ARTS 101 404-01 Printmaking: Lithography, Monotype & Intaglio

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TEXT (not required): Donald Saff, PRINTMAKING: History and Process

INSTRUCTIONAL OBJECTIVES:
This course is designed with the intent to demonstrate the methods and processes associated with creating a print. Materials, equipment, and tools of the printmaker will be covered with emphasis to those used in lithographic, monotype and intaglio production. Students will create primarily black and white images with an introduction to color printing before mid-semester. Students will be working with grease pencils and other soluble grease materials such as tusche, acrylic/lexan and zinc plates/grounds to render pictures onto stones, plastic and into metal. Emphasis will be on the images themselves i.e.: content, rendering, form, composition, etc., and the quality of them as prints i.e.: the degree of success in technique, consistency, quality of color, registration, etc. Direct drawing and transfer techniques will be covered. It is expected that each student will produce a minimum of 8 printed works (excluding edition numbers)—keeping in mind that the complexity of the works is taken very seriously, and that the minimum constitutes a relative standard from which to measure one's progress and initiative.

STUDENT ACTIVITIES:
Demonstrations of various printing techniques will be performed for the entire class, followed by "in-class" work sessions relating to these demonstrations, as well as weekly "outside-class" work sessions. By mid-semester students should be forming personal goals and approaches to PRINTMAKING which will contribute to their direction for the second half of the semester.

SUPPLIES:
Ink, rollers, stones, acrylic/lexan matrices, cleaning solvents, some tools and materials are furnished. Students will need to purchase zinc, lithographic crayons, printing paper and newsprint, —other materials will be discussed. NOTE: ALWAYS COME TO CLASS WITH YOUR MATERIALS PREPARED TO WORK—OTHERWISE YOU WILL BE CONSIDERED ABSENT.

EVALUATION OF STUDENTS/ ATTENDANCE POLICY:
CRITIQUES are standard procedure—so attendance is mandatory (More than 2 absences and your grade will be deducted by one letter grade automatically; 2 more and another letter grade and so on—tardiness exceeding 15 minutes constitutes an absence. If I am detained for some reason, class will still be held and you are expected to work—your schedule is such that there are always any number of projects to be working on at all times.). Students will be aware of my expectations for their work, and the work will be discussed accordingly. Mandatory (a missed crit or absence of work for crit results in “0”) CRITS/PROJECTS=50 points possible for each (300 points total); FINAL EXAM (this includes shop etiquette/clean-up history)=100 points=400 total pts. possible Grade Scale=A (400-375); A- (374-360); B+ (359-347); B (346-336); B- (335-316); C+ (315-307); C (306-293); C- (292-280); D+ (279-267); D (266-240); F (below 240)

GROUP CRIT. SCHEDULE: always show prints (finished and in progress) and assigned drawings (2)
Crit. 1: Mon. FEB. 2; Crit 2: Weds. FEB. 11; Crit. 3 MID-TERM: Weds. FEB. 25; Spring Break MAR 2-6; Crit. 4: Weds. MAR. 25; (Mon. APR 6: NO CLASS-Easter Break) Crit. 5: Weds. APR. 15; Crit. 6: Mon. APR. 27

SHOP CLEAN-UP and FINAL EXAM: Wednesday, MAY 6: 11:00 am - 1:50 pm
CLASS SCHEDULE (subject to modification):

JAN 12: Course introductions; studio orientation; **Introduce/demo LITHOGRAPHY** (grinding the stone and drawing with litho. crayons); **PROJECT 1: Value Study**: create a work that produces a minimum of 15-20 ranges in tonality from very light to very dark using *landscape, figurative or non-objective study* as subject. Have a stone ground and 1-2 clean line drawing(s) for this Wednesday’s (Jan. 14) class! ([Project 1 is DUE Feb. 2.])

JAN 14: Transfer drawings to stones; **DEMO**: 1st etch of the stone, roll-up and second etch.

JAN. 19: **MARTIN LUTHER KING DAY—NO SCHOOL!**

JAN. 21: **DEMO**: printing from the stone. Your drawings on stones should be ready to etch! Continue work on Project 1; I will assist in etching and printing. Introduce **PROJECT 2: MASTER-inspired**: Research one of the lithography masters (choose from the lucky bowl!) and bring images by your artist and at least 2 research ideas/drawings inspired by your master to class on JAN. 26th!

JAN. 26: Continue work on Project 1; assist in etching and printing; look at images by your artist and 2 ideas/drawings inspired by your master; choose one to transfer!

JAN 28: **DEMO**: XEROX transfer technique and wet media; Get 2nd stone prepped to transfer master study for **PROJECT 2 (DUE Feb. 11)**.

