

# Printmaking

Professor Carol Fairlie

Office: FAB 09

## OVERVIEW:

I choose to teach this printmaking class as a relief and monotype class, rather than an emphasis on silkscreen lithograph and etching for a number of reasons. All the methods that I teach are non-toxic, can be done by hand when a press is not available and are easily taught as children's projects. At the same time the basics of color, composition, registration and traditional processes are inherent in relief and monoprint techniques. 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, relief etching, linocut, and some types of collography.

**Objectives:** Students will be introduced to concepts and techniques of traditional and contemporary approaches to relief 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.

**TEXT:** The Complete Printmaker: John Ross ISBN-13: 978-0029273722

**Supplies/ Lab fee** \$195.00 covers all material costs for this class. Paper costs are \$140.00, materials \$36.00, \$25.00 covers inks, solvents, tools and wipes.

**PowerPoint Presentation:** An art historical research presentation on the printmaking done by a assigned artist will be assigned to each student. The assignment will include an annotated bibliography and a short essay overview. These presentations will be given weekly during class and student presentations not prepared on time will be reduced by a letter grade per class missed.

**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, and reading quizzes are worth 15% of the final grade.

Paper / presentation is worth 10% 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.

**Recommended Prerequisites:** Drawing and Design. If you haven't taken these you may find you have a deficiency in textural value and compositional design.

### **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.
- The final portfolio is due in on or before Friday May 8<sup>th</sup> @5pm
- Final Projects are due in Tuesday May 5 @ 3:00, for print exchange and studio clean-up.
- Attendance on "CLEAN UP DAY" is mandatory to help in the studio.

All work not available for the required critique time slot must be shown to the instructor for assessment, which will reflect the lateness of the missed deadline.

### **ASSIGNMENTS:**

1. A small sketchbook will be kept and checked on a regular basis.  
     Sketchbook assignments are given for idea development and strong visual value compositions.  
     These will include designs for all assignments, and are due before the student begins the project.
2. Presentation on selected artist,
3. Proper matting will be demonstrated and required for one print from the final project.
4. Quizzes on reading assignments

Sketchbook Assignment:

#1 textural Value Charts What is Modified value?

- 1 chart, 7 values using linear lines, all the same size.
- 1 chart, 7 values using linear lines: lines going from thin at the top to thick at the bottom
- 1 chart, 7 values using decorative patterns from light to dark .
- 1 chart, 7 values using geometric patterns from light to dark.
- 1 chart, 7 values using rubbed texture patterns, cut and glues from light to dark.

Two sketches using linear value, not outline to show image. 4X6"

Assignment #1: Texturized woodblock, printed in ink, and Matrix "stamp from EZ-cut, with chine-colle' puzzle inserts.

Variable edition of at least 3 prints of each.

Properly signed and clean edged.

Minimum image no less dimension than 4", plus 2-3 inch border.

Sketchbook Assignment:

Two sketches with background and foreground, using value, not line to show image. 9x12"  
Assignment #2: Single Color woodcut (value study), hand pulled, edition of at least 5 prints.  
Minimum image dimension no less than 12" on longest side, plus 1-3 inch border.

Sketchbook Assignment:

Two sketches with background and foreground, using value, not line to show image. 9x12"  
Make 2 copies and add one color to it. How would you carve this?

Assignment #3: Two or more color reductive linoleum print. The press may be used. Edition of at least 5:  
Minimum image dimension no less than 9"x 12", plus 3-4 inch border.

Sketchbook Assignment:

Two sketches with background and foreground, using value, not line to show image. 9x12"  
Make 3 copies and color them, then choose your favorite and do a color breakdown on 3-4 pages

Assignment #4: Multi-color Woodcut or Linoleum print (at least 3 colors) with an edition of  
at least 5 prints. Registration is part of the grade, 8-10 prints may need to be run.  
Minimum image no less dimension than 9"x 12", plus 3-4 inch border.  
Best pull should be matted for critique.

Sketchbook Assignment:

Have a photo or a drawing you can put under a piece of plastic and wipe away the value.

Assignment #5: Monoprints, Monotypes collographs and chine collé 30 to 45 of each prints over a 3 week period.

A series of mono prints using  
reductive, (wipe away ink)  
additive (add paint)  
stenciled (ink up leaves, grass, etc.)  
Two collagraph plate will be developed to use in conjunction with a matrix image.  
One should be glued down and sealed, the other should be carved into.

Chine collé using one of your relief prints, glue down paper and print it.

A series of monotypes using a matrix image on top of a collograph or monoprint.

