104-01 404-01 504-01 Printmaking I (-IV): Relief with Intaglio & Litho

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FALL SEMESTER 2014

ARTS 104-404* 504**-01 PRINTMAKING I (-IV): Relief [w/Intaglio & Litho] (* for adv. students w/out this segment)
Monday & Wednesday: 11:00 am. - 1:30 pm.

Professor SUZANNE CHOUTEAU; chouteau@xavier.edu

Contact info: office: Cohen166; work phone: 745-1917 or 745-3811 (Terri Yontz, Administrative Assistant)
OFFICE HOURS: Tuesdays 10:00am-2:00pm and by appointment of course!

TEXTS (not required): Donald Saff, PRINTMAKING: History and Process
Ross, Romano Ross, THE COMPLETE PRINTMAKER

INSTRUCTIONAL OBJECTIVES:
This course will 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 relief production, with introduction to intaglio and lithography. I will pass on working knowledge of the following:

Simple emboss: may be made from adhering cut pieces of matboard to a matboard matrix not to exceed 1/8" depth--requires etching press.
& Collagraph: print made from an image built up on a matboard or sintra board matrix with glue and sealed with acrylic polymer gloss medium. A variety of materials can be adhered to a matrix to create textural/surface effects, as well as embossed forms. The recommended surface height should never exceed 1/8" at its highest point. To print, thinned ink is applied with pieces of cardboard or a brayer; ink is then lightly, gradually wiped off with a stiff cloth or tarp, then hand or paper wiped to clean surface areas. For printing, a heavyweight paper should be used like Rives BFK. Press pressure may have to be decreased or increased depending upon your surface and is most easily done by adjusting pressure with blanket(s).

Linoleum & Woodcuts: repeatable prints created by cutting the image into linoleum or wood and using a rubber roller or brayer to evenly apply a consistent, thin layer of ink to the lino/woodcut; paper is then placed atop the block and the back of the paper is rubbed thoroughly with a spoon or brusin, or run through an etching press.

Serigraphy: Waterbase Screenprints: images created by blocking image onto screen and passing ink over it.

Monotype: unique, one-of-a-kind prints that usually involve the use of a smooth, unmarred printing surface or matrix such as lexan or plexiglass. We will use both additive and subtractive methods - rags, brushes, and dull drawing tools are utilized.

Intaglio: repeatable prints created by drawing an image with a needle into asphaltum hard ground and etching with nitric acid solution (etching); drawing directly onto the metal (drypoint), or into the metal with etching tools (engraving).

Lithography: the art of producing a picture, writing, or the like, on a flat, specially prepared stone, with some greasy or oily substance, and of taking ink repeatable impressions from this utilizing a lithographic press.

This course fulfills Fine Arts (3 hr) requirement of the CORE CURRICULUM promoting such learning outcomes for students as to: be effective communicators in writing and orally; be critical thinkers who analyze and interpret images, objects, and artifacts; discuss fundamental questions that arise from the human condition; be creators of new knowledge and expression utilizing your imagination and creativity; create, perform, and produce work that synthesizes technical execution and expressively communicates; understand and appreciate the arts, encouraged to use human experience and religious traditions as resources to address contemporary issues; act as global citizens who recognize the societal, ethical and moral dimensions of art-making.

LEARNING OUTCOMES:
• Students will have the ability to conduct research for reference, inspiration, and image development.
• Students will solve creative art/design problems, including research and synthesis of technical, aesthetic, and conceptual knowledge.
• Students will be able to analyze or critique a work of art orally and through writing.
• Students will be able to organize and present their work for review.
• Students will be able to document their creative process through the use of preparatory sketches, note-taking and visual references.
• Students will be able to compose a work of art using design principles.
• Students will be able to create artwork that is technically successful evidencing a commitment to craft.
• Students will be able to create artwork that is meaningful and relevant.
• Students will be able to generate a variety of creative solutions to visual problems.
• Students will be able to respond positively to criticism.
• Students will be able to demonstrate a strong work ethic.
• Students will produce a body of printed (minimally 7) works.

