

Grays Harbor College

Introduction to Printmaking Art 260

“It is the privilege of the artist to combine the ambiguity of dreaming with the tensions of being fully awake.”

Anton Ehrenzweig

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DESCRIPTION *An introduction to the history and methods of printmaking with special attention to relief printing in wood and linoleum, monotypes, and intaglio (etching) processes. Studio assignments will include work in multi-color registration and black and white. 4 lecture hours, 2 studio hours. 5 credits. Satisfies specified elective requirement for the AA degree.*

PREREQUISITE Art 101, 104, or Instructor Permission.

COURSE OUTCOMES & ABILITIES This is an introductory course to acquaint the student with application of the basic principles of plate making and ink transfer, the basic techniques of color registration, the traditions and terminology of original print production and how these may be applied to the development of personal work. The contributions to graphic tradition of major artists including Daumier, Goya, Hiroshige, Rembrandt, Durer, and Picasso will be discussed in the context of a working understanding of printmaking based on traditional concepts, techniques, vocabulary, and materials. Lecture, demonstration, critique, and slide viewing will expose students to terms and concepts to be applied to their own work. A variety of exercises and techniques will be demonstrated and practiced. The sequence of assignments is designed to increase the student's ability to control the visual relationships in many forms of printmaking related to a personal choice of imagery and subject matter.

Upon completion of this course, students should be able to:

- analyze and interpret prints both compositionally and technically
- create works of art that utilize technical understanding of different media
- utilize vocabulary specific to the visual arts and to printmaking
- create prints that utilize the elements of art and design
- create prints that utilize developed craftsmanship
- create prints that utilize expressive, emotive, and aesthetic elements

COURSE OBJECTIVES Students will have opportunity to practice and apply the following desired student abilities:

1. *Competency in the Disciplines*
Included in this general ability: knowledge of content in prerequisite or transfer courses, as well as preparation for a career
2. *Literacy*
Included in this general ability: skills in reading, writing, speaking, listening, and quantification, as well as awareness and appreciation of learning styles.
3. *Critical Thinking*
Included in this general ability: skills in analysis, synthesis, problem solving, decision

making, creative exploration and formulating

4. *Personal and Social Responsibility*

Included in this general ability: awareness of and responsiveness to diversity and commonality among cultures, multiplicity of perspectives, ethical behaviors, and health and wellness issues.

5. *Using Resources*

Included in this general ability: effective use of computers and information technology, accessing of information resources including campus resources, and awareness and appreciation of lifelong learning options.

TEXT

none required: departmental and library sources will be utilized

A.D.A STATEMENT

Any student who, because of a disabling condition, may require assistance in the event of an emergency or may require some special arrangements in order to meet the course requirements, should discuss with the instructor the nature of their disability and needs so that the necessary accommodations can be made.

ATTENDANCE

Roll is taken each session and is tabulated in to the final grade.

HEALTH & SAFETY

Some of the materials used in this class have potential hazards; their safe use and handling is important. If you have, or develop, sensitivity to any materials, contact the instructor immediately. Do not utilize any tools or materials which have not been demonstrated for you.

ABANDONED WORK

Artwork that is abandoned or uncollected two weeks into the following quarter will be disposed of at the Department's discretion. Work held back to be considered for inclusion in the Annual Spring College Student Exhibition during May and June must be picked up at the very end of the quarter or before the end of Fall Quarter the following year.

GRADING

- There is no extra credit work available for this class.
- Mid-term evaluations are given as a gauge for final grades and as an indicator of problems. If you encounter problems that keep you from successfully completing the class see the instructor. Other grading options may be available.
- *Incompletes* are given in extreme situations and only if already passing.
- Students may drop this class without penalty until W day.
- Students who disappear from this class without withdrawing will receive a V.

BASIS FOR EVALUATION

Portfolio of Projects	60%
Quality of Editioning	10%
Notebook, Lab and Class Attendance	20%
Exploratory Sketchbook	10%

Three consistent proofs will be required of all projects except the monoprints and one project is to be printed in an edition of six consistent proofs.

