

## **ART 237 PRINTMAKING**

Spring 2008

TR 8:00 – 10:50AM

AC503

**Instructor Jennifer D Anderson**

**Office Hours – TR 11:00 AM – 12:00 PM and by appointment**

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### **C o u r s e   D e s c r i p t i o n**

This class is a general introduction to printmaking techniques and practices. The media will be handled and presented in alignment with contemporary practices. Students will learn about pure and hybrid processes, understanding of technical concerns of the media, and the use of printmaking and multiples to develop images and concept.

We will focus on:

- The creation and proper printing of a relief block, intaglio plate, planographic plate, and silkscreen.
- Proper printing of created plates
- Hand drawn, photographic and computer generated print images.
- Exposure to a range of contemporary and art historical prints

### **R e c o m m e n d e d   T e x t**

**Printmaking for Beginners: 2nd Edition**

Author: Jane Stobart

Paperback: 128 pages

Publisher: Watson-Guption;

Language: English

ISBN-10: 0823043800

ISBN-13: 978-0823043804

### **O b j e c t i v e s   a n d   G o a l s**

Students will have hands-on art making experiences printmaking.

Students will learn basic terminology and understanding of printmaking processes through the lectures, demonstrations, and the creation prints.

Students will acquire an awareness of art historical and contemporary prints through class presentations, and written assignments.

Students will explore their own personal imagery and means of visual problem solving through completion of assignments and classroom activities.

Students will demonstrate the ability to analyze and evaluate art work in written and verbal forms.

Projects/ Units:

1. Planographic Prints
  - A. Processes demonstrated and used
    - i. Xerography
    - ii. Plastic Plates
  - B. Areas of discussion and items to look at
    - i. Appropriation and recontextualization
    - ii. Zines and Books

2. Intaglio Prints
  - A. Processes demonstrated and used
    - i. Drypoint and other non-acid techniques
    - ii. Acid techniques
  - B. Areas of discussion and items to look at
    - i. Print as artifact
    - ii. Visual storytelling
    - iii. History of the mark: Prints and plates
3. Relief Prints
  - A. Processes demonstrated and used
    - i. Linoleum Blocks
    - ii. Black and White Printing
    - iii. Suicide or Reduction Cuts
  - B. Areas of discussion and items to look at
    - i. Print as large scale public items
    - ii. Satire and Irony
4. Serigraphy
  - A. Processes demonstrated and used
    - i. Simple Hand cut stencils
    - ii. Photo Emulsion stencils
  - B. Areas of discussion and items to look at
    - i. High and Low Brow Art and Prints
    - ii. Print as installation and on non-conventional surfaces (non-paper)

### C l a s s r o o m   S t r u c t u r e

In this class students will gain knowledge about printmaking through lectures and demonstrations, as well the completion of personal art projects. Each class will contain components of lecture and demonstration from the instructor as well as time for students to work on art projects. The instructor will give individual guidance and direction to each student during the class time devoted to working on art projects.

### A t t e n d a n c e

Registering for this class is a basically a contractual statement that you will attend class. And consistent attendance generally translates into successful course work and a higher grade.

**You are allowed 2 absences (1 week of classes) before a drop in your grade. For every class missed after 2 your grade will be dropped on letter point. Three tardies or early departures count as one absence. Attendance will be taken within five minutes of the beginning of class. It is the responsibility of students coming in late to inform the instructor and to make sure they have been marked as present.**

Come prepared to work on projects, with materials and needed supplies.

### C l a s s   D e c o r u m

All students will be expected to conduct themselves in a professional manner. This includes being on time and having all needed supplies for each class period, as well as having courtesy for the faculty, all other students or any visitor to the classroom. Although this class is meant to be fun and enjoyable, horseplay or any activity that either disrupts the learning environment or could result in injury will not be tolerated. Each student must abide without exception to the studio safety procedures presented by the instructor.

Printmaking will require your ability to focus and concentrate, therefore the use of headphones, cell phones, and other distracting devices will not be permitted during class time. Cell phones should be turned

off for the entire class period. Conservation should be limited; i.e. socialize outside of class or during breaks. Music will be played at the instructor's discretion. Any outside CD's brought in to be played will be turned off immediately if someone complains or if the instructor deems it necessary.

Since other classes use this space, it must be left clean. Always remove any material that is of any value to you, store those items which you wish to leave, discard any trash, and clean any spilled items. The instructor will present protocol for proper studio clean-up and all students are expected to be aware of this protocol and its standards. Due to the nature of the materials in this studio, you should not eat in this space.

There are rules that must be followed for this shop. This insures safe and successful use of the shop by all students.