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 the media which will determine their direction for the second half of the semester.

SUPPLIES: Students will need to purchase rubber gloves, Exacto knife (#11 blades), printing paper (22”x30” rice/mulberry and cotton (Arches), newsprint pad (18”x24”), masking tape--other material needs will be discussed such as linoleum, wood, Dremel bits, and zinc. Ink, rollers, tarp, felts, cleaning solvents, and most tools are furnished. NOTE: Always come to class with your materials prepared to work!

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.
**GRADING:** Mandatory (a missed crit or absence of work for crit results in “0”)  
**CRITS/PROJECTS:** 50 pts. each= 300 pts. in total;  
**FINAL EXAM/FOLIO:** 100 pts. = 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)  
**NOTE:** ARTS 104 is required for Graphic Design and Art Education 'majors', thus keeping detailed notes, examples, proofs, etc. in a binder is mandatory! ARTS 504 section is a graduate student course with requisite performance standards exceeding undergraduate expectations.

**IMPORTANT:** for crits show the best ‘pull’ of your print; do not edition it until we agree it’s ready to be editioned!

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**CLASS SCHEDULE:**

**M. AUG. 25:**  
Introduction; studio orientation, PPT. w/ definition of terms & print media to be explored in; Introduce Simple Emboss PROJECT 1 due SEPT. 10: Create an emboss approx. 8” x 8” overall size using a faith symbol, icon, organic/nature image or letter/word form as subject. **Edition** size=4 (minimum) plus at least 1 enhanced (one emboss (outside of the edition of 4) will be enhanced with paint, color pencil, thread, etc. and you may desire to print this one on a different kind or color of paper.) Select materials, begin designing!

**W. AUG. 27:**  
Continue work on Emboss (Project 1); Demo of proofing/printing an emboss.

**M. SEPT. 1:**  
NO CLASSES—HAPPY LABOR DAY!

**W. SEPT. 3:**  
SPIRIT CELEBRATION—NO CLASSES 11:30-1:00

**M. SEPT. 8:**  
Finish work on Emboss (Project 1); introduce Linoleum PROJECT 2 due Sept. 22: Size is approx. 3” x 5”; investigate a personal symbol, logo, character from a story or a favorite plant/animal for your subject matter. The linocut may be used for a set of notecards (you may consider as well the future option of a small group of lino/safety cuts for your final project).  
2-3 drawings for Linocut are due for W. Sept. 10 **(Edition size: 6)**.  
**Collagraph** demonstration: PROJECT 1+ due Sept. 22: Simple emboss will now be coated with gel medium to print as a collagraph -- be ready to print as a class on Sept. 10 or 15 so that I can assist **(Edition size: 4)**.

**W. SEPT. 10:**  
CRIT. #1: Emboss (Project 1); Linoleum/safety-cut demonstration; assign materials. Look at 2-3 drawings for Linocut, select one to transfer to matrix; begin carving. Proof/print emboss-turned-into-a **collagraph**.

**M. SEPT. 15:**  
Continue working on proofing/printing safety cuts and collagraphs.

**W. SEPT. 17:**  
Continue working on proofing/printing safety cuts and collagraphs. 
Introduce **Serigraphy or Screenprinting / DEMO. Stenciling methods** (w/ some stop out and drawing fluid); PROJECT 3 due OCT. 8: You will be creating a screenprint approx. 10” x 14” overall size using religious or faith-based, political, cultural or social issue as subject –images must give a clear message and type may be considered and utilized. Images can be printed on Bristol board, RIVES or cheap poster board (minimum **edition of 10**), as well as on t-shirts, tote-bags, clothes etc. You may also envision a group of images related to one theme. 
For Monday’s Sept. 22nd crit. Bring several drawings (in scale) of your ideas as well as 15-20 examples of screenprint posters/images to show to class in a PPT.

