

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
- Projects, sketchbook & outside assignments

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 |

Final grade will be computed at the end of the semester. It is your responsibility to make sure that all assignments have been handed in and graded. Any work handed in late will be marked down 5 points per/week. At the final time your final project, journal and self-evaluation will be due.

Any item missing (assignments, journal, self-evaluation) will result in lowering grade by one grade point.

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: 2 sheets Domestic Etch proofing paper or Lenox (a less expensive print paper)
sheets Rives BFK, Stonehenge white, Stonehenge buff
1-2 sheet rice or mulberry paper
- Binder/journal or loose-leaf notebook for handouts and working sketches, proof prints, etc
- apron with pocket
- yellow dishwashing rubber gloves
- X-acto knife / utility knife
- Block printing tools
- Etching tools, needle scriber, (burnisher, scrapper optional)

Department supplies some:

- Plates, linoleum, wood, copper plates
if you want specific sizes you may purchase your own

Materials from home:

- old toothbrushes
- glass jars and bottles for solvent, paste, etc. (Tuna fish or cat food cans are great and GREATLY appreciated)

Sample Syllabus

LEVEL I & II

Week 1: Introduction to Studio and Supplies List

Assignment: Go to library and get a print/drawing book to work from a Master print work for your first print. Make sketches in your sketchbook.

Project 1 **Intaglio print** Drypoint (copper plate)

Project 2: **Intaglio print Drypoint**, transformation of image. Here you will be learning how to make changes to the plate, i.e. erase in metal.

Project 3: **Intaglio print Etching** (copper plate): **Hard ground only**; responding to a quote below edition of three:

Project 4: **Intaglio print Etching** (copper plate): **Soft ground only**; responding to a quote below edition of three:

Project 5: **Relief Print** Black and White 50%/50% design (lino)

Project 6: **Relief Print, reduction print** color (wood)

Project 7: **FINAL PROJECT**: Large scale print,
new techniques: Gum Arabic transfer, monotype, stencil

LEVEL II, III & IV

1. Repeat Projects 1-4
2. Project 5: (Upper level students will complete a Studio Contract indicating what they wish to work on, etc.)
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. Options include but are not limited to: Relief/Intaglio print Scale print Gum Arabic Transfer print
3. Project 6: Personal Choice 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.

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 _____

<http://www.philaprintshop.com/diction.html#A>

After:

A print is made after an artist if the printmaker copied the image from a drawing or painting by that artist.

À la poupée:

A print is printed in color *à la poupée* when colored ink is applied directly to a [plate's](#) surface and worked into the appropriate area of the design using cotton daubs called dollies, or in French, *poupée*.

Antique print:

Any print printed and published prior to 1900 is considered an antique print. A modern [reproduction](#) of an old print is not itself an antique. The cut-off date of 1900 is not firmly fixed, however, and in many circumstances original prints made before World War II are also considered to be antiques.

Blind stamp:

A blind stamp (also "chop mark") is an embossed seal impressed onto a print as a distinguishing mark by the artist, the publisher, an institution, or a collector.

Block:

A {wood} block is a piece of wood used as a [matrix](#) for a print. Wood blocks are used primarily for woodcuts or wood engravings.

Broadsheet (broadside)

An unfolded sheet of paper printed on one side only. A broadside is an advertisement or announcement printed on a broadsheet.

Catalogue raisonné:

A catalogue raisonné is a documentary listing of all the works by an artist which are known at the time of compilation. It should include all essential documentary information.

Chine appliqué (chine collé):

A *chine appliqué* or *chine collé* is a print in which the image is impressed onto a thin sheet of China (or other similar) paper which is backed by a stronger, thicker sheet. China paper takes an [intaglio](#) impression more easily than regular paper, so *chine appliqué* prints generally show a richer impression than standard prints. [Proof prints](#) are often done as *chine appliqués*.

Edition:

An edition of a print includes all the [impressions](#) published at the same time or as part of the same publishing event. A *first edition* print is one which was issued with the first published group of impressions. First edition prints are sometimes pre-dated by a [proof](#) edition. Editions of a print should be distinguished from [states](#) of a print. There can be several states of a print from the same edition, and there can be several editions of a print all with the same state. For [limited editions](#), cf. below.

Fine Art & Historical Prints:

Prints can be separated into two general types, fine art prints and historical prints. These types can best be understood through a differentiation of their emphasis. The distinction between the two types of prints is not clear-cut nor is it understood by all experts in the same way, but generally a fine art print is one conceived and executed by an artist with as much or more concern for the manner of presentation of the print as for its content, whereas

the concern of the maker of an historical print is focused more on the content of the image than on its presentation.

