2015

ARTS 104 204 304 404 504-01 Printmaking

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ARTS 104-404* 504**-01 PRINTMAKING I (-1V): Relief & Intaglio (* 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 tarlatan, 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 & Woodcut: 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 linol/woodcut; paper is then placed atop the block and the back of the paper is rubbed thoroughly with a spoon or burin, 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 such 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 engraving tools (engraving).

This course fulfills Creative Perspectives (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 second half of the semester.

SUPPLIES: Students will need to purchase rubber gloves; Exacto knife with #11 blades; printmaking paper: 22”x30” rice/mulberry for lino & woodcuts; and cotton such as Arches/ RIVES heavyweight or BFK/ Somerset/ Fabriano/ for all other printing; newsprint pad (18”x24”); masking tape; good white eraser; & etc. You will purchase from me the linoleum, wood, and zinc. Ink, rollers, tarlatan, felts, cleaning solvents, glues, varnishes, and most tools are furnished. NOTE: Always come to class with pencil, paper, eraser, Exacto knife with extra #11 blades, masking tape, and various other requested materials prepared to work!

EVALUATION OF STUDENTS/ ATTENDANCE POLICY:
CRITIQUES are standard procedure—so attendance is mandatory (After 2 absences 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.
**CLASS SCHEDULE:**

**M. AUG. 24:** Introduction; studio orientation, PPT, w/ definition of terms & print media to be explored in; Introduce Simple Emboss PROJECT 1 due SEPT. 14: 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. 26:** Continue work on Emboss (Project 1); Demo of proofing/printing the emboss.

**M. AUG. 31:** Continue work on Emboss (Project 1); introduce Linoleum PROJECT 2 due Sept. 23: 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 (Edition size: 6) are due for M. Sept 14. Collagraph demonstration: PROJECT 1+ due Sept. 23: Simple emboss will now be coated with gel medium to print as a collagraph — be ready to print as a class on Sept. 16 or 21 so that I can assist (Edition size: 4).

**W. SEPT. 2:** Work on linoleum cut and emboss, experiment with enhancements, etc.)

**M. SEPT. 7:** NO CLASSES—HAPPY LABOR DAY!

**W. SEPT. 9:** SPIRIT CELEBRATION—NO CLASSES 11:00-1:00

**M. SEPT. 14:** CRIT. #1: Emboss (Project 1) and 2-3 drawings for Linocut; Linocut/safety-cut demonstration; distribute materials. Select one to transfer to matrix; begin carving. Edition your (refined) emboss; then coat it with gel medium and let it dry for 24 hours. DEMO: Proof/print emboss-turned-into-a collagraph.

**W. SEPT. 16:** Continue working on proofing/printing safety cuts and collagraphs.

**M. SEPT. 21:** Continue working on proofing/printing safety cuts and collagraphs.

**W. SEPT. 23:** CRIT. #2: Linocut on paper (PROJ. 2) Collagraph (PROJ. 1+) Introduce Serigraphy or Screenprinting / DEMO. Stenciling methods (w/ some stop out and drawing fluid); PROJECT 3 due OCT. 7: You will be creating a 2-4 color screenprint approx. 10” x 14” overall size using faith-based, political, cultural or social issue as subject — images must give a clear message and type should be considered and may be utilized. Images can be printed on Bristol board, good Somerset Velvet or sturdy smooth-finish paper (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. 28th class bring several drawings (at scale) of your ideas.

**M. SEPT. 28:** Look at line drawings for serigraph/screen print; Assign screens! Begin screen print.

**W. SEPT. 30:** Work on screen print.

**M. OCT. 5:** Work on screen print.

**W. OCT. 7:** MID-TERM CRIT: show all prints & Serigraph/Screen Print (Project 3)

**R-F Oct. 8-9 Happy fall break!**

**M. OCT. 12:** Finish editions of linocuts and collagraphs; assemble all of your 1st half semester prints into folios; advanced printmaking students will guide you in this. Introduce Woodcut (PROJECT 4)— bring 2 woodcut idea (line) drawings to OCT. 14 class—the print is due NOV. 21: 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; tear your rice/mulberry paper to size).
Look at and choose a drawing to transfer to laminated wood and shellac. First transfer drawing onto 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 NOV. 2—minimum edition of 10.

M. OCT. 19: Continue work on woodcut.

W. OCT. 21: Continue work on woodcut.

M. OCT. 26: Work on Woodcut.


M. NOV. 2: CRIT. #4: Woodcut (Project 4) and monotype image ideas; Choose lexan matrices to utilize; begin work!

W. NOV. 4: Work on monotypes!

M. NOV. 9: Continue work on monotypes and introduce Etching PROJECT 6 due Dec 2: 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. 11 crit. (minimum edition of 6)

W. NOV. 11: CRIT. #5: Monotype(s) (Project 5) and drawings for etching. Prep plates, coat with asphaltum, demo transferring drawings to plates using tracing paper and the press. Assign needles; practice mark-making on zinc.

M. NOV. 16: Work on etchings.

W. NOV. 18: Work on etchings.

M. NOV. 23: Continue work on etchings! Discuss the Open Media/mixed media print(s) (Project 7) due DEC. 16; bring ideas/drawings to Mon. Nov. 30th class

W. NOV. 25: HAPPY THANKSGIVING HOLIDAY!

M. NOV. 30: Look at ideas/drawings for Open Media/mixed media (Project 7)

W. DEC. 2: CRIT. #6: Intaglio/etching (Project 6)

M. DEC. 7: Work on final print(s)!

W. DEC. 9: Work on final print(s)! Finish up all edition printing of etchings; finalize folios for exam; begin prepping for shop clean-up!

W. DEC. 16: SHOP CLEAN-UP: 10:30-12:15; 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).