**M. SEPT. 22:**  
CRIT. #2: Linocut on paper (PROJ. 2) Collagraph (PROJ. 1+) & line drawings/PPT. of serigraphy research  
Assign screens!

**W. SEPT. 24:**  
Begin screenprint.

**M. SEPT. 29:**  
Work on screenprint.

**W. OCT. 1:**  
Work on screenprint.

**M. OCT. 6:**  
Work on screenprint.

**W. OCT. 8:**  
CRIT. #3: Screenprint (PROJECT 3) and introduce **Woodcut** (PROJECT 4)--2 woodcut idea line drawings due OCT. 13-- due OCT. 27!: Create a woodcut using subjects drawn from the lucky bowl or a narrative subject from favored storybook. Ways to use color will be explored/discussed. Woodcut demonstration: assign materials; prep 11” x 14” birch plywood (1/4” thickness), first sand all edges then wood-glue the birch to an 11” x 14” piece of 1/8” thick masonite—use litho. stones to weigh down (@24hrs.) while they laminate. **(Edition of 10** for the woodcut).

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(R-F Oct. 9-10 **Happy fall break!**)
M. OCT. 13: Look at and choose a drawing to transfer to laminated wood and shellac. First transfer drawing to tracing paper using sharpie/fine-medium tip marker. Second, take tracing paper, lay it face down on board so image is reversed and begin transferring it to the wood with carbon paper (need to create all registration marks too!). Once this is thoroughly done, the entire surface is painted with shellac and left to dry 24 hours. After 24 hours drying, smooth down woodblock surface with blade and cut block for whites, if doing reduction color cut begin straight with lightest color first working ultimately toward black. Continue cutting and proofing. Continue work on woodcut. PROJECT 4 Crit. is OCT. 27--minimum edition of 10.

MID SEMESTER GRADES/Individual CRITS. (PROJECTS 1-3)

W. OCT. 15: Continue work on woodcut. MID SEMESTER GRADES/Individual CRITS. (PROJECTS 1-3)

M. OCT. 20: Work on Woodcut.


M. OCT. 27: CRIT. #4: Woodcut (Project 4); look at monotype image ideas and select lexan matrices; begin work!

W. OCT. 29: Work on monotypes!

M. NOV. 3: Continue work on monotypes and introduce Etching PROJECT 6 due NOV. 19: Intaglio/etching on a 3”x5” OR 4” x 6” (or other size of your choice can be purchased) zinc plate; Subject: SELF-PORTRAIT or OBJECT STUDY or utilize master artist inspiration. Preparation of zinc plate and transfer demo. 2-3 line drawings to scale due for W. Nov. 5 crit. (minimum edition of 6)

W. NOV. 5: CRIT. #5: Monotype(s) (Project 5) and drawings for etching. Prep plates, coat with asphaltum, show how to transfer drawing to plate using tracing paper through the press. Assign needles and practice mark-making on zinc.

M-W NOV. 10-12: Work on etchings.

M. NOV. 17 Introduce Lithography (Project 7) due DEC. 10; grind stones for next class! Continue work on etchings! (*Art education students may elect to do a final project in any of previous media including mixed.)

W. NOV. 19: CRIT. #6: Intaglio/etching (Project 6), begin drawing on stones or final ‘open-media project’!

M. NOV. 24: Begin processing stones and second etches

W. NOV. 26: HAPPY THANKSGIVING HOLIDAY!

M. DEC. 1: Work on lithographs/(*or other prints)/schedule printing times in & outside class time for 2 litho presses.

W. DEC. 3: Work on lithographs/(*or other prints)/schedule printing times in and outside of class time)

M DEC. 8: Finish up all edition printing of etching, lithos or others; finalize folios; begin prepping for shop clean-up!

W. DEC. 10: SHOP CLEAN-UP: 11:00-12:15; FINAL CRIT/EXAM: 12:30-1:30

*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).