1. Do not work in this shop unless you are enrolled in a print course.
2. Do not allow students not enrolled in this course or anyone else (even your parents) to use the equipment in this studio – this is without exceptions!
3. Do not use equipment that has not been demonstrated to you.
4. No bare feet in class, no sandals. Closed toes shoes are recommended.
5. No Smoking (goes without saying, but..)
6. Turn off hotplates, and any other item after using it.
7. Tie back long hair when working with presses or any electrical tool.
8. Always be sensible and do not work with overly tired.
9. Contact the instructor or shop assistant immediately is something goes wrong. Do not pass go – do not collect \$200 - contact us!

## **G r a d i n g**

Evaluation is based on art projects, written assignments, and class participation.

Grades on art projects will be based on effort, craftsmanship (defined for this class as consideration of neatness and proper presentation as described by the instructor for each individual assignment), as well as the complexity of each piece. Consideration will also be given to your development of possible solutions to the present problems, and your ability to comprehend and fully complete each assignment in a timely fashion.

Since this is essentially a lab class, the class participation grade is largely based on student's use of their class work time. Students who on a regular basis do not come prepared to work and who engage in other activities other than productive art making during class time should expect a lower than average class participation grade. Do to the nature of this class and your dependency on shop equipment to complete assignments proper use of class time is very important.

Grade equivalencies are as follows:

“A” will be given to those projects that are turned in on time, push the assignment, show a thorough understanding of related demonstrated techniques and processes, a movement towards more independent thinking while also having excellent presentation and craft.

“B” will be given to those projects which complete assignment specifications have good understanding of related demonstrated techniques and processes, good craft and good visual problem solving.

“C” will be given for those projects that barely complete the specifications of the assignment and have fair understanding of related demonstrated techniques and processes.

“D” will be given for those projects that attempt to satisfy the specifications of the assignment, and have poor understanding of related demonstrated techniques and processes.

Grades will be given for each assignment and written feedback will be given at mid-term and the end of the semester. Throughout the semester all students should have an awareness of their grade and performance in this class. Any questions about grades should be asked immediately.

There will be a penalty for any late project or assignment. No assignments will be accepted after the scheduled final period for this class.

### **M a t e r i a l s   S u p p l i e d   f o r   t h e   S t u d e n t**

CSUN has a resource of tools for this class. No tool or item should be used, unless instruction and demonstrations regarding their usage has been given. No tool is to leave the room and all items should be treated with respect, allowing for their usage by future classes.

### **M a t e r i a l s   S t u d e n t s   M u s t   S u p p l y**

Terri, the owner of The Atelier, an area art supply shop that went out of business will be coming to class on the second day to sell supplies to us at a reduced price. Unfortunately she will only take cash, but I encourage you to buy your materials from her!

Otherwise you will need to purchase your suppliers from other vendors. Dick Blick carries many of the supplies we will need. On-line options include: Daniel Smith, Dick Blick, Renaissance Graphic Arts, and Graphic Chemical.

Please order supplies immediately! You will need them sooner than you think.

Since we are covering silkscreen I am asking you to pick up One 19"x22" screen with at least a 250 mesh from McLogans. They are located at: 21051 Superior St, Chatsworth, CA 91311 (818)718-0888

Items you need to get for this class:

10 or more sheets of Rives BFK  
5 sheets of Hosho  
One 12" X12" piece of linoleum  
A combination etching needle and burnisher tool  
A lino cutting tool with cutting blades  
A small tube of black etching ink  
Two DP2 or pronto plate  
Two feet tarlatan  
One 11"x14" piece of plexi-glass

Items you may want for this class:

Gloves  
Pencils, pens, sharpies, and other drawing tools  
Hand lotion  
Q-tips  
Apron  
Variety of papers (explore – explore!)  
Exacto knife or other utility knife  
Contact Paper

### **S t o r a g e**

Students will be able to store supplies in flat files within the studio. Please store clean paper items and finished prints in the flat files only. Any liquid, stinky, or toxic item cannot be stored in the flat files. If found these items will be removed.

Students may also sign up for a locker outside the classroom areas. These lockers are available on a first come first served basis.

