

Vicki Chavira**Course Description**

This is an advanced concept and technique class in printmaking. Development of thematic concept and consistency in medium is required. Color theory, composition, advanced techniques and research are an important aspect of this class.

This is a multi level class with 4301 levels 1-4 and 5304 Graduate students.

This is a multi level printmaking class that is primarily an independent study course. This class will cover concepts in Relief and non-toxic intaglio methods, experimental processes and may include serigraphy. The matrix in relief printing is classically created by starting with a flat original surface, and then removing (e.g., by carving) away areas intended to print white. The remaining areas of the original surface receive the ink. The relief family of techniques includes woodcut, metal cut, wood engraving, linocut, and some types of collography. Intaglio is a method where the surface is graved and ink is pushed into the gravure to create a line. In this class we will experiment with both Styrene engraving and solor pate etching. Monoprinting, Colorgraphs, photocopy transpher, chine colle and a`la poupe methods will also be covered.

Objectives: Students utilize concepts and techniques of traditional and contemporary approaches to relief, intaglio, silkscreen and monotype printmaking, plus the safe and appropriate uses of all materials, chemicals, tools, and equipment in the studio. Students can expect: to exercise and develop creativity; to gain control over the print medium; to gain an awareness of printmaking as a Fine Art medium.

Supplies/ Lab fee A lab fee will be charged that covers all material costs for this class. Price for this fee will vary depending on which level of the class you are in.

Grading: Grades will be given in a final portfolio reviews. Competency will be evaluated during critiques of the individual assignments. A mid-term assessment will be handed out at mid-semester.

Total of the printmaking assignment is worth 75% of the final grade.

Sketchbook ideas, pop quizzes and reading notes are worth 10% of the final grade.

Papers and research problems are worth 15% of the final grade.

Each Project grade is based on:

- Comprehension of the assignment, correct size and amount of good prints
- Registration, even spacing around the edge,
- Craftsmanship: professionalism, clean edges, attention to details, use of elements
- Knowledge of techniques, understanding of assignment criteria, correct signature
- Originality (not clichéd)

Each assignment is graded on a 100-point scale.

A= 90 – 100 exceeding expectations

B= 80 – 89 above average

C= 70 – 79 average

D= 65 – 69 below average

F = below 65- will not pass the class

Final Grading is based on:

- The finished work and its presentation

- Imagination and aesthetic growth
- Craftsmanship / sensitivity to materials
- Knowledge of techniques
- Attendance, use of class time, cooperation, crit. part.
- Have ideas that go beyond the norm.

All ideas must be original and not derived from commercially published sources.

Attendance Policy/Late Work:

- The structure of the course requires consistent attendance. More than TWO (2) absences may result in the lowering of the final evaluation by one letter grade, More than THREE (3) may result in the student being dropped from the class. Please refer to the SRSU Attendance policy on the last page.
- If you know you will be missing a class, it is your responsibility to contact me immediately, get the assignment and demo material and to make up the time you missed. If not your grade will be affected.
- Lectures, demonstrations, critiques and printmaking demonstrations or problem explanations will occur during the first hour of the class. It is expected that each student will attend all required hours of the studio course. To benefit from information, you must be there to receive it! Consistent tardiness will be reflected in the overall evaluation.
- Attendance on "CLEAN UP DAY" is mandatory to help in the studio.

Disabilities: Please notify me if you have a disability that requires accommodation. If you would like to request such accommodation because of a physical, mental, or learning disability, please contact the ADA Coordinator for Program Accessibility, Grace Petty, in Lawrence Hall.

Academic honesty: The University expects all students to engage in all academic pursuits in a manner that is beyond reproach. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to cheating, plagiarism, collusion, and the abuse of resource materials. More information on this can be found in the SRSU Rules & Regulations supplement to the Student Handbook.

Cell phones must be turned off or set on a quiet vibrate and may not be answered during class.

An "F" for the day will be given to those who break this policy.

Emergency personnel and family emergencies are exempt only if you let me know in advance.

Music: Personal" headgear" may be worn during lab time only, after demos and lectures, while you work, and on low volume, so you can hear when someone talks to you. If I hear your music you will lose your privilege.

Attendance: The majority of your grade is based on work done during class, therefore, it is expected that each student will attend all required hours of class (96 studio class hours).

Class runs until 4:50, ten of- Do not leave early unless you have my permission!

Sul Ross policy states a student may be dropped after 9 (nine) absences and that one absence is equal to 50 minutes. More than Two absences from a studio class will result in the lowering of the final evaluation by one letter grade. You may be dropped with **Three (3)** absences. Tardiness, and leaving early will be considered as partial absences, three of which will equal an absence. More than 8 minutes late is a tardy.

Authorized Absences: If you need to miss a class due to an Authorized School activity, You need to let me know ahead of time, find out what work you will be missing and make sure you get completed for a grade. Your name must also be on the explained absence list.

Explained absence list.

When a student has to miss a class due to an authorized University activity, it will be the responsibility of the student to notify the instructor of the class in advance. The department responsible for the authorized University activity will also notify instructors through the Student Life Office by providing an explained absence list to the office. Instructors will give students participating in an authorized University activity the opportunity to make up class

work, including tests, within a reasonable time and at the convenience of the instructor.

