

POINT LOMA NAZARENE UNIVERSITY
INTRODUCTION TO PRINTMAKING
ART 223
SPRING 2012
William Kelly, Instructor

COURSE OBJECTIVES:

To introduce the terms, techniques, materials and expressive possibilities used in the act and process of making a fine art print. The art of the book utilizing intaglio and relief prints will be introduced as well as the standards for making hand printed editions.

To build on the skills acquired in introductory print courses

To acquaint the student with those historical movements, philosophies and related artistic concerns that have made prints the medium of social movements and greater aesthetic concerns crossing all cultural boundaries. The world of print has been relevant to and used by artists of all generations for many hundreds of years.

EXPECTATIONS AND GRADING:

During this semester the student will be responsible for a suite of seven prints in the following techniques.

(You are responsible for two professionally printed impressions of each print. This is so you can experience an understanding of edition standards and possibly leave a sample of your work for future students to learn from.)

1. A black and white woodcut
2. A three-color woodcut
3. A black and white drypoint print
4. A three-color print utilizing at least two plates and another technique to attain the third color.
5. A line etching printed in black and white
6. A line and aquatint etching
7. A print utilizing at least two additional techniques that will be taught during the semester

See attachment for portfolio guidelines.

8. Your artists statement of intent will count as an eighth print. See guidelines below.
(This portfolio and paper constitutes 80% of your grade)

Each print will be evaluated in 4 categories. A separate sheet will be given to you with these guidelines and as you turn in final prints you will be given a letter grade. If you are not satisfied with the grade you can make adjustments to the print or with time permitting do a new image in the same category. Please note that experience allows me to direct your attention to the two main focuses of your work. One is your understanding of the technique and the second is the originality of your idea.

Your grades will be assessed according to the following criteria:
Individual prints:

How the following elements have been used to support your ideas:

Composition and Form - Line quality. mark making, use of tools...

Stated goals of the assignment

Craftsmanship - paper tearing, borders, ink quality

Quality of thought - Evidence that you have taken the time to think through your ideas

and that you have personalized the forms that you are using.

Creativity - Are you really trying to take some risks in order to grow artistically?

Effort - Are you pushing yourself and the technique in order to be more expressive?

There will be a critique every three weeks. Attendance is required. a missed critique will result in the lowering of one grade for that print.

The rest of your grade will be determined by the following:

Attendance - Since a new technique will be introduced in every class it is mandatory that you attend all sessions. A forth absence during the semester will automatically lower your grade one mark (no exceptions). All due dates are firm and class and weekly homework assignments must be made up within one week of absence to attain full credit.

Outside class preparation ñ expect to spend at least four hours per week in drawing, planning, plate preparation, printing, or experimentation. On Mondays you must be prepared with evidence of your previous weeks work. There will also be assignments due weekly. You will have a key and access to the press, as you require it. Please consult with the other instructors as to use of the space when their classes are in session.

Maintenance and care of equipment and space. Since the workroom is shared with other classes and press time is limited, it is imperative that you leave time in your schedule to clean up and help maintain the department.

Three formal critiques will be held to establish a record of your progress as the semester unfolds. Attendance is mandatory. They will be held on the last Thursday of each month of the semester.

The final exam will be a critique and presentation or your portfolio to the class. Please print an extra copy of your best print for the permanent collection of the art department. We will make a portfolio for presentation to the school.

A Represents outstanding achievement. This grade is available for only the highest level of accomplishment

B Represents a praiseworthy performance, all course work completed and attendance requirements met.

C Represents a satisfactory completion of required course work and an average performance in work effort.

D Represents a below average performance, a less than average accomplishment.

F Failure to meet course requirements.

Final Portfolio Guidelines: (due date will be announced)

Each of your seven prints will be presented signed and in registration with proper paper proportions and skillful printing. Two copies of each print will be presented in a hard board portfolio with proper interleaving (tissue of high quality paper, not newsprint) and all proofs and printing records leading up to your final print will be housed at the end of the

portfolio after the seven final prints have been presented. These prints will constitute a record of your class work and need not be interleaved but to do so is recommended. They will be divided according to chronological order as each print progresses towards the final solution

Artist Statement Guidelines: (due dates will be announced)

Write a three quarter to one page analysis of your theme (subjects) you intend to use as your inspiration for work in this printmaking class. This artists statement will act as a reference point to the overall quality and stated purpose of your work. Your theme should be well described and touch on how this work reflects on your other art making experiences. Only typewritten papers will be accepted and full editorial and spelling skills must be in evidence. We will agree on the direction this paper will take by the end of February. You may turn this paper at any time during the semester. You are responsible for showing me drafts and I will comment and assist when asked.

It is highly advisable to use class time for as much printing and experimentation as possible. Having an instructor there for troubleshooting and information will better serve your end projects. Wood cutting and drawing on your plate can be done at home so that you can use you class time appropriately.

Some aspects of the class

Maintenance, care and safe use of all equipment and tools
The press, settings and care
The technique of drypoint plate making
The technique of multi-plate printing
The correction in metal
Printing inks
The art of hand wiping a plate
Paper choices, the aesthetics of materials
Proper presentation of various print forms
An introduction to the history of printed form
Woodcuts and relief prints ñ similarities and differences
Rice papers and specialty papers for book projects and relief prints
Printing the woodcut with a spoon
Color relief printing on the press
Etching and aquatint
Printing the aquatint
Introduction to simple bookbinding and portfolio assembly, a Japanese stab binding and single signature book structure will be demonstrated. Others as needed can be introduced and used in the course work.
Chine colle as a printing technique
Soft ground and sugar lifts for plate preparation and drawing.
Showing your work
The final print, when is it done?
Museum standards for the artist including matting and framing (an introduction)

SUPPLY LIST:

There is no textbook required

16 gauge zinc
1 scraper
1 burnisher (or scraper/burnisher combination tool)
1 etching needle
1 drypoint scriber
woodcut tools
5 sheets of printmaking paper (Arches Cover, Rives BFK or Heavyweight, Somerset, Stonehenge)
3 sheets of Sekishu or Mulberry rice paper for woodcuts
1 notebook/sketchbook
pen and ink and brush for ink
charcoal and pencils
1 fine point brush for delicate plate work
1 sheet of birch plywood for woodcuts
Portfolio to carry plates and paper

Suggested (do not wear good clothes to class)

Apron

Rubber gloves

Hand protector cream

White tee shirt for rags

Tapes, glues, steel wool, sand paper, adhesives and mark making tools