

## Syllabus – Spring 2012

### AR 311 Printmaking I (3 credit hours)

**Instructor: Chiong-Yiao Chen**

Course Schedule: MW 8:00–10:45 am, AB 203

Office: VA 217, 256-765-4384

Office Hours: MW 11-12 pm, TR 3:00–4:30pm, F 2–4 pm

Email: cchen@una.edu

**Textbook:** None required in this course. **Special Fee:** \$30.

### Course Description

This course offers an introduction to the fundamentals of printmaking. Students will experiment with a diversity of methods and materials, acquire an understanding of the printing process, and develop a sensibility towards the medium as a creative art form.

### Course Objective

1. Familiarize with the unique visual characteristics of printed impressions.
2. Gain a working knowledge of relief and intaglio printing processes.
3. Develop aesthetic sensibility through mastery of design elements as applied to printmaking.
4. Understand the significance of graphic art in its historic context.
5. Develop a sound studio discipline in a collective working environment.

**COE CF1, 4; Alabama Standard/Rule 290-3-3-.31 Visual Arts (2)(b)1.(ii) and (2)(b)1.(iii) and (2)(b)2.(i) and (2)(b)2.(ii)**

Standard	Assessment
290-3-3-.31(2)(b)1.(ii) Knowledge of traditional and current technological developments in art and design.	Students will learn the fundamentals of printmaking through hands-on experimentation of relief and intaglio printing process. They will produce five unique impressions, each in multiples.
290-3-3-.31(2)(b)1.(iii) Knowledge of the health and safety regulations related to art materials and facilities.	Students will study and be tested on studio safety guidelines established by OSHA and on material safety information provided by manufactures including organic solvents and current green technology used in University print studio.
290-3-3-.31(2)(b)2.(i) Ability to create expressive forms in drawing, painting, design, printmaking, computer generated art, sculpture, ceramics, and crafts.	Working from observational drawings, students will employ monotype, linoleum cut, collagraph, color reduction, etching and engraving, as well as and alternative, experimental processes, to create a series of mono-chromatic and color imagery.

290-3-3-.31(2)(b)2.(ii) Ability to demonstrate abilities across a variety of areas of art production and art theory.

Working from observational drawings, students will employ monotype, linoleum cut, collagraph, color reduction, etching and engraving, as well as and alternative, experimental processes, to create a series of mono-chromatic and color imagery. The comprehensive portfolio inclusive of the aforementioned, will be evaluated for technical proficiency and formal and aesthetic sensitivity.

## Course Content

### **Primer The art of multiple impressions**

Research on American printmakers  
Ink, paper, matrix and tools

### **Project 1 Introduction to relief printing—linoleum**

The relationship of drawing and printmaking  
Design elements transcribed

### **Project 2 Introduction to intaglio printing—plastic and metal**

Dry point, etching, aquatint and soft-ground  
Perceptual drawing and formal issues

### **Project 3 Monotype—the ambiguous print process**

Between painting and printmaking

### **Project 4 Collagraph—alternative intaglio methods**

Relief rolling and intaglio wiping, blind embossing

### **Project 5 Portfolio Exchange Project—to be determined**

## Course Requirements

- Working Outside of Class Period:** a minimum of three hours work per week is required beyond the class meeting time for researching and developing ideas, and for completing activities started during the class period. *Please note that NASAD – National Association of School of Arts and Design states that a course of three credit hours requires an equivalent of nine hands-on studio hours.*
- Folding style carrier with loose sheets of drawing papers:** in place of a sketchbook, you are required to make a 12"x16" folding style carrier with thick cardboard to carry loose sheet of drawing and tracing papers. All the research materials, preliminary drawings and visual notes are to be kept in this carrier for reference and grading.
- Edition Printing:** approximately four to five images will be produced throughout the semester. For each image, 5 identical impressions are required (edition of 4 plus an artist's proof). One of each image may be matted for final portfolio presentation. The Art Department reserves the right to retain representative's examples of work for instructional purposes.

5. **Assignments and Tests:** there will be two informal research/reading assignments and one vocabulary test. Result of the assignments will weigh approximately 15 % of your final semester grade.
6. **Final Portfolio Reviews:** you are required to submit a portfolio, which will consist of all the editions produced throughout the semester for final assessment. Specifics regarding portfolio presentation will be announced at a later date
7. **Buddy up with a friend for printing:** You are required to sign-up for press time outside of class period for edition printing. Although not mandatory, I strongly encourage you to team up for mutual support. Please try to develop good working habits and conduct yourself in a thoughtful manner while operating in the studio. Please read carefully any posted information for press setting, printing and cleaning.

