

ART 226 Basic Printmaking- Spring 2018

Class outline: crowdesigns.com/

<https://crowdesigns.com/marywood/basic-printmaking/>

Instructor: Assistant Professor Christine Medley, MFA

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Program Goals

The Studio Art program equips students to meet an ever-changing and competitive field through a commitment to creative thinking and endeavors. The goal for students is that they become independent, creative thinkers, responsible to a wide audience and assertive in their own kind of expression.

Course Description

Basic Printmaking investigates the particular possibilities and properties of the printed relief image; deals with basic technical procedures for creating fine art prints involving various forms: woodcut, linocut, collographs, linocut, monoprints, and various types of mixed media and embossment.

Course Goals:

The purpose of this course is to introduce students to fine art printmaking practices in general and to relief practices in particular. Students will understand what constitutes a fine art print and how to recognize one, keeping in mind not only aesthetic consideration but also technical and craft considerations. An effort is made to instill in the student a high degree of professionalism and standards regarding their own graphic work as well as the work of others. Independent study and creative effort is encouraged but the basic techniques and methods and a respect for these procedures is emphasized before the student attempts work beyond his/her competencies. Basic black and white work is stressed during the first half of the semester; during the second half of the semester more ambitious works in color are attempted, including the opportunity to pursue independent project(s) for additional credit.

Outcomes:

- To sharpen students' ability to think critically
- To sharpen students' ability to think problem solve complex tasks
- To introduce students to advertising and marketing strategies
- To help develop students' research and writing skills
- To work as a team to produce and complete a project

Learning Outcomes:

Upon completion of this course, you will:

- Be able to develop advertising strategies
- Understand how to write and develop a client brief
- Be able to assign tasks and work in teams to complete a project
- Better understand the production processes for print and digital delivery
- Become stronger in original concept development and problem solving
- Develop a stronger personal style

Assessment:

Evaluation of your progress will be determined by your research and planning, addressing all requirements of a project, meeting deadlines, creative problem solving, working independently, participating in class critiques, attendance and professionalism.

Final Grade evaluation is based on the following:

Projects	70%
2- Resource Book Reviews	20%
2-Quizzes	10%

Attendance, including promptness, and class participation will also factor into grade consideration.

Recommended text and materials:

These texts are in the printmaking studio for reference or you may check them out from the library.

Printmaking Bible, Ann D'Arcy Hughes and Hebe Vernon-Morris, Chronicle Press, San Francisco, ISBN: 978-0-8118-6228-8

- The Printmaking Bible is to be used for general reference for self-directed study. Students should concentrate on Chapter 2, Relief, which covers woodcut, linocut, chine colle, wood engraving, and printing.

The Complete Printmaker by Ross, Romano, Ross. Section I specifically covers relief prints. The areas are divided into:

- Origins and development of relief printing
- Woodcuts
- Color woodcuts
- Wood engravings
- Contemporary relief methods

Printmaking: A Complete Guide to Materials & Processes by Bill Fick and Beth Grabowski

Other references:

- A Handbook of Graphic Reproduction Processes-Felix Brunner
- Printmaking--Peterdi
- Modern Prints and Drawings--Paul Sachs
- Step by Step Printmaking--Erwin Schwetters
- Against the Grain—Frasconi
- The Art of Printmaking – Eichenberg
- Printmaking Without a Press
- Chafetz Graphics – Satire and Homage
- American Color Woodcuts, University of Wisconsin
- Practical Printmaking, Chartwell Books
- Japanese Prints – Taschen
- The Print in Germany 1880-1893
- M C Escher – The Graphic Work, Taschen

Course Requirements

As part of the content, student work is continually critiqued and self-evaluated with regard to specific criterion. Two quizzes are given to evaluate student comprehension of class lectures and presentations. Each project requires a minimum number of proofs. Also required is a minimum of two editions consisting of five prints or "multiple-originals." Proofs from two editions must be presented matted for the final portfolio.

The following is a list of required projects and suggested optional projects: In addition, a student developed resource book will be required.

PROJECTS (REQUIRED A-F)

- A. Papermaking
- B. Linocut
- C. Woodcut
- D. Monoprints with gel plates
- E. Key block, color (mixed media)
- F. Blind embossment
- G. Letterpress
- H. Collagraph
- I. Final project: small book

In addition to proofs required in all areas, one BXW print must be editioned (minimum 5 proofs) and one color print must be editioned (minimum 5 proofs) project D does not apply as an edition. Therefore, project E (keyblock) will qualify as the color edition or project I. (optional) will qualify as color edition if chosen. Collagraphs (proj.H) are generally difficult to edition but this will be discussed.

