

Printmaking I & II ART 230/235 (5 CR)  
Bellevue College Room C 161

Winter 2013  
M/ W 1:30-4:20

Instructor: Linda Thomas  
e-mail lindthomas@aol.com

**Office** C250B (top of spiral staircase) hours by appointment and in class. **The best way** to reach me > e-mail **lindthomas @ aol. com** **WRITE: BC Printmaking** in subject line.

I send important course information by e-mail; please add my address to your contact list.

**ART KIT** for Printmaking: **TBA. Additional costs:** supplies, photocopies, museum fees, etc.

**COURSE DESCRIPTION:** Students will learn techniques of fine art printmaking, e.g. relief printing, monotype, intaglio, collagraph and collage. This course covers the distinctive nature of printmaking including: tools, inks, paper, plate preparation, registration, printing processes and qualities of prints e.g overlays, transparency, offset, and multiple images. The goal is for students to gain the skills and confidence to produce multiple images by hand printing and on a press while exploring personal visual expression. Hand printmaking techniques will engage the student with problem solving in drawing, design and color. Topics may include editions, suites and designation systems. Class sessions will comprise independent and collaborative printing and, lecture, demonstrations, discussion, and critique. Students will be introduced to the work of artists and the history/tradition of fine art prints.

**EDUCATIONAL OUTCOMES for ART 230:** Students will develop a degree of competency in the basic methods and techniques of printmaking; including use of tools, presses, inks and paper as well as plate preparation and registration. This includes printing techniques in the areas of relief, intaglio, and monotype. Students will produce prints with good craftsmanship and begin to recognize and produce imagery unique to fine art prints. Students will become familiar with terminology and specialized vocabulary and learn to communicate about the visual experience in critiques and discussions.

Students will engage in problem solving activities and engage their design skills to deliberately manipulate visual media to achieve specific goals in visual communication. This includes increased ability to purposely employ color, line, shape, texture, value, and the illusion of space. An important goal is that individuals expand their personal artistic expression within the media of printmaking.

### **YOUR QUESTIONS**

I **appreciate** questions. Ask questions during class lessons, demonstrations, work time, and via e-mail. It is sometimes difficult to address questions immediately before class. **ADVICE:** Since most assignments require additional time out side of class, work to fully develop your image, familiarize yourself with the necessary materials and techniques, ask questions and seek out criticism, opinions, and advice well in advance of the due date.

**TEACHING PHILOSOPHY:** Each student has the same opportunity to improve and do well in this class. Talent is nothing without work. I support sincere attempts and I emphasize process, persistence and hard work. I aim to encourage critical thinking, imagination, and experimentation. Since printmaking is rarely an independent endeavor, it is extremely important to take advantage of class time as an opportunity for interaction with your peers and me for criticism and help with printing. Confidence comes as your skills develop through practice.

**ATTENDANCE:** Because this is a studio class **100% attendance is required.** Studio/class time is designated for practice of specific drawing skills, lectures and demonstration. Art is traditionally taught in a studio where an instructor can help you achieve the stated objectives. Learning and skill acquisition occur through class participation. If you work on other assignments, don't participate, or leave early you may be considered absent for the day. **Absence from class** and arrive-late/leave-early incidents will directly affect your effort grade and your final grade. If you have an obligatory, "planned" absence, or religious holiday please inform me ASAP and e-mail the specifics of your absence **in writing**. Complete missed assignments. Ask for missed **handouts**.

**LOCKERS** are shared by 3 people. Write names on form, provide lock and remove materials by the last class.

**OPTIONS FOR STUDENTS WITH DISABILITIES** Students with disabilities who have accommodation needs are required to meet with the Director of the Disability Resource Center (in Room B132) to establish their eligibility for accommodation. Telephone: (425) 564-2498 or TTY (425) 564-4110. In addition, students are encouraged to review their accommodation requirements with each instructor the first week of the quarter.