## Course Calendar

**Please be aware this is a tentative course calendar and may change!**

<b>SECTION 1 – PLANOGRAPHIC PRINTMAKING</b>		<b>CHAPTER 7 CHAPTER 2</b>
Tuesday Jan 22	Introduction to class – and what is printmaking.	
Thursday Jan 24	Xerography	
Tuesday Feb 5	Xerography and basic monotype processes	
Thursday Feb 7	Xerography and basic monotype processes	
Tuesday Feb 12	Pronto Plates	
Thursday Feb 14	Pronto Plates	
Tuesday Feb 18	Pronto Plates	
Thursday Feb 20	<b>Critique – Xerography and Pronto Plates</b>	
<b>SECTION 2 – RELIEF PRINTMAKING</b>		<b>CHAPTER 2</b>
Tuesday Feb 26	Relief Prints – planning and transferring an image to the block	
Thursday Feb 28	Carving the image Black and White Image	
Tuesday Mar 4	<b>Group printing of black and white relief blocks</b> Carving and printing Reduction – Adding Color	
Thursday Mar 6	Carving and printing Reduction – Adding Color	
Tuesday Mar 11	Carving and printing Reduction – Adding Color	
<b>Thursday Mar 13</b>	<b>Critique Color and Black and White Relief Prints</b>	
Tuesday Mar 18	No Classes – Spring Break	
Thursday Mar 20	No Classes – Spring Break	
<b>SECTION 3 – INTAGLIO PRINTMAKING</b>		<b>CHAPTER 3</b>
Tuesday Mar 25	Introduction to Intaglio printmaking Preparing the plate	
Thursday Mar 27	Etching vs drypoint Etching grounds and etching the plate Etching and printing Engraving tools, roulette tools	
Tuesday Apr 1	Etching and printing	
Thursday Apr 3	Etching and printing	
Tuesday Apr 8	<b>Critique Line Etching</b> Reworking the plate – adding tone and making changes	
Thursday Apr 10	Reworking the plate – adding tone and making changes	

Tuesday Apr 15	Reworking the plate
Thursday Apr 17	<b>Critique Second Print</b>
<b>SECTION 4 – SILKSCREEN PRINTMAKING</b>	
<b>CHAPTER 6</b>	
Tuesday Apr 22	Introduction to Silkscreen, Preparing the screen, Simple stencils and printing
Thursday Apr 24	Simple stencils and printing, Emulsion Application Transparencies
Tuesday Apr 29	Emulsion Application Transparencies, cont. exposure and printing
Thursday May 1	Emulsion Exposure and Printing Planning and creating a two color print
Tuesday May 6	Printing
Thursday May 8	Printing
Tuesday May 12	<b>FINAL PERIOD</b>

### C o n t a c t i n g   t h e   I n s t r u c t o r

You will find my contact information on the first page of this syllabus. The best way to contact me outside of class is via email. I will also be available before and immediately after class as well and by appointment. Please feel free to contact me at any point with any questions about this class.

**If you require any special accommodations, you must notify the instructor in a timely manner – before the end of the first week of classes. Otherwise you will be expected to adhere to the information included on this course syllabus.**

### R e s o u r c e s   o n   p r i n t m a k i n g

**Websites:**

Los Angeles Printmaking Society	<a href="http://www.laprintmakers.com">http://www.laprintmakers.com</a>
Southern Graphics Council	<a href="http://www.southerngraphics.org">http://www.southerngraphics.org</a>
Printmaking Links at MTSU	<a href="http://www.mtsu.edu/~art/printmaking/">http://www.mtsu.edu/~art/printmaking/</a>
Artshow Printmaking Links	<a href="http://www.artshow.com/resources/printmaking.html">http://www.artshow.com/resources/printmaking.html</a>
History of Printmaking	<a href="http://www.the-artists.org/search/prints-h.cfm">http://www.the-artists.org/search/prints-h.cfm</a>

**Supplementary Reading:**

**Intaglio:**

Kathan Brown , Magical Secrets about Thinking Creatively: The Art of Etching and the Truth of Life, Prestel Publishing, 2006

Catherine Brooks, Magical Secrets about Line Etching & Engraving: The Step-by-Step Art of Incised Lines, Prestel Publishing, 2006

Robert Adam, Carol Robertson Intaglio: Acrylic-Resist Etching, Collagraphy, Engraving, Drypoint, Mezzotint, Thames and Hudson, 2006

Ruth Leaf, Etching, Engraving, and Other Intaglio Printmaking Techniques, Watson- Guphill, NY.

Silkscreen:

Annie Stromquist, Simple Screenprinting: Basic Techniques & Creative Projects, Lark Publishing, 2005

Robert Adam, Carol Robertson, Screenprinting: The Complete Water-Based System, Thames and Hudson, 2004

Prints in General:

Antony Griffiths, Prints and Printmaking: An Introduction to the History and Techniques, University of California Press, 1996

Gill Saunders, Rosie Miles, Prints Now: Directions and Definitions, Victoria and Albert Museum, 2006

Clare Romano, John Ross, Tim Ross, The Complete Printmaker, Roundtable Press, NY.

Lynne Allen, Phyllis McGibbon, The Best of Printmaking: An International Collection, Rockport Publishers, MA.

Gabor Peterdi, Printmaking, Macmillan, NY.

Donald Saff and Deli Sacilotto, Printmaking: History and Process, Holt, Winehart, and Winston, NY.

