations in print, text, and surface as it relates to the Fine Arts, 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 projects 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 these newly acquired techniques. Shaped plates or multiple plates as one image may be accepted for this advanced second print. Students will be expected to produce a small edition(6).from their larger collagraph plate. Prints parts one and two due, Sept.24th. worth 1/6

Week Four, Five and Six

Drypoint: Part one, create a drypoint plate using traditional drypoint methods. Applying all your drawing skills and using a drypoint needle, students will create a full value range dry point using thumbnail sketches as a guide. Craftsmanship and mastery of this technique will be expected. 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 15th . (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 with dry point, solarplate and collagraph. Competence in ink application using brushes and rollers will be expected for this process. Prints due, Nov. 5th, worth 1/6

Printmaking, Fall, 09 Projects to be covered continued:
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. Plate preparation and preliminary sketches will be required to create an image for reproduction. Part two, using the drawing method students will add color, text, and digital imagery to produce a limited edition of prints. Parts one and two due, Nov. 17th, worth 1/6

Week Twelve and Thirteen

Solarplate: The photographic methods. Using the photographic image with printmaking techniques, students will produce a limited edition series of images. Creating positive litho transparencies for contact with the plates and plate preparation is the first step in the photographic process. Expect to create litho film images and digital images for solarplate exposure. 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. 24th, worth 1/6

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 or images for tee-shirts using these methods. Creating a digital image on transparency film for contact on the screen will be expected. A field trip and field research may be part of this experience. Prints due, parts one, two, and three, Dec. 1st

Week Fifteen:

Final print prep, continue silkscreen printing, prep for portfolio review and critiques.

Clean up, Clean up, Clean up. There will be critiques for each of the projects as they are completed. Informal class critiques may be initiated at any time during the course.

Final Critique and grading of portfolios Dec. 10th, prints due.

Note, all print projects are graded equally. Attendance and experimentation are also considered in grading. Reaction Paper Due, Dec. last day of class

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 or 1/6 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 are 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 student's overall grade four unexcused absences equals failure. All make-up classroom and homework assignments must be completed on the student's own time not during class time. An excused absence is one confirmed by a note from the Dean's office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of an illness).

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.