Gum arabic:

A secretion of the acacia tree. Used on the surface of some antique hand-colored prints to add depth/texture to the image. Can be seen by holding the print at an angle to the light.

Impression:

An impression is a single piece of paper with an image printed on it from a [matrix](#). The term as applied to prints is used in a manner similar to the term "copy" as applied to a book.

Intaglio:

An intaglio print is one whose image is printed from a recessed design incised or etched into the surface of a plate. In this type of print the ink lies below the surface of the plate and is transferred to the paper under pressure. The printed lines of an intaglio print stand in relief on the paper. Intaglio prints have [platemarks](#).

Lettering or Letterpress:

The lettering of a print refers to the information, usually given below the image, concerning the title, artist, publisher, engraver and other such data.

Limited Edition:

A limited edition print is one in which a limit is placed on the number of [impressions](#) pulled in order to create a scarcity of the print. Limited editions are usually numbered and are often signed. Limited editions are a relatively recent development, dating from the late nineteenth century. Earlier prints were limited in the number of their impressions solely by market demand or by the maximum number that could be printed by the medium used. The inherent physical limitations of the print media and the relatively small size of the pre-twentieth century print market meant that non-limited edition prints from before the late nineteenth century were in fact quite limited in number even though not intentionally so. German printmaker Adam von Bartsch, in his 1821 *Anleitung zur Kupferstichkunde*, estimated the maximum number of quality impressions it was possible to pull using different print media.

- Engraving: 500 (and about the same number of weaker images)
- Stipple: 500 (and about the same number of weaker images)
- Mezzotint: 300 to 400, though the quality suffers after the first 150
- Aquatint: Less than 200
- Wood block: Up to 10,000

It was only with the development of lithography and of steel-facing of metal plates in the nineteenth century that tens of thousands of impressions could be pulled without a loss of quality. These technological developments led to the idea of making limited edition prints, by which printmakers created an appearance of rarity and individuality for multiple-impression art.

Matrix:

A matrix is an object upon which a design has been formed and which is then used to make an impression on a piece of paper, thus creating a print. A { wood } [block](#), { metal } [plate](#), or { lithographic } [stone](#) can be used as a matrix.

Mixed Method:

A mixed method print is one whose design is created on a single [matrix](#) using a variety of printmaking techniques, for example: line engraving, stipple, and etching.

Numbered Print:

A numbered print is one which is part of a [limited edition](#) and which has been numbered by hand. The numbering is usually in the form of x/y, where y stands for the total number of [impressions](#) in this edition and x represents the specific number of the print. The number of a print always indicates the order in which the prints were numbered, not necessarily the order in which the impressions were pulled. This, together with the fact that later impressions are sometime superior to earlier pulls, means that lower numbers do not generally indicate better quality impressions. As with [signed prints](#), the numbering of prints is a development of the late nineteenth century.

Original Print:

An original print is one printed from a [matrix](#) on which the design was created by hand and issued as part of the original publishing venture or as part of a connected, subsequent publishing venture. For [fine art prints](#) the criteria used is more strict. A fine art print is original only if the artist both conceived and had a direct hand in the production of the print. An original print should be distinguished from a [reproduction](#), which is produced photomechanically, and from a [restrike](#), which is produced as part of a later, unconnected publishing venture.

Paper:

Laid paper is made by hand in a mold, where the wires used to support the paper pulp emboss their pattern into the paper. "Laid lines" are made by the closely laid wires running the length of the frame; these are crossed at wider intervals by "chain lines," which are made by the wires woven across these long wires to hold them into place. This pattern of crossing lines can be seen when the paper is held up to light. Laid paper often has a watermark. *Wove paper* is made by machine on a belt and lacks the laid lines. False laid lines can be added to machine-made paper. Though wove paper was invented in the eighteenth century and laid paper is still produced, the majority of prints made prior to 1800 are on laid paper and the majority of prints made subsequently are on wove paper. China paper is a very thin paper, originally made in China, which is used for *chine appliqué* prints.

Planographic:

A planographic print is one whose image is printed off a flat surface from a design drawn on a [stone](#) or [plate](#) using a grease crayon or with a greasy ink. In this type of print the printing ink is absorbed by the greasy design on the stone and is transferred to the paper under light pressure.