STUDIO ETIQUETTE and EXPECTATIONS

Showing up for class is not enough, students are expected to:

- Come to class prepared and equipped to participate with tools, materials and sketches
- Read the syllabus and know what is going on
- Be aware of unannounced due dates and have work ready for them

- Properly dispose of food and drink containers
- Clean easels, desks, tables, and work areas as needed
- Exhibit good work ethics, sound craftsmanship, and consistency of effort
- Push skill development, show initiative and overall improvement
- Show a willingness to explore and learn beyond known limits
- Have few absences, late arrivals, or late assignments
- Safe and Proper studio etiquette and cleanup is essential

TIME ALLOTMENTS and LATE PENALTIES

Assigned Printmaking Projects will require 3-8 out-of-class hours per week to complete; they are due on Mondays & Wednesdays for critique. Names must appear clearly on the work. Late assignments will be accepted until the following week, but not after, and will be discounted one full grade step for each session late (i.e., A- ? B-). Sketchbook assignments will be due at midterm and at the end of the quarter. Names must appear on the sketchbook cover.

USE OF PHOTOS

The use of published artwork may be acceptable for some projects. It is imperative each student enrolled in Art 260 be familiar with proper citation procedures to respect copyrighted material that appears in any publication. Work derived from any published source must contain somewhere on the artwork the following information: artist's name, title, date, publication source and date of publication.

SUPPLIES

Standard painting supplies will be utilized The basic list and possible variations will be discussed on the first day of class. Additional (and experimental) supplies may also be discussed and utilized. It is the student's responsibility to have their own materials available for all class sessions.

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|------------------------------|---------------------|-------------------------|
| Various Printmaking Papers | Battleship Linoleum | Exacto Knife and Blades |
| Rags | Assignment Notebook | Utility Knife |
| Block Cutting Tools | Relief Blocks | Sketchbook |
| Etching plates: zinc, copper | Notebook | |

ASSIGNMENT, ACTIVITIES, and ASSESSMENT CRITERIA

Assignment s and Activities	Assessment Criteria
<p>Printmaking Assignments. Printmaking projects are given on a weekly basis and correlated with in-class discussions and review of the elements and principles of the discipline. They are based on following directions and demonstrations given in class. Each assignment may vary in format, emphasis, media, or intent. Restrictions on technique are specified while subject matter and imagery is determined by the student. Visual investigation of other modes of visual expression may be relevant. Other aspects of the assignments may be determined by the student.</p>	<p>The student has / has not:</p> <ul style="list-style-type: none"> • Utilized the designated criteria set forth in the Assignment • Produced a carefully and/or thoughtfully executed artwork. • Visually conveyed an idea central to the student's interests. • Demonstrated an understanding of the elements and principles of art. • Explored the media used in the creation of the artwork. • Recognized the relevant contributions to graphic tradition of major graphic artists • Produced a consistent edition for each plate as appropriate.

	<ul style="list-style-type: none"> • Understood the role of paper selection in producing the final image. • Practiced safety procedures and safe handling of cutting tools, knives and solvents
Lab Sessions Work on relevant assignments utilizing studio resources and equipment.	The student has / has not: <ul style="list-style-type: none"> • Signed in for two hours per week of lab • Utilized lab session safely and effectively
Sketchbook Assignments No restriction of subject matter or media is specified. Personal investigation from life and/or imagination is encouraged. Excellent work will develop some thematic trends with care. A minimum of fifty compositional studies is expected: 5 drawings for each week of the quarter	The student has / has not: <ul style="list-style-type: none"> • Completed the number of required sketches • Developed form compositionally within a designated format • Developed a theme or themes • Utilized the sketchbook as a tool of personal investigation and study • Produced a carefully and/or thoughtfully executed product

Your responses to the following assignments will represent the portfolio of work due at the end of the term. The course objective is for you to bring your own imagery, playfulness, sense of color, and enthusiasms to these projects and I will help you develop your sensibilities through the array of techniques and expressive visual strategies uniquely available to the printmaker. The processes of printmaking, as you learn them, become a great inspiration for your exploration of imagery. An excellent final; portfolio will be thoughtfully composed with original imagery, large or intricate, have compositional and spatial significance, and be consistently printed in a small edition.

Course emphasis will be on using safe, sound, and demonstrated technical procedures as means to explore personal imagery. In the latter area instruction will be individual. The first assignments listed below should be approached as explorations and experiments. The other half are your more directed application of techniques that you have discovered to be the best means for you to develop imagery that interests you.

At least three proofs are required of each project. You will print one of your choice in a consistent edition of six.

No textbook is required beyond the reference books available as a class resource and library research. Attendance and studio etiquette are crucial. Demonstrations will be given as necessary, and text resources will be available in the studio as well as the library. Inks, rollers, most tools and proofing papers will be provided. You will need to purchase your printing papers and your blocks or plates.