Email: All students are required to maintain an @sulross.edu computer account. This account provides both an online identification key and a University Official Email Address. The University sends much of its correspondence solely through email. This includes policy announcements, emergency notices, event notifications, financial assistance information, course syllabi and requirements, and correspondence between faculty and students. Such correspondence is mailed only to the university official Email Address.

Disciplinary Action Code:

#21. (Partial quote) “Campus disruptive activities includes disorderly classroom conduct that obstructs, interferes with, inhibits and/or disrupts teaching and/or classroom activities”. If you smell like alcohol or Marijuana, I will ask you to leave class and not come back.

Papers on techniques and DVD ou youtube reviews are due the week after spring break.

The final portfolio will be due for review on

Critiques,

Critiques will be at 3:30 pm Wednesdays, once a month. Two Assignments will be due plus workable ideas for the next work presented.

Sept 14

Oct 12

Nov 9

Dec 7

Critiques will be at Centennial School. Dates may be changed if called for.

On finals day,(May 5, 2014) any finishing that was allowed, CD of art work and artist statements, and mandatory studio clean up will occur.

Proposals: Proposals for taking exhibition are due in the first class after mid semester. (March 22)

Course Structure

A consistent thematic portfolio of work will produced on a weekly basis.

Assignments will be due every two weeks.

Your work must show evidence of consistent work habits and intent through out the semester.

You must be able to discuss your use of Composition : Focal points, Spatial relations, Color theory and palette choices, Texture, Content/context, and theme.

Course Objectives

- Expressively communicate an original idea or concept visually.
 - Proper techniques applied to the medium,
 - Use of principles and elements of good composition,
 - Development of technique and personal style.
 - Use of original concepts and non clichéd ideas.
- Demonstrate technical mastery of materials and traditional artistic skills.
 - Advanced techniques and craftsmanship applied to a specific area of specialization.
 - Application of the principles and elements of good composition,
 - A defined technique or personal style.
- Demonstrate knowledge of professional practices in studio art.
 - The ability to create a cohesive exhibition of well crafted and thematic work
 - Displays an strong understanding of craftsmanship
 - Displays the ability to write about art.
 - Understands health an safety practices in the studio

ADVANCED PRINTMAKING ASSIGNMENTS:

1. A small sketchbook will be kept and checked on a regular basis.
 - a. Sketchbook assignments are given for idea development and strong visual value compositions.
 - b. These will include designs for all assignments, and are due before the student begins the project.
 - c. Evidence of compositional and technical concerns developed prior to the beginning of each assignment. This can be a thumbnail, a Photoshop study, or a series of tests. These must precede each assignment.
 - d. Specific assignments may be given to aid the individual student needs.
2. Two Short research papers on techniques with bibliographies.
3. Two reviews of DVD's or Documentaries of printmaking.
4. Notes from reading assignments At least 5 books, reviewing techniques, processes, new concepts, etc.
5. An Artist Statement analyzing the body of work completed that Semester An Artist's Statement that discusses the work, its development and its relationship to the *Contemporary* art scene will be turned in at the end of the semester with your portfolio. The statement should cover your personal approach to the issues surrounding the development, and presentation of your work. This statement will attempt to justify your aesthetic investigations in relation to ideas of Contemporary Art (since 1970), the heritage of World Art, and issues of socio-politic importance
6. You need to subscribe on-line (free) to the art magazine Hyperallergic <http://hyperallergic.com> and read it regularly. Be ready to discuss it during critique class. Based on your readings, write 3 essays on contemporary artists who work in a style, or have concepts similar to yours and who are alive today will accompany each of the first three drawing/painting assignments; you may watch a video based on what you have read and review the emphasis of it, and discuss the concepts & practicality.
7. CD: photograph a series of your best works (at least 10). Jpegs should be 300dpi, color correct, cropped to size and labeled with name and number (fairlie#1.jpeg). These are due in the week of finals.
Also include a typed word document with your name, title, medium, size, and date completed. This should correspond to your jpeg images. Jpegs must be 300dpi.

Assignment #1: Multi color print. At least two colors plus black.

Edition of at least 10:

Minimum image dimension no less than 9"x 12", plus 1 inch border.

Assignment #2: Any editions that use two different *technical* processes within the final image.

Edition of at least 15. Must be closely similar

Assignment #3: An edition that use two different *technical* processes One as a border.

Edition of at least 15.

Assignment #4: Large Woodcut or Linoleum print 16 x 20 or larger

an edition of at least 15 prints plus 3-4 inch border.

Assignment #5: Experimental editions, at least three experiments using a variety of hand created backgrounds, more than just a monoprint. Colographic images, transfers, collaged surfaces, textured runs, etc. one edition (or more).

Assignment #6: Final is open choice, must be at least 9x12 image, edition of 15.

Final Portfolio: All prints should be evenly trimmed, interleaved and properly signed and numbered.

Proofs may be included.

Total of the printmaking assignment is worth 85% of the final grade.

Sketchbook ideas, and papers are worth 15% of the final grade.