Plate:

A {metal} plate is a flat sheet of metal, usually copper, steel or zinc, used as a [matrix](#) for a print. Metal plates are used for [intaglio](#) prints and for some lithographs.

Platemark:

A platemark is the rectangular ridge created in the paper of a print by the edge of an [intaglio](#) plate. Unlike a [relief](#) or [planographic](#) print, an intaglio print is printed under considerable pressure, thus creating the platemark when the paper is forced together with the plate. Some [reproductions](#) have a false platemark.

Pochoir:

Hand-printed image using a stencil. Sometimes used to apply color to a printed image.

Print:

A single print is a piece of paper upon which an image has been imprinted from a [matrix](#). In a general sense, a print is the set of all the [impressions](#) made from the same matrix. By its nature, a print can have multiple impressions. [Cf. [What Is A Print?](#)]

Print Cabinet:

A term used for a print collection in a museum or library. In French, *Cabinet des estampes*; in German, *Drucke kabinet*

Proof:

A proof is an [impression](#) of a print pulled prior to the regular, published [edition](#) of the print. A *trial or working proof* is one taken before the design on the [matrix](#) is finished. These proofs are pulled so that the artist can see what work still needs to be done to the matrix. Once a printed image meets the artist's expectations, this becomes a *bon à tirer* ("good to pull") proof. This proof is often signed by the artist to indicate his approval and is used for comparison purposes by the printer. An *artist's proof* is an impression issued extra to the regular numbered edition and reserved for the artist's own use. Artist's proofs are usually signed and are sometimes marked "A.P.", "E.A." or "H.C." (Cf. [glossary of abbreviations](#)) Commercial publishers found that there was a financial advantage to offering so-called "proofs" for sale and so developed other types of proofs to offer to collectors, generally at higher prices.

- *Proof before letters (Avant les lettres)*: An impression pulled before the title is added below the image.
- *Scratched letter proof*: An impression in which the title is lightly etched below the image.
- *Remarque proof*: An impression pulled before the [remarque](#) is removed.

Relief:

A relief print is one whose image is printed from a design raised on the surface of a [block](#). In this type of print the ink lies on the top of the block and is transferred to the paper under light pressure.

Remarque:

A *remarque* is a small vignette image in the margin of a print, often related thematically to the main image. Originally *remarques* were scribbled sketches made in the margins of etchings so that the artist could test the plate, his needles, or the strength of the etching acid prior to working on the main image. These *remarques* were usually removed prior to the first publication of the print. During the etching revival, in the late nineteenth century, *remarques* became popular as an additional design element in prints and were also used in the creation of *remarque* proofs.

Reproduction:

A reproduction is a copy of an [original print](#) or other art work whose [matrix](#) design is transferred from the original by a photomechanical process. A *facsimile* is a reproduction done to the same scale and appearance as the original.

Restrike:

A restrike is a print produced from the [matrix](#) of an [original print](#), but which was not printed as part of the original publishing venture or as part of a connected, subsequent publishing venture. A restrike is a later [impression](#) from an unrelated publishing project.

Signed:

A signed print is one signed, in pencil or ink, by the artist and/or engraver of the print. A print is said to be signed in the plate if the artist's signature is incorporated into the [matrix](#) and so appears as part of the printed image. [Proof prints](#) were originally signed as "proof" that the impression met the artist's expectation. Later proof prints were signed in order to add commercial value to these impressions. In the late nineteenth century, in response to the development of photomechanical reproduction techniques, fine arts prints were signed by the artists in order to distinguish between [original prints](#) and [reproductions](#). Seymour Haden and James McNeil Whistler are usually credited with introducing this practice in the 1880s.

State:

A state of a print includes all the [impressions](#) pulled without any change being made to the [matrix](#). A first state print is one of the first group of impressions pulled. Different states of a print can reflect intentional or accidental changes to the matrix. States of a print should be distinguished from [editions](#) of a print. There can be several editions of a print which are the same state, and there can be several states of a print in the same edition.

Stone:

A {lithographic} stone is a slab of stone, usually limestone, used as a [matrix](#) for a print. Lithographic stones are used to make lithographs and chromolithographs.

Verso:

Strictly speaking, "verso" refers to the left-hand page in a book, in contrast to the "recto" page on the right. It is used with prints, however, to refer to the back side of the print.

Vignette:

A vignette is an image that does not have a definite border around it. This term also applies to a small image that is part of a larger print.

Watermark:

A watermark is a design embossed into a piece of paper during its production and used for identification of the paper and papermaker. The watermark can be seen when the paper is held up to light.