## Los Angeles IFPDA Fine Print Fair at the LA Art Show • Exhibitors

The International Fine Print Dealers Association (IFPDA) announces the relocation of the **Los Angeles Fine Print Fair** from the Los Angeles County Museum of Art (LACMA) to join the Los Angeles Art Show at the Barker Hangar at the Santa Monica Airport. The move enables the Los Angeles Print Fair, now in its 23<sup>rd</sup> year, to feature an expanded roster of 28 exhibitors and adds another unique aspect to the Los Angeles Art Show. Visitors will have an opportunity to view and purchase fine prints ranging in price from \$75 to \$200,000 from old master, German Expressionist, antique and modern Japanese, 18<sup>th</sup> and 19<sup>th</sup>-century European, 19<sup>th</sup>-century American, American Regionalist, Latin-American, modern, and contemporary works.

**Fair Dates And Viewing Hours:**

01/24/08 12:00pm - 7:00pm

01/25/08 12:00pm - 7:00pm

01/26/08 12:00pm - 7:30pm

01/27/08 12:00pm - 7:00pm

**Admission:**

\$20 at the door

**Location:**

Barker Hangar  
3021 Airport Avenue  
Santa Monica Air Center  
Santa Monica, CA 90405  
310.822.9145  
310.822.9179

**Tips about Thinking Creatively in Everyday Life - by Kathan Brown Founder of Crown Point Press**

- 1. Cultivate Sensuality.** Touch things, actually or in your mind. Feel the thickness and texture of a fabric, a book, or a flower petal to get a sense of it. Look at an artwork by imagining you are within it, touching each shape or line. You'll learn to think with your senses as a counterpoint to rationality.
- 2. Use a Lot of Time.** Set up some oasis time when you can focus full attention on something that matters to you. Everything else will fall into place around it.
- 3. Get into the Flow.** Do the first thing, then the next thing, then the next thing, without strategizing. Obstacles increase the possibility of discovery, so if something throws you off course, meet the challenge and move on.
- 4. Have an Idea.** Think before and after you do a creative task, but not while you're doing it. While you're working, go where the work leads. Then look at what you've done and see if there is an idea there that you can use to start the next thing.
- 5. Don't Know What You Want.** Don't set goals. Just start working and get fully involved in what you are doing. If you get stuck, think about how many possibilities there are within the framework you've chosen. What can you use that's at hand?
- 6. Know What You Don't Want.** Familiarize yourself with what others have done in the field you've chosen, so you won't waste time trying to re-invent the wheel. Don't worry about finding exactly what is most suitable to you. Just start somewhere that is not unsuitable.
- 7. Stick Your Neck Out.** Advice from mentors and friends can be useful, but you don't need to be part of the party line. Go against the prevailing attitude if you feel like it.
- 8. Use Every Tool.** If a computer is your primary tool for what you do, try adding work done with tools you can hold in your hands. A trip to the art supply store may be just what you need to get your mind unstuck. On the other hand, if you're not using computers for your art, you might consider that possibility. Old tools are deeply satisfying and should not be completely abandoned, but change is good.
- 9. Use Every Source.** Art is a speculation of possibilities, and in our day the possibilities include poetic images created over the past two thousand years or more. Tools are conduits from your body to your mind, and you can use images as tools. Do not disrespect your sources; they never mold entirely to your vision and may be stronger than your mind perceives.
- 10. Become Skillful.** Art is anything done sublimely well, and every kind of creative work benefits from high levels of skill in its execution. However, all the skills you use need not be your own. Know when you must develop a skill yourself, and when you can work with others whom you have instructed and chosen because their skill exceeds your own.
- 11. Take Yourself Lightly.** Live your life the way you make your art, with pleasure and full engagement, but without forcing things. People who are not self-important are the ones whose work is most likely to develop and change and remain interesting over time.
- 12. Go into the Ether.** Art-making is a mixture of the practical and the ethereal. The sensuality of concentrating on tools and materials sets the mind free to roam in an unworldly place. Then the necessity of decision-making brings it back. Thinking around the edges of what you are doing, moving back and forth from the ether to the materials in front of you, is exciting and engrossing.
- 13. Own It.** This Magical Secret will come to you automatically after you have mastered the other twelve. You cannot try to achieve it, but it will come. At some point you will know for sure, deep down, that you are doing your work, the work you should be doing. And at that point, the work is almost certain to be good.

**ART 237 – Printmaking**  
Spring 2008

Name:

Major and Intended Concentration:

What are your career goals or in other words what do you want to be when you grow up?

Tell me about your art – or what type of art you are most interested or captivated by.

What do you want to get from this class? Beyond an A – is there a reason you enrolled for this class, a process you heard about, an artist who you know works in printmaking, etc?

**I am signing this stating I have been given a syllabus for ART 237 Printmaking. The class attendance and grading policy have been both given to me in writing within the syllabus and verbally explained. I am aware of this policy and all related penalties and have been given the chance to ask any questions I have about it.**

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Signature

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Date