

I. Course Description: This course will focus on the development of a visual vocabulary in the medium of Printmaking and Bookmaking. Students will be introduced to Linoleum printing, Drypoint, Etching (hard ground, soft ground and aquatint) and an introduction to book structures.

II. Course Objective: Upon successful completion of this course, the student will demonstrate competence in the following printmaking skills:

- A. Understanding of relief printing techniques
- B. Understanding of basic qualities inherent in the chosen print process
- C. Use creativity and aesthetic judgment in producing editions and bookforms
- D. Consideration for the impact presentation has on the success or failure of a print piece
- E. To critically examine works on the basis of their ascetic merit.
- F. Understand and practice safe and considerate studio procedures

III. Course Method: Method of instruction includes lectures, slide presentations, class discussion, and studio demonstrations, in progress and finished work critiques and personal student conferences.

IV. Method of Evaluation: Students will be evaluated on the following criteria according to the accompanying scale

Attendance	140
Projects (9 projects – 20pts/project 1-4 below)	180
Outside assignments (5), each 10 pt/project (1 & 2 below)	50
sketchbook	25
self-evaluation	5

400

Each project will be evaluated using four criteria:

- 1) Fulfillment of requirements/Proficiency of technique (5pts)
- 2) Range of Values (5pts)
- 3) Consistency and Cleanliness of Prints (5pts)
- 4) Development of idea/Composition /Creativity (5pts)

Final grades for the course will be assigned according to the standard percentage scale as follows:

A	=	90-100%
B	=	80-89%
C	=	70-79%
D	=	60-69%
F	=	59% and below

V. Policy for class attendance: Attendance is mandatory! After 3 unexcused absences your grade will be lowered by one letter grade. Tardiness should be avoided. Being late on three occasions constitutes as on unexcused absence.

All assignments must be submitted when they are due. Late assignments will be penalized one grade level. Work submitted more than one week beyond the due date will not be accepted unless prior arrangements have been made between the student and the instructor.

VI. Classroom conduct: Appropriate classroom behavior is implicit in the Cedar Crest Honor Code. Such behavior is defined and guided by complete protection for the rights of all students and faculty to a courteous, respectful classroom environment. That environment is free from distractions such as late arrivals, early departures, inappropriate conversations and any other behaviors that might disrupt instruction and/or compromise students' access to their Cedar Crest College education.

The studio is used for other classes. Your work must be put away at the end of class or work time. Each class member will be given a drawer at the worktable and several flat file drawers to store the work. Please be aware of your fellow students and keep the studio clean. Each Printed Image student will be expected to be a class monitor at some point during the semester. You will sign-up for a specific week and be responsible for the studio that week. I will have a sign-up sheet for all members of the class to register.

All work and personal materials must be out of the studio by the close of the semester (after final critiques). Any work and/or supplies left will be removed or given away the first class of the next semester.

Materials List:

- Paper: This contains pieces of handmade paper, please treat carefully DO NOT CRUSH OR DENT EDGES
 - 2 sheets Domestic Etch proofing paper or Lenox
 - 1-2 sheet rice or mulberry paper
 - sheets Rives BFK (project 1,3,4 or 5)
 - sheets Stonehenge white (project 1,3,4 or 5)
 - sheets Stonehenge buff (project 1,3,4 or 5)
- binder or loose-leaf notebook for handouts
- journal sketchbook
- apron with pocket
- yellow dishwashing rubber gloves
- X-acto knife / utility knife

Department supplies:

- Versacell plates (5" x 7") provided by department
- Block printing tools (provided by studio although you may want to purchase)
-

Materials from home:

- old toothbrushes
- glass jars and bottles for solvent, paste, etc. (Tuna fish or cat food cans are great and GREATLY appreciated)
- a personal mug for tea or coffee (made during class)
- CD's to share with the class for sound

Sample Syllabus

LEVEL I & II

Week 1: Introduction to Studio and Supplies List, 50/50 design for relief print

Project 1: **Relief Print** (water base/black & white) print form

Project 2: **Relief Print** (water base/2-color book form)

Project 3: **Relief/Intaglio print** (Versacel plate): oil base 2 part print (4-way printing) responding to opposing concepts:

Hard/soft	Calm/Frenzied
Open/closed	Sweet/Sour
Introverted/extraverted	Warm/Cool
Geometric/organic	Big/Small
Day/Night	

Project 4: **Intaglio print *Drypoint*** master print (copper plate) : Choose master artist for print and powerpoint presentation

Project 5: **Intaglio print *Etching*** (copper plate): **Hard ground only**; responding to a quote below edition of three:

FYI: test plates:

- Soft ground
- Aquatint

Project 6: **FINAL PROJECT**: Large scale print

LEVEL III & IV

1. Relief Print / Reductive Print and bookform

2. Upper level students will also make a PowerPoint presentation of a printmaker with biographical and art historical information. They should include why they chose this artist and how s/he might become an influence of their work. Then the student will complete a project working **in the style of** the selected artist for an edition print.