**FEB. 2**: **CRIT. PROJECT 1: Value Study lithograph**: Work on **PROJECT 2: Master-inspired litho**.

FEB. 4: Continue work on **PROJECT 2**

FEB. 9: **Introduce PROJECT 3: 2-3 multi-color still-life or figurative lithograph** (a separate stone is required for each color); grind stones

**FEB 11**: **CRIT. PROJECT 2: MASTER-inspired** and the 2 clean line drawings (with color) for **PROJECT 3: multi-color still-life or figurative lithograph**; **DEMO registration for multi-color litho**

FEB. 16: Work on multi-color litho.

FEB. 18: Work on multi-color litho.

FEB. 23: Work on multi-color litho.

**FEB. 25**: **MID-TERM CRIT.** **PROJECT 3: multi-color still-life or figurative lithograph**: (PROJECTS 1-3 folios will be reviewed individually)

**MAR. 2-6**: **NO CLASSES—SPRING BREAK!**

MAR. 9: **Introduce PROJECT 4: MONOTYPE Printmaking** DEMO: using lexan matrix create a monochromatic image based on *observed figure or still-life* (part 1/25pts.) utilizing demonstrated techniques.

MAR. 11: Work on Monotypes

MAR. 16: **Introduce polychromatic MONOTYPE** DEMO: using lexan matrix create a polychromatic, multiple press run monotype with *landscape, plant forms or non-objective* subject (part 2/25 pts.) utilizing additive and subtractive methods.

MAR. 18: Work on Monotypes
MAR. 23 (M): Work on Monotypes

MAR. 25 (W): CRIT. PROJECT 4: Monochromatic & Polychromatic MONOTYPES; Introduce PROJECT 5: INTAGLIO (etching) DEMO: preparing the plate and coating with hard ground or asphaltum; Self-portrait or architectural subject (all line development). Students prepare your drawings on tracing paper for Monday’s class to transfer to plates!

MAR. 30 (M): DEMO: etching the plate and proofing; transfer drawings to plates.

APR. 1: Work on PROJECT 5 (DUE Apr. 15) and ideas (min. 2 drawings) (DUE Apr. 15) for PROJECT 6: 2-color Mini-object/animal/amphibian/insect intaglio.

APR. 6 (M): NO CLASS-EASTER BREAK!

APR. 8: Work on etching

APR. 13 (M): Work on etching; DEMO: Aquatint

APR. 15 (W): CRIT. PROJECT 5 and drawings for PROJECT 6. Work on prepping zinc and acrylic plates

APR. 20 (M): Work on 2-color etching/intaglio and discuss final PROJECT 7: Mixed-media print(s): due May 6.

APR. 22: Continue work on Project 6

APR. 27 (M): CRIT. PROJECT 6: 2-color intaglio and work on final print(s).

APR. 29: Work on final print(s).

MAY 6 (W): 11:00am – 1:50 pm SHOP CLEAN-UP & FINAL EXAM

SHOP CLEAN-UP and FINAL EXAM/CRIT: Wednesday, MAY 6: 11:00am – 1:50 pm

**You MUST participate in shop clean-up to fulfill course requirements!**

*NOTE: The right to add to or delete from this syllabus is reserved by Professor Chouteau.*
DEPARTMENT OF ART GRADING POLICY

Grade F will be given for:
   a) failure to meet course requirements

Grade D will be given for:
   a) overall poor quality of work, unsatisfactory effort, motivation and improvement during semester
   b) incomplete or late projects
   c) absence from critiques, inadequate participation
   d) lack of ability to receive advice, criticism and to exercise critical judgment in relation to works in progress
   e) repeated absences from class (see policy)

Grade C will be given for:
   a) overall average (satisfactory) quality of work, satisfactory motivation, effort and improvement demonstrated during the semester
   b) completion of all projects
   c) participation in discussions, critiques and classroom exercises
   d) ability to receive advice and criticism, and to exercise critical judgment in relation to works in progress
   e) attendance (see policy)
   f) minimum 5 hours per week spent on home and studio assignments

Grade B will be given for:
   a) consistently high quality of work, motivation, effort, and improvement during the entire semester, and demonstrated attempts to go beyond the required standards of the course.
   b-f) same as for grade C

Grade A will be given for:
   a) consistently exceptional quality of work, motivation, effort and improvement during the entire semester, with results going far beyond the required standards and framework of the course.
   b-f) same as for grade C

NOTE: Quality of Work in grade definitions means studio project(s), conceived and started as a concept/idea, materialized with appropriate craftsmanship and with interesting visual, formal, and/or conceptual end results (finished project).