

**ART 5304:** Graduate Art Studio: Printmaking

**Fall 2024:** T-TH 2:00pm-4:50pm, VAPA 201

**Instructor:** Ramon G. Deanda

**Email:** ramon.deanda@sulross.edu

**Office Phone:** 432-837-8258

**Cellphone:** 915-269-5693

**Office Hours:** M-W 5-6, T-TH 10am-11am VAPA 009

**Course Description:**

In this course, printmaking and other advanced art majors will become independent, self-motivated, and reach artistic maturity in an open studio setting. The course is intended to strengthen existing printmaking skills and helps with your pursuit and development of personal themes for studio work and professional practice. In this course, you will work to enrich conceptual ideas to technical skills to define content.

Collectively (peers and professor) this self-driven exploration course will integrate direct reference to art historical techniques, (utilizing reproductions of artwork, readings, and research).

The most important component to this course is your self-motivation and focus in order to grow and develop a strong body of work. You are expected to keep an ongoing studio practice that involves consistently working on paintings during class times, as well as committing considerable after-hours time. The overall goal is to have a coherent body of work by the end of the semester.

**All the methods in this course are non-toxic, and can be done by hand when a press is not available and are easily taught as children's projects.**

We will be studying and including the basics of color, composition, registration and traditional processes that are important to 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 sometimes, collagraph.

**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.

**Student Learning Outcomes:**

1. Students will be able to expressively communicate an original idea or concept visually through original artwork.
2. Students will demonstrate proficiency in writing within the art discipline.
3. Students will demonstrate knowledge of professional practices pertaining to their area of specialization.

**Marketable Skills:**

1. Creating ideas with independence of thought.
  - 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 artist statement, press release, resume, digital records.
  - e. Faculty will integrate the information into lectures, workshops, etc.
2. Communicating professionally through written and spoken presentation.
  - 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.
3. Solving problems through critical thinking.
  - 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.
4. Faculty will integrate the information into lectures, workshops, etc.

**Keep Your Printing Station Clean!****Be Expected To Maintain a Clean Working Environment**

- This would include your table and surrounding area
  - Students will have their own table, base, and hinges (for screen attachment good registration).
- There are some red metal rolling carts but not enough for everyone. Carts where tables are adjacent might be shared.
- Materials can also be stored in cabinets (you can design your own method for keeping things accessible).

- Each student will also have two flat storage drawers in the upstairs room where you can store prints, papers, stencil materials, and matboard, etc. On top of these print cabinets, there are cardboard and mat cutting surfaces to cut your papers to size and for curating your editions. Two print curation kits will be available at the tops of print cabinets. Please, always return the kit contents to the kit that you removed them from so that your fellow students will be able to use them.

### **TEXT SUGGESTIONS:**

**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 an assigned artist will be assigned to each student.

**Grading:** Grades will be given in a final portfolio review.

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 65% of the final grade.

Sketchbook ideas are worth 25% 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.

### **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.**

**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.

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 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).

### **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 Phone usage should be limited. SHOULDN'T INTERFERE WITH CLASS.**

Emergency personal 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.

**Final Projects are due on Thursday December 4 @ 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:**

**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.**

Proper matting will be demonstrated and required for one print from the final project.  
Variable edition of at least 3 prints of each. Properly signed and clean edged.

### **Sketchbook/Assignment 1:**

**Collagraph:** from the word's "collage" (from the French verb "coller" meaning "glue together") and "graph" a suffix of Greek origin referring to something that is written or drawn, or a tool for writing, drawing, or recording. This printmaking process uses plates constructed from lower toxicity materials that are readily available at craft/hobby and hardware stores. These plates take practice to print with the degree of sameness desirable for an edition. You must take care to let all adhesives and coating dry thoroughly between each step. Draw an object card from a deck of cards and then create an original version of this face card. Using pop culture references, music, personal narrative, archetypal metaphor, or some combination thereof as a means of creating an original image. You'll combine your idea with the bold expressive quality of German expressionism as the visual starting point for your print. Collagraph printing can be simple, direct, and inexpensive, resulting in images as bold as German expressionism or as delicate as Japanese woodcuts. With this first project you will be exposed to the direct and expressive method where ink is transferred to paper from the surface of a collagraph block.

### **Assignment #2**

Consider something that interests and excites you; is it an idea, a physical object, a place, what does this interest represent to you? Now consider attributes of this thing, both physical and psychological. What characteristics belong exclusively to your idea or object? What characteristics are shared with other ideas and objects?