Projects – These projects might not be listed in a particular order relating to planned syllabus and current project requirements.

<u>Objectives</u>	<u>Activity</u>	<u>Evaluation</u>
1. Student learns to apply plan and carve an appropriate abstract design for a wood-cut. Also learns about states, signing impressions in edition, presentation of print image.	Student draws in Black Ink a spontaneous design which he then interprets experimenting with various woodcarving tools.	Is the design appropriate for wood? Has the image been evolved through a variety of states? Is print properly presented and signed?
2. Student learns to plan and carve an appropriate figurative design in wood.	Student carefully designs (as opposed to first spontaneous abstract design) a representational image for a woodcut, carving image and proofing block until a desired finished image is attained.	Same as above.
3. Student achieves an effective Black and White Design in a Linoleum print press printed for optimum black.	Student creates an effective Lino-Print utilizing consistent, clean imagery capable in this medium.	Has student executed a design appropriate to medium? Was Press-Printing utilized to best advantage?
4. Student is able to control and achieve various medium? textural and characteristic woodcut effects; also concerned with achieving an effective woodcut illustration relating to poetry or prose, in the tradition of an original book block.	Student first completes experimental proofs from wood (plank grain) and after some practice, plans and completes a finished "Block Book" type design which incorporates and relates both illustration and copy.	Has student realized potential of wood Has grain, cutting tools, style been used properly? Does the illustration and copy (letters) work together, creating an overall design? Is the illustration appropriate for the message?
5. Student is able to combine various print surfaces to create an interesting composite visual image. Student is able to use the most relateding combination create a	Student creates a mixed media print by combining in one print images from wood and linoleum blocks;	Has the student utilized the textural design properties inherent in each medium? Does the result-using two closely

appropriate characteristics of each medium to achieve a effect in their maximum effect in their combination.

unified/related design?
Has the student used (wood) textural possibilities for best results?

6. Student can create an an interesting linear design and incorporate effective color background into it, either graduated or solid, in the Japanese printmaking fashion.

Student creates a color woodcut or linocut (or mixed media) using various color background blocks in conjunction with "key" or black linear design in the oriental printmaking fashion.

Has the student created interesting linear design, effective in black and white? Has color and texture been added effectively to add to and complement the linear design?

7. Student is able to design and execute a color print using one block for all printings---referred to as subtractive method popularized by Picasso. (Optional)

Student creates a Multi-Color Print using a lino or wood block for all color designs and printings. table standard of craft

Has student planned and executed a design appropriate to the "subtractive method" with consistency and an acceptable--regarding consistency and registration?

8. Student learns to properly print, sign, and mat an edition; creates a successful line design. Introduced to mechanics of printing by hand. (Optional)

Student creates an interesting line design with string; glued to cardboard backing. An attempt is made to control inconsistencies.

Is the design (print) interesting, print uniformly; well presented on paper and within mat?

9. Student reinforces habits or attitudes learned in first project. Student learns importance of positive-negative design elements and significance of textures with these spaces/shapes. (Opt.)

Student creates an interesting abstract or figurative design by cutting and mounting various textured and shaped pieces of cardboard--corrugated, etc.) on heavy backing and hand-printing or press printing an edition

Have various shapes and textures been achieved? Is the overall design effective? How do the standard criterion for an edition apply?

10. Student will be able to enlist acquired skills in completing a more detailed and ambitious color project which will incorporate relief printmaking techniques. (Optional) chess

Student will choose one of several suggested projects to incorporate color into some finished product, limited edition print or possibly 3-D object:

Evaluation will depend on each individual's project

calendar, placemats,

set. Student must OK individual project with instructor.

11. Student learns to distinguish a wood engraving from a wood-cut; is acquainted with importance of this graphic reproductive technique. (Optional)

Student makes a wood engraving print using traditional graver and maple and wood type-high block. First, experiments with a variety of line-texture effects, then creates a finished planned design.

Has the student gained some control over the medium? Is the design suited for engraving? Has the student exploited the medium; used it to the best advantage?

Other optional projects explained in class, based on experimental or other approaches discussed in text. As discussed in text(s) or other sources.

Basic Printmaking Terms

ARTIST'S PROOF	CUT BLOCK PRINT	PROGRESSIVE PROOFS
BAREN	EDITION	RAG PAPER
BLIND EMBOSSING	END GRAIN	REDUCTION BLOCK PRINT
BLOCK BOOK	ENGRAVING (LINE)	RELIEF
BON A'TIRER PROOF	GRAVER	RUBBING
BRAYER	KEY BLOCK	<u>STATE</u> PROOF
BROADSIDE	KISS IMPRESSION	TRIAL PROOF
BURIN	LETTERPRESS	TYPE HIGH
CANCELLATION PROOF	LINOLEUM PRINT (LINO CUT)	UKIYO-E
CHIAROSCURO WOODCUT	METAL RELIEF PRINT	WHITE LINE
CHINE COLLE'	PLANK SIDE	WOOD ENGRAVING
CHOP	PLATEN	WOODCUT
COLLAGRAPH	PRESENTATION PROOFS	

This list and the following on Page 7 are terms and artists (relief printmakers) which will be covered in class and which you should augment by adding to your resource book (visual Journal) using other sources.