3. Upper level students will complete a Studio Contract indicating what they wish to work on, etc. Options include but are not limited to:

- Relief/Intaglio print Scale print Gum Arabic Transfer print

Artists: Painters & Sculptors all of whom have worked in the print medium

1. There is no “must” in art, which is ever free. –Wassily Kandinsky
2. Braque always said that the only thing that counts in painting is the intention, and that’s true. What counts is what one wants to do, and not what one does. –Pablo Picasso
3. I do not want to go until I have faithfully made the most of my talent and cultivated the seed that was placed in me. –Kathe Kollwitz
4. Sometimes I see it and then paint it. Other times I paint it and then see it. Both are impure situations, and I prefer neither. –Jasper Johns
5. I use naïve imitation. This is not because I have no imagination or wish to say something about the everyday world. I imitate because I want people to get accustomed to recognizing the power of objects. –Claes Oldenburg, visual artist
6. One must be honest, No veil! No shams! Naked, all things reduced to their worst. –Jean Dubuffet
7. Painting is a way to knowledge. So are all the arts. –Morris Graves
8. Marcel Duchamp: I'm just following the Irish tradition of songwriting, the Irish way of life, the human way of life. Cram as much pleasure into life, and rail against the pain you have to suffer as a result. Or scream and rant with the pain, and wait for it to be taken away with beautiful pleasure.
9. The spectacle of the sky overwhelms me. I’m overwhelmed when I see, in an immense sky, the crescent of the moon, or the sun. –Joan Miro
10. Jim Dine: There's no retirement for an artist, it's your way of living so there's no end to it.
11. William Blake: If I knew what the picture was going to be like I wouldn’t make it. It was almost like it was made already.. the challenge is more about trying to make what you can’t think of.
12. Jasper Johns: Art is much less important than life, but what a poor life without it.
13. Robert Motherwell: Reason is powerless in the expression of Love.
14. Georg Baselitz: Believe it or not, I can actually draw.
15. David Hockney: I may seem to be passionately concerned with the 'hows' of representation, how you actually represent rather than 'what' or 'why'. But to me this is inevitable. The 'how' has a great effect on what we see. To say that 'what we see' is more important than 'how we see it' is to think that 'how' has been settled and fixed. When you realize this is not the case, you realize that 'how' often affects 'what' we see.
16. Andy Warhol: +Why do people think artists are special? It's just another job.
+ A lady friend of mine asked me,
"Well, what do you love most?"
That's how I started painting money.
+I am a deeply superficial person.
17. Henri Matisse:
+ Impressionism is the newspaper of the soul.
+ Seek the strongest color effect possible.. the content is of no importance.

- + After a half-century of hard work and reflection the wall is still there.
 - + Truth and reality in art do not arise until you no longer understand what you are doing and are capable of but nevertheless sense a power that grows in proportion to your resistance.
 - + Creativity takes courage.
18. Claude Monet:
 - + I can only draw what I see.
 - + Everything I have earned has gone into these gardens.
 - + Colour is my day-long obsession, joy and torment.
 19. Joesph Stella: Sometimes I've believed as many as six impossible things before breakfast.
 20. Jean Michel Basquiat: Take the attitude of a student, never be too big to ask questions, never know too much to learn something new.
 21. Henri Toulouse Lautrec: You come to nature with all her theories, and she knocks them all flat.
 22. What I want to do is to distort the thing far beyond the appearance, but in the distortion to bring it back to a recording of the appearance. Francis Bacon
 23. The subject matter is the paint, and the paint speaks of human needs. Joan Snyder
 24. Feminism taught me not to worry about what I was “allowed “ or “not allowed” to do as a serious . –Miriam Schapiro
 25. I believe in everlastingness. I never finish a painting—I just stop working on it for a while. –Arshile Gorky
 26. I have known, everyone knows, everyone will continue to know, that two and two make four. But this irritates me; it quite upsets my way of thinking. –Paul Gauguin
 27. The source of my paintings is in the unconscious. I have no fears about making changes or destroying the image, because the painting has a life of its own. –Jackson Pollock
 28. Some years ago, I noticed that the more taboo thing you could say about an abstract painting was it was decorative. After some thought, I decided that this taboo was both sexist and racist. –Joyce Kozloff
 29. Any woman who says there is no discrimination against women should have her face slapped. –Lee Krasner
 30. A big stone on a deserted beach is a motionless thing, but it sets loose great movements in my mind. –Joan Miro
 31. Art is a proven meditation. –Wayne Thiebaud
 32. “All that I have produced before the age of 70”, he wrote at 75, “is not worth taking into account. At 73, I learned a little about the real structure of nature, of animals, plants, trees, birds, fishes and insects. In consequence, when I am 80, I shall have made still more progress. At 90, I shall penetrate the mystery of things; at 100, I shall certainly have reached a marvelous stage; and when I am 110, everything I do, be it a dot or a line, will be alive.” Hokusai
 33. -Pablo Picasso +There are s who transform the sun into a yellow spot, but there are others who with the help of their art and their intelligence, transform a yellow spot into the sun.
 - + Computers are useless. They can only give you answers.
 - + Everything you can imagine is real.

34.
Studio Contract
Printmaking Studio

Student Name: _____

Semester/Year: _____

Studio Level/Course Number: _____

Description of proposed projects: (a minimum of 3 print editions and/or bookforms must be completed during the semester)

Description of related research:

Techniques you are interested in exploring.

I will assist, advise, instruct and evaluate the accomplishments of the above student in accordance with the terms listed in this contract form.

Faculty Signature

I understand and accept the terms listed in this contract form. As a student I also will do my best to perform and gain experience and knowledge with the advice and instruction of the above faculty.

Student Signature _____

Student phone # _____

Student email _____