Create a visual metaphor related to your subject. As always, you have many possible approaches to choose from: examining a story or history that surrounds an idea / metaphor, presenting a thing in a new context, re-imagining an object's function, animating the inanimate (anthropomorphism), creating a composite object that has meaning because of the nature of the combined elements, and/or 'packaging' something as a metaphor that acts as a logo or slogan. You'll combine your research into the theme with the bold expressive quality of German expressionism as the visual starting point for your print.

Relief printing can be simple, direct, and inexpensive, resulting in images as bold as German expressionism or as delicate as Japanese woodcuts using linoleum, wood, or found objects.

With this first project, you will be exposed to the direct and expressive method where ink is transferred to paper from the surface of a wood block. The use of a printing press is

optional and on this project you'll be hand printing or burnishing your image. With black and white work like this positive and negative space is emphasized. Erick Heckel, Emil Nolde's, Max Beckmann, Karl Hirsch, Edvard Munch, and Kathrine Kollwitz.

### **Sketchbook Assignment:**

Two sketches with background and foreground, using value, not line to show image. 9x12"

**Assignment #3:** Single Color woodcut (value study), hand pulled, edition of at least 8 prints. Minimum image dimension no less than 12 on the 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 #4:** Two or more color reductive linoleum prints. The press may be used. Edition of at least 8:

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 #5:** Multi-color Woodcut or Linoleum print (at least 3 colors) with an edition of at least 10 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:**

**Assignment #6:** EVENT POSTER. You will create a make-believe event using one or more of the techniques that were used throughout the semester.

Sketchbook Assignment:

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

### **FINAL PROJECT:**

Student choice of either an edition of 10 prints, either relief or dry point etchings, (hand painting and more than one color Drop.

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

### **LAB FEES**

**There will be a lab fee of \$195.00 for Printmaking that may be paid in three payments, before mid-semester.**

This fee will cover acetate, paper, inks and other materials essential for this class. All lab fees must be paid into the Art Stores Account at the Cashier's office in BAB and a receipt provided to the professor no later than Friday, January 27th, 2023.

**Mandatory: You must provide**

Pencil

apron / old shirt

rubber gloves

We will provide the following:

**Inks, blotters, blankets (\* Replacement cost \$32.00),**

Monoprint inks

Scrap paper

Colored Markers

masking tape

paper towels

Clean sponge

Archival Glue

Solvents

## **DATES AND ASSIGNMENTS ARE SUBJECT TO CHANGE**

### **WEEK 1:**

**August 26:** Introduction- Syllabus: Introduce Project 1. Start sketching, research

**August 28:** Lecture and Demo time. What do you have so far?

### **WEEK 2:**

**September 2:** Finish sketch; start prepping materials

**September 4:** Start working on your first print.

### **WEEK 3:**

**September 9:** Work Day

**September 11:** Work Day.

**WEEK 4:** Introduce Project 2.

**September 16:** Lecture and from time. Start researching for ideas. Finish project 1.

**September 18:** Show sketches, or keep sketching. Or begin printing.

**Week 5:** Keep working on Project 2.

**September 23:** Work Day

**September 25:** Work Day.

**WEEK 6:** Finish Project 2. Start Project 3. Critique Project 1.

**September 29:** Critique Project 1. Demo and lecture for Project 3.

**October 1:** Continue with demos for project 3 and start sketching.

**WEEK 7:** Continue with Project 3. Get ready for SouthWest Print Fiesta and Art Walk.

**October 7:** Work Day

**October 9:** Work Day/Critique project 2.

**WEEK 8:** Introduce Project 4

**October 14:** Lecture/Demo: Start sketching ideas. Finish project 3.

**October 16:** Work Day.

**WEEK 9:** Review, refresh and keep working on project 4.

**October 22:** work day.

**October 24:** Work Day. Finish Project 4.

**WEEK 10:** Start working on Project 5.

**October 28:** Demo and introduce project 5.

**October 30:** Studio work. Critique Project 4

**WEEK 11** Continue Project 5.

**November 4:** Studio work

**November 6:** Studio work.

**WEEK 12:** Start Project 6. Finish and Critique Project 5.

**November 11:** Students will choose the topic, and project of their liking.

**November 13:** Studio work critique Project 5.

**WEEK 13:** Continue Project 6/ Introduce last project.

**November 18:** Work day

**November 20:** Studio work

**WEEK 14:** Start last project and critique project 6

**November 25:** Students will continue their last project.

**November 27: Thanksgiving Break**

**WEEK 15:** Finish prints

**December 2:** Work Day/ Clean up

**December 4:** Work Day

**FINAL DECEMBER 9 MONDAY 12:30-2:30P.M.**