### **STUDIO GUIDELINES:**

Arrive on time with materials and ideas. There may be a 10 - 15 minute break half way through class.  
Your participation in class critiques will add to the effectiveness of this course.  
Studio/class time is designated for practice of specific skills, exercises, lectures and demonstrations  
If you work on other assignments, don't participate, or leave early you may be considered absent for the day.  
Maintain academic honesty; plagiarism is intellectual theft. Do NOT copy or trace the artwork of anyone.  
Please program-off cell phones, pagers, etc. except for emergency or on-call (No text-messaging during class.)  
Maintain appropriate behavior in class—treat everyone with respect.  
Please review *Student Procedures and Expectations, Arts & Humanities Division* on the BC web site.

**CLEAN UP**—YOU must take full responsibility for yourself, clean and put everything you use back in its place.  
Clean up takes extra time for printmaking. Allow ½ hour or more to be sure the studio is completely back in order.  
**STUDIO HOURS/MONITORS** You may use the studio during available times. Equipment/presses will only be available during non-class hours when authorized monitors are present.

### **Checklist**

- Have All Art Materials easily available for use in class (see lockers)
- **Your NAME ON your** art supplies-
- Remember to take your materials and personal belongings at the end of class.
- Hand in homework on time. Present work for critique and participate to earn full credit
- Check e-mail regularly for information and changes. Verify changes during absence.
- Use the internet to access art/design/color information and term--artlex.com
- Check the syllabus for lesson summary, policies, requirements, etc.
- Develop some tolerance for ambiguity

**PRINT ASSIGNMENTS (not necessarily in order) LABEL EACH PROJECT (template on course site)** I do not grade unlabeled work.

1. **Monochromatic Relief (Black & White)**
2. **Polychrome Reduction Relief (Multiple color)**
3. **Dry point** (Exquisite Corpse)
4. **Monochrome Monotype (Black & White)**
5. **Polychrome Monotype (Multiple color)**
6. **Xerox Transfer**
7. **Colograph**
8. **Multiple medium/multi-plate print**

### **REQUIREMENTS for CREDIT:**

1. **COMPLETE** all print projects, assignments, process work, written work, quiz, final project, etc.
2. **ATTENDANCE AND PARTICIPATION** (in-class, group work and critiques) see Studio Class Guidelines.
3. **GRADED IN-CLASS WORK.**
4. **PRESENT ALL ASSIGNMENTS** for critique during class as scheduled for full credit
5. **PRINT JOURNAL** used for class notes and process work, e.g. thumbnail sketches, roughs, preparatory drawings, compositions, color tests, brain storming, research and design work for each print project.
6. **MUSEUM VISIT:** Visit one approved museum and document. Include: ticket/receipt, date, name of museum & exhibit postcard or announcement) Include reproduction/sketch with color notes). List artist, title, medium, date, and state your observations on printmaking and design. See assignment sheet on line.
7. **KEEP ALL** work until final grades are posted.

**AFIRMATION OF INCLUSION** Bellevue College is committed to maintaining an environment in which every member of the campus community feels welcome to participate in the life of the college, free from harassment and discrimination. We value our different backgrounds at BC, and students, faculty, staff members, and administrators are to treat one another with dignity and respect.

**GRADES: If you work hard you will do well.** Most students who attend every class session and complete all requirements on time can achieve a level of design mastery that earns a B final grade. "A" grade requires outstanding designs, outstanding skills and demonstrated mastery of the objectives. Please make an appointment to discuss any questions regarding grades assigned to individual projects. It is not appropriate to confer about grades (considered private) during class time.

**Class work and all other requirements will be evaluated and grades based on the following:**

**Effort**--apparent in quality of prints and process; this includes the amount of problem solving and the extent of exploration and engagement in daily activities.

Imagination, thought and creative effort.

Craftsmanship—care taken, neatness and use of techniques, Sloppiness will not be accepted.