Use no tools or materials that have not been demonstrated to you. There will be no use of etching acids unless the instructor is in the room with you.

Your course grade will be an evaluation of the following elements:

A portfolio of the following projects and editions

1. Easy-cut composition involving all demonstrated cutting techniques and figure/ground, space-filling design
2. Linocut composition with two of the following combinations of attributes: textural variety, three distinct value areas, multiple black line weights, various gouge-widths to white lines, black line in white and white line in black

3. Monochromatic Monoprint
4. Three stage- reduction relief block in wood, easy cut, or linoleum
5. Three-color (cym) Monoprint
6. Intaglio Project: collagraph or single line weight etching
7. Multiple Line Weight Etching
8. Multiple State or mixed technique intaglio: could include multiple line weight etching, aquatint, engraving, softground, collagraph and/or drypoint
9. Elective project in any media
9. Elective project in any media
10. Elective project in any media
- B. Notebook: Log of summary content of Techniques and Procedures Demonstrations and Edition Summary
- C. Exploratory Sketchbook: drawing, collage, photography, and mixed media notes for imagery and compositional thinking.

ART 260- SAMPLE CALENDAR, SYLLABUS and ASSIGNMENTS

WK	DAY/DATE	COURSE CONTENT	ASSIGNMENTS DUE
1	Mon	INTRO Review of Basics, Safety Procedures, Relevance and Function of the Sketchbook	Purchase all needed supplies
	Wed	Intro to Relief: Block Cutting and Printing with Linoleum. Black Ink and Solid Color	Relief Block Cutting In Progress
2	Mon	Group discussion and critique of Previous week's Work Demonstration: Woodblock Cutting Other Relief Techniques	White Line /Black Line Composition in Linoleum
	Wed	Woodblock Cutting and Printing Mixing Inks: Color and Additives	Relief Cutting In-Progress Monotype Demo
3	Mon	Group Discussion and Critique of Previous Week's Work Extended Exploration of Relief Techniques	Linoleum Print Edition Further demo of Intaglio presses
	Wed	Individual Critiques Demonstration of Color Registration Options for Relief Printing	Monotype and Relief projects 3-Color Monoprint in Progress
4	Mon	Group discussion and critique of Previous week's Work Introduction to the Intaglio Press and the Monoprint: Demonstration of Monochromatic Methods	Mixed Technique Intaglio Project or Collagraph Demo and initial stages
	Wed	Individual Critiques 3-Color Monoprint Process: Color Separations, Ink Modification Discussion of Color as Pictorial Structure	Working Proofs Elective project in any media begun

5	Mon	Group discussion and critique of Previous week's Work Introduction to Relief Reduction Block	
	Wed	Individual Critiques Extended Exploration of 3-Color Monoprint Processes and Editioning	
6	Mon	Group discussion and critique of Previous Week's Work Introduction to Intaglio	Sketchbook Working
	Wed	Individual Critiques Demonstration: Hard Ground, Single Line Weight Etching, Safety Procedures	Three Color Relief Print: Reduction or Multiple Block
7	Mon	Group discussion and critique of Previous week's Work Demonstration and Discussion of Multiple Line Weight Etchings	Intaglio Plate In Progress Elective project in any media
	Wed	Individual Critiques Demonstration; Drypoint	Working Proofs
8	Mon	Group discussion and critique of Previous week's Work Demonstration: Soft Ground	Second Intaglio Plate In Progress
	Wed	Individual Critiques Demonstration; Aquatint	Multiple Line Weight Etching
9	Mon	Group Discussion and Critique of Previous week's Work Multiple State Etchings and Mixed Intaglio Techniques	Working Proofs Elective project in any media
	Wed	Individual Critiques Demonstration: Collagraph and Extended Technical Demonstrations in Intaglio as Required	Working Proofs Elective project in Any Media Critiqued In-Progress
10	Mon	Group discussion and critique of Previous week's Work Demonstration: Matting and Labeling - Traditions, Tools and Methods	Working Proofs
	Wed	Individual Critiques Editioning	Working Proofs
11	Mon	Group discussion and critique of Previous week's Work Extended Technical Explorations	Multiple State Etching
	Wed	Individual Critiques and Editioning	
	Exam Week	Final critique and Assessment	Portfolio of Assigned and Elective Projects, Notebook, and Sketchbook