Artists/Printers

BARKER, LAURENCE	MOURLOT BROTHERS
BASKIN, LEONARD	MUNCH, EDVARD
BEWICK, THOMAS	NAST, THOMAS
BLAKE, WILLIAM	PICASSO, PABLO
DEGAS, EDGAR	POSADA, GUADALUPE
DURER, ALBRECHT	ROTHENBERG, SUSAN
FRANKENTHALER, HELEN	SUMMERS, CAROL
GUTENBERG, JOHANN	TYLER, KENNETH
HIROSHIGE, ANDO	UTAMARO, KITAGAWA
HOKUSAI, KATSHSHIKA	FRASCONI, ANTONIO
HOMER, WINSLOW	DINE, JIM
HUNTER, DARD	RANDALL ENOS
KOLLWITZ, KATHE	

TOPICS/LECTURES

Approximately once a week, the following topics will be presented at the beginning of class. In addition to the class presentation, you should supplement this material in your resource book using online, LC sources and classroom sources.

- Proofs/Editing/Sigining
- Equipment and materials use
- Subtractive Method/Picasso
- Monoprints and Monotypes
- Bookmaking - Mechanics and Structure
- Type High Printing
- Historical artists and movements
- A few contemporary artists/mixed media applications
- Terms
- Origins of Relief Printing
- Ukiyoe Print

Course Schedule

Your course outline is found on www.crowdesigns.com under Marywood Classes/Basic Printmaking. Below is a summary of the semester. Check the online version for the most up to date information.

- Weeks 1-2 Papermaking
- Weeks 2-3 Linocut
- Weeks 3-5 Woodcut
- Weeks 5-7 Key block (Mixed Media)
- Week 7-8 Monoprints gel plates
- Weeks 8-11 Blind Embossment/Letterpress
- Weeks 11-12 Collagraph
- Weeks 13-16 Small book/choice of technique

Other Activities

Resource Book
Chop
Quizzes (2)
3D printing

Resource Book: The Resource Book or Visual Journal reflects students self initiated study and research required areas of study and activity must include the required text (Printmaking Bible) as well as artists and holdings in the Maslow Collection, most importantly ones representing relief printmaking.

Other:

Inclement weather

There will be no project extensions due to class cancellations because of inclement weather. All deadlines and critiques will remain when originally scheduled. If classes are cancelled on a critique day, the critique will be conducted the following class.

Cell phones, texting, email and social networking are not to be accessed during class. Use your breaks to text or make calls.

Marywood Class Policy

The classroom is a formal environment dedicated to learning and students are expected to behave in a courteous and respectful manner. Therefore, faculty have the right to ask disruptive students to leave the classroom if the learning environment is being negatively impacted.

Core Competencies

1. demonstrate professional competence and leadership skills that have the potential for meeting human needs and are directed to the well-being of future generations.)
2. apply the wisdom of the humanities to the examination and evaluation of contemporary issues.
3. read, write and speak effectively and achieve computer literacy.
4. think critically and creatively in both the theoretical and practical aspects of life.
5. appreciate the value and dignity they share with others as human beings.
6. comprehend the dynamic natural and historical processes that have shaped the world.

Teaching Strategies

Each class will contain a lecture pertaining to the assignment which may include historical references, contemporary design trends, software instruction, discussions, documentaries, quizzes, problem-solving strategies, and/or critiques, followed by a lab with individual hands-on instruction.

Additional reference material, tutorials and sources are on our class website: www.crowdesigns.wordpress.com

Academic Honesty

The Marywood University community functions best when its members treat one another with honesty, fairness, and trust. The entire community, students and faculty alike, recognize the necessity and accept the responsibility for academic honesty. Students must realize that deception for individual gain is an offense against the entire community. Cheating and plagiarism are behaviors destructive of the learning process and of the ethical standards expected of all students at both the graduate and undergraduate levels.