Proficiency in mastering course objectives, i.e. successful demonstration of specific skills

Completion of requirements

Individual progress (improvement and quality of investigation)

Work will be evaluated in relation to acquired skills/knowledge; skills should improve as the quarter progresses.

**LATE to Class:** I give instructions/demonstrations/handouts at the beginning of class. If you must be late consistently consider a different time. **If you are late or absent you are responsible for all missed information, changes and assignments.** Please get that information from a classmate, the syllabus, or text.

**LATE Work. I ACCEPT LATE Late work will be lowered in grade by .5** It takes longer to grade and return. More than one late work affects your effort grade. **Homework not presented (hung) for critique is considered late and lowered in grade by .5** All late work must be labeled and in 1 week before the last class..  
**MISSING WORK. Missing work receives an "F" or 0 points.**

**"I" Grade or Incomplete.** If an extended illness or emergency warrants an Incomplete grade, you must arrange the "I" grade with your instructor. 70% of course work should be completed and the penalty for late work may apply. The student must write and sign a contract listing work they intend to complete. Although the instructor may offer help, it is understood that the attempt to finish missing work by deadline is an independent pursuit.

**Basic Grading Formula**

Decimal Grades	Letter Grade	Equivalent Letter Grade Equivalent
3.8 - 4.0	A	97-100
3.4 - 3.7	A-	92 -96
3.1 - 3.3	B+	87-91
2.8 - 3.0	B	84-86
2.4 - 2.7	B-	80-83
2.1 - 2.3	C+	77-79
1.8 - 2.0	C	74-76
1.4 - 1.7	C-	70-73
1.2 - 1.3	D+	67-69
0.8 - 1.0	D	64-66
0.5 - 0.7	D-	60-63
0.0 - 0.4	E/F	57-59

100% All print/design assignments/studio projects, museum visit, quiz, process work, attendance, effort, participation, etc. Extra credit is only accepted if all assignments have been completed.

**Please pick up all print work during scheduled final exam.** Unfortunately, artwork not claimed is discarded.

**Printmaking Supplies (Materials each student will need)**

- 1) Speedball pk Lino Cutters
- 2) 1 Brayer (soft rubber roller) at least 2 1/2" or 4"
- 3) Japanese baren
- 4) (2 minimum) 6" x 9" linoleum blocks flat thin sheets (unmounted)
- 5) oil based Relief ink or Etching ink. **Black, White**, at least three primary hues (**red, yellow and blue**)  
the transparent hues e.g. maroon, lemon yellow & peacock blue come closest to process colors.
- 6) Etching twist or scribe
- 7) 4 x 6" Copper Plate for Drypoint
- 8) E-Z Kut soft block
- 9) (2) 8 x 10 Plastic (Plexiglas Plate)
- 10) Sketchbook for print journal e.g. 9 x 12 Strathmore 400 Series Medium Drawing Pad

**Necessary equipment that is NOT IN KIT**

Pencils/drawing and sketching tools  
1 or more 1 1/2" pliable flat blade palette knife (looks like a putty knife)  
Large plastic (bag) to cover the table  
Vegetable oil for clean up  
Tooth brushes and Dish washing brush for clean-up  
6 -8 sheets 100% rag BFK Rives 22 X 30" paper you may need more of this paper--  
1- 2 sheets Hosho student grade. Other printmaking papers e.g. Fabriano or Arches are fine.  
Other printmaking papers may be purchased as needed