### **Course Evaluation**

1. You are expected to meet the due date for each individual project. No late submission will be accepted. Each project weighs approximately 15-20 % in the calculation of the final semester grade. When a final grade results in an “in-between” grade, such as A-/B+, B-/C+, etc., your attendance record, punctuality, classroom attitude, work habits and critique participation will be decisive factors in deciding whether you will receive the higher grade or lower grade.
2. Each individual project will be turned in on the due date for grading and feedback. You are encouraged to improve the project for final portfolio review and grading. Letter grades are awarded based on the level of aesthetic and technical merit of your artwork. Elements considered for grading are:
  - Application of the techniques instructed during the class.
  - Original thought, research process, and image development.
  - Craftsmanship— plate making, proofing and edition printing.
3. Your final grade may be penalized if you miss more than the allowed number of absences, fail to end projects on time, poor working habits, or routinely fail to clean up properly after yourself.

### **Attendance Policy**

Regular attendance is mandatory, and you are urged to arrive on time. An effective studio course necessitates student/teacher contact. A studio course builds upon sequential experience; missing classes will affect the quality of your print and consequently will affect your grade, regardless of your previous experience and talent.

Unprepared to work, arriving to class late, and leaving class early is considered tardy. For calculation purposes, three tardy equal one absence. Your final grade will be reduced by one letter grade after three absences. Two-letter grades at four absences, and five absences will result in an “F” for the semester. It is crucial that you attend the demonstrations and critiques. Demonstrations will not be repeated.

Class periods are important, because I will be available to answer questions and work with you individually. Interaction among your peers is also important to your development as an informed mature artist. You are required to do the initial proofing during the class period, and sign-up to

use the printing press for edition outside the class time. The three hours outside of the class period will allow you to bring your work to completion.

### **Studio Policy and Working Conduct:**

1. The studio is open for your use for 12 hours a day, 5 days a week, with the exception of class meeting times. Sign up on the time sheet to reserve the workspace when working beyond the class period. Weekend and holiday use of the studio can be arranged with me in advance.
2. Anything taken out of the cabinet and storage area must be returned to its proper place after use. All of you are responsible for the maintenance of the equipment and tools, which are shared in the studio. Information for proper use will be provided in lectures and demonstration, as well as posted within the facility.
3. Open and unobstructed vision is important while working. Backpacks/portfolio folders are to be placed underneath the worktable; only materials and tools related to the project should be on the table. Please label your personal items. You are responsible for the security of your own materials and whatever tools signed out to you that belong to the Art Department. Please do not leave any magazines, journals, or catalogs, which are unrelated to printmaking, in the studio to clutter the workspace.
4. Class time is to be utilized for work from the beginning until 15 minutes before the end of the class period, at which time you may put your material away and leave. Please, be considerate of others and refrain from making unnecessary noise or conversation. Electronic appliances (Cell, I-pod, I-phone, I-touch etc.) are not permitted during the class time. A quiet, relaxed atmosphere is the most desirable in a collective workshop environment.

### **Accommodation Statement**

In accordance with the Americans with Disabilities Act (ADA) and Section 504 of the Rehabilitation Act of 1973, the University offers reasonable accommodations to students with eligible documented learning, physical and/or psychological disabilities. Under Title II of the Americans with Disabilities Act (ADA) of 1990 and Section 504 of the Rehabilitation Act of 1973, a disability is defined as a physical or mental impairment that substantially limits one or more major life activities as compared to an average person in the population. It is the responsibility of the student to contact Developmental Services prior to the beginning of the semester to initiate the accommodation process and to notify instructors within the first three class meetings to develop an accommodation plan. Appropriate, reasonable accommodations will be made to allow each student to meet course requirements, but no fundamental or substantial alteration of academic standards will be made. Students needing assistance should contact Developmental Services.

## **Relief Printmaking Supply List Spring 2012**

### **General art materials**

Carrying box for material  
Color drawing or painting materials  
(Markers, watercolor, or color pencil etc.)  
9"x12" spiral bound sketchbook, 25 sheets pad  
18"x24" tracing paper, two sheets  
Masking type, one roll, 3/4 or one inch  
One metal cork-backed ruler, or tear bar 18" or longer (optional)  
Nitrile gloves (solvent resist), shop apron or work cloth

### **Relief printing materials**

1– small mirror  
2– Color shaper (angle point and taper point, one each)  
1– Sumi ink or opaque India ink, bottle  
1– Chinese bamboo brush, medium  
1– tube of white pigment for correcting images  
1– speedball linoleum cutter set  
1– speedball rubber brayer #73(3") or #64(4")  
1– unmounted battleship linoleum, size: 6"x 8"  
1– etching needle-burnisher  
1– zinc plate 5"X7"

### **Archive printing paper** (purchase as needed)

Rives, light weight, 125grms; or medium weight, 175grms.  
Loose sheets, Strathmore 400 series drawing paper (economic replacement)

### **Presentation material** (purchase as needed)

Mat board, foam board/corrugated cardboard,

### **Art Department provides** (covered by your lab fee)

Printing press, woodcut tools, printing inks and modifiers, hand cleaners,  
Ink knives, glass scrapers, organic solvents, and work-on-paper storage.