Monotype, using your little carved stamp or a new one, create monoprints then add the stamp.  
You will have to edit the good prints, cull the weak ones.  
These should push your ideas of experimentation and be of an upper level quality.  
One should be properly matted.

Sketchbook Assignment:

Have a layout of the book, or a small maquette.

Assignment #6: a hand-bound book of at least 12-14 pages (6-7 pages folded, 10 inside plus front and back).

Sketchbook Assignment:

Have a photo or a drawing you can put under a piece of plastic and copy.

Assignment #7: One dry point etching. The press will be used. Edition of at least 5:

**Sketchbook Assignment:**

Have a drawing or thumbnail of your final project.

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

Proofs may be included.

Best print must be matted and framed.

FINAL PROJECT:

Student choice of either an edition of 20 prints, either relief or dry point etchings, (hand painting and more than one color drop, Chine collé are all ok)

minimum size 9 x 12".

Use the medium that suits your style the best.

Print # 5 must be matted and framed.

Powerpoint Assignment: A research project will be assigned on a specific period in printmaking history. An outline and annotated bibliography will be due before spring break. The bibliography is due as the final slide

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

Sketchbooks, quizzes on readings are worth 15% of the final grade.

Presentation is worth 10% of the final grade.

A calendar will be passed out to students with a detailed explanation of class schedule and critique days.

NOTE: There will be a lab fee of \$195.00 that may be paid in three payments, before mid-semester. This fee will cover a 2 pieces of wood, Plexiglass, tracing paper, ez-cut, 5- 9” x 12” pieces of linoleum, a solar plate and an assortment of trial papers, inks and basic lab supplies, mat board, pleziglass and a metal frame.

## **Student Learning Objective’s**

This class assesses the concepts addressed in the following SACS Program Learning outcomes:

That the graduating art student’s will demonstrate the ability to:

SLO 1 Students will be able to visually communicate an original idea or concept through an original artwork.

- a. Proper techniques applied to the medium,
- b. Use of principles and elements of good composition,
- c. Development of technique and personal style.
- d. Use of original concepts and non clichéd ideas.

**SLO #1 Marketable Skill:** Creating ideas with independence of thought.

**Dissemination Strategy:**

- a. Students will demonstrate the ability to create a cohesive capstone with a defined technique or personal style.
- b. Ability to produce a professional portfolio that meets current industry standards.
- c. Faculty will integrate the information into lectures, workshops, etc.

SLO 2 Students will demonstrate proficiency in writing within the art discipline.

- a. Display the ability to meet Texas Art History objectives: (TASA standards)
  - i. An ability to identify geographic centers, time periods and stylistic characteristics of major art movements.
  - ii. An ability to recognize individual styles of major artists and an understanding of the technical procedures for work in a variety of media.An understanding of the impact of individuals, historical events and religious and philosophical concepts on art making in various periods.
- b. Demonstrate proficiency in discipline specific writing.  
An ability Follow the correct writing style manual.and utilize art historical terminology.  
Write a good thesis statement and follow it with a defined argument and closing statement.

**SLO#3 Marketable Skill:** Communicating professionally through written and spoken presentation.

**Dissemination Strategy:**

- a. Students will demonstrate proficiency in writing about art, both on a personal and professional level.
- b. Demonstrate an ability apply the correct writing style and utilize art historical terminology.
- c. Faculty will integrate the information into lectures, workshops, etc.

SLO 3 Students will demonstrate knowledge of the professional practices pertaining to their BFA degree track:

Demonstrate the ability to create a cohesive body of work (capstone) with a defined technique or personal style and understand health and safety practices in the studio.

**SLO#3 Marketable Skill:** Solving problems through critical thinking.

**Dissemination Strategy:**

- a. Students will learn to produce work in a timely manner.
- b. Use of original concepts and non-clichéd ideas.
- c. Demonstrate the ability to create and curate a cohesive professional exhibition of well-crafted and thematic work with a defined technique or personal style.
- d. Ability to produce professional documentation including advertising (posters & postcards), artist statement, press release, resume, digital records.
- e. Faculty will integrate the information into lectures, workshops, etc.

Printmaking ART 3302  
Tuesday and Thursday  
Office # 09 FAB

Spring 2020  
2:00 - 5:00

Professor Carol Fairlie  
FAB Room 108/209  
Office Phone 837-8258,  
Cell Phone 294-1313

Office Hours Tues. & Thurs 1:30 - 2:00 & 9-9:30pm . Thurs. 5:00- 6:00, (I am sometimes up in room 201)

**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 Rebecca Greathouse-Wren, Director of Counseling & Accessibility Services, Ferguson Hall 112 -432 837-8203

**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.