Students have a responsibility to know and adhere to the University's *Academic Honesty* policy. Violations of this academic honesty statement or the intent of this statement carry consequences. University procedures for investigation of alleged violations of this policy ensure that students are protected from arbitrary or capricious disciplinary action. Initial sanctions for violations of academic honesty ordinarily are determined by the course instructor. The faculty member will employ a range of sanctions, from a minimum of a failing grade for the specific coursework in which the infraction occurred to a maximum of a failing grade for the entire course. If necessary, the chairperson and/or academic dean may become involved in investigating the allegation of academic dishonesty and the determination of sanctions. The faculty member will file a report with the office of the Provost and Vice President for Academic Affairs, with copy to the faculty member's department chairperson and the student's academic dean. An academic dean may also choose at any time to inform the Dean of Students of charges of academic dishonesty for adjudication in the University conduct system. Likewise, a member of the University community may submit a conduct report against a student, group of students, or student organization for alleged violations of the *Academic Honesty* policy to the Dean of Students, who will inform the appropriate academic dean for possible adjudication. The Provost and Vice President for Academic Affairs will maintain a register of established cases of academic dishonesty in order to identify an individual student's pattern of violation. Two established cases of academic dishonesty will result in suspension from the University; three established cases will result in dismissal.

In a case in which the student is involved with violations of both academic and discipline policies from the same incident, the Dean of Students and the cognizant Academic Dean of the college or school in which the student is enrolled will confer regarding sanctions to assess their academic impact and to assure that a consistent message is communicated to the student

Definitions

Cheating is defined as, but not limited to, the following:

- having unauthorized material and/or electronic devices during an examination without the permission of the instructor;
- copying from another student or permitting copying by another student in a testing situation;
- communicating exam questions to another student;
- completing an assignment for another student, or submitting an assignment done by another student, e.g., exam, paper, laboratory or computer report;
- collaborating with another student in the production of a paper or report designated as an individual assignment;

- submitting work purchased from a commercial paper writing service;
- submitting out-of-class work for an in-class assignment;
- changing grades or falsifying records;
- stealing or attempting to steal exams or answer keys, or retaining exams without authorization;
- submitting an identical assignment to two different classes without the permission of the instructors;
- falsifying an account of data collection unless instructed to do so by the course instructor;
- creating the impression, through improper referencing, that the student has read material that was not read;
- artificially contriving material or data and submitting them as fact;
- failing to contribute fairly to group work while seeking to share in the credit;
- collaborating on assignments that were not intended to be collaborative.

Plagiarism is defined as the offering as one's own work the words, sentence structure, ideas, existing imagery, or arguments of another person without appropriate attribution by quotation, reference, or footnote. It includes quoting, paraphrasing, or summarizing the works of others without appropriate citation. No claim of ignorance about the nature of plagiarism will excuse a violation.

Procedures

The student has a right to appeal sanctions resulting from academic dishonesty. A student who decides to file a formal grievance must submit the request in writing to the departmental Chair or the Dean. This is ordinarily done within thirty working days of the date an alleged incident occurred or a problem began. The necessary form is available from the Academic Dean of the college or school where the alleged problem occurred. The Provost and Vice President for Academic Affairs is the final recourse in the academic appeal process.

Accommodations for Students with Documented Disabilities

Marywood University complies with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 as amended by the ADA Amendments Act of 2008. Students with disabilities who need special accommodations must submit documentation of the disability to the Office of Student Disability Services, Learning Commons 166, in order for reasonable accommodations to be granted. The Office of Student Disability Services will partner with students to determine the appropriate accommodations and, in cooperation with the instructor, will work to ensure that all students have a fair opportunity to perform in this class. Students are encouraged to notify instructors and the Office of Student Disability Services as soon as they determine accommodations are necessary; however, documentation will be reviewed at any point in the semester upon receipt. Specific details of the disability will remain confidential between the student and the Office of Student Disability Services unless the student chooses to disclose or there is legitimate academic need for disclosure on a case-by-case basis. For assistance, please contact Kaitlin Anderle, Director of Student Disability Services, at 570.348.6211 x2335 or kaanderle@maryu.marywood.edu

Health And Safety Issues

Art students are now using more and more materials that may be hazardous to their health, particularly if used for extended periods of time. The instructor will make every attempt to safeguard the health and safety of students, but ultimately the issue is in the hands of each individual.

In your best interest, the following recommendations should be considered:

1. As materials are introduced, students should not hesitate to ask questions regards contents of materials and the "toxicity".
2. Read labels carefully.
3. Use materials according to manufacturer's instructions and only for their recommended purpose.
4. Be aware of what others in the studio are doing.
5. Be considerate of others. What you do may affect others working around you.
6. If you feel tired or uncomfortable, take a break or get some "fresh" air.
7. Do not eat, drink, or smoke in the studios. There are designated areas for these activities.
Try to develop good work habits and keep your work area clean and organized as possible.

No messy or odorous food in the studio!