**Optional Supplies**

Portfolio to carry and store prints and paper.  
Portable Box/bin/container for materials  
Apron/work shirt  
Gloves two types: light cotton work gloves, and waterproof gloves (kitchen lined latex or disposable vinyl)  
9x12 100sh Scratch-Art Subi Book =cheap paper for proofs or prints  
Sharpie  
India Ink  
Drafting tape or painters tape  
Better glues, YES paste, or PVA / acrylic mediums, wheat paste  
Miscellaneous recycled or cheap papers, e.g. wrapping, kraft, bags, magazines, maps, old books,  
Waxed stencil paper, tissue paper, etc.  
Paper towels/rags  
Scissors/x-acto knife, Ruler, T-square  
Baren alternatives: a large paddle, rice spoon, a flat round drawer knob, etc.  
Printing ink vehicle, release medium (substitute clear liquid detergent), easy wipe compound  
Masking fluid, frisket film, Speedball polyprint,  
Spray bottle and plastic containers for water e.g. yogurt containers  
11 x 14 transparent mylar sheet for Registration  
stiff brushes and other mark making tools for monotype, e.g. Q-tips  
1 or more sheets blotter paper 16 " x 18"  
Red China marker  
18 x 24 newsprint pad cheap paper for proofs, cleaning and buffering  
Carbon paper /transfer paper separate sheets or a roll  
12 x 18 pad tracing paper

## **BOOKS ON ART, PRINTMAKING, DESIGN, AND COLOR THEORY**

### **Printmaking**

John Ross, Clare Romano, Tim Ross, *The Complete Printmaker*, 1972 ISBN: 0-02-927372-2 (pbk)  
Julia Ayres, *Printmaking Techniques*, 1993 ISBN 0-8230-4399-1  
William C. Maxwell, *Printmaking: A beginning Handbook*, 1977  
Ann D'Arcy Hughes & Hebe Vernon-Morris, *The Printmaking Bible*, 2008 ISBN: 978-0-8118-6228-8  
John Ross & Clare Romano, *The Complete Relief Print*, 1972, 1974  
Katie Clemson & Rosemary Simmons, *The Complete Manual of Relief Printmaking*, ISBN 0-394-56853-2  
Julia Ayres *Monotype: Mediums and Methods for Painterly Printmaking*, ISBN 0-8230-3128-4  
Clare Romano and John Ross *The Complete Collagraph: The Art and Technique of Printmaking from Collage Plates*, 1980, ISBN: 0-02-926770-6

### **Design and Color Theory**

Lauer, D. & Pentak, S., *Design Basics*, 5<sup>th</sup> ed. Harcourt Brace College, 1979, 2000.  
Stewart, Mary. *Launching the Imagination: A Comprehensive Guide to Basic Design*, McGraw-Hill, 2002  
Brainard, Shirl. *A Design Manual*. 3<sup>rd</sup> ed.  
Zelanski, P. and Fisher, M.P., *Design: Principles and Problems*, Harcourt Brace College  
Jennings, Simon. *Artists's Color Manual: The Complete Guide to Working with Color*, 2003  
Johannes Itten, *Design and Form: The Basic Course at the Bauhaus and Later*, 1975 rev. ed.  
Bevlin, Marjorie. *Design Through Discovery: An Introduction to Art and Design*, Harcourt Brace, 6<sup>th</sup> ed , 1993.  
Itten, *The Elements of Color*, Faber Birren, ed., VanNostrand Reinhold, 1970.  
Ocvirk, Stinson, et.al. *Art Fundamentals: Theory and Practice*, Mc Graw Hill, 2002  
Zelanski, P. and Fisher, M.P., *Color*, 4<sup>th</sup> ed. Prentice Hall  
Pipes, Alan. *Introduction to Design*, Prentice Hall, 2004  
Wong, Wucius, *Principles of Color Design*, VanNostrand Reinhold, 1987.

### **Drawing and Perspective**

Betti, Claudia, *Drawing: A Contemporary Approach* NC, 730, B43, 1992  
Curtis, Brian, *Drawing from Observation*, McGraw-Hill, 2001  
Smagula, Howard J. *Creative Drawing*, Felician College, N.J., 1993  
Powell, William. *Perspective*. (BC Bookstore)

## **POTENTIAL RETAILERS FOR ART & DESIGN SUPPLIES**

**Bellevue College Art Store** Bldg C  
**Artist & Craftsman Supply**, 4350 8<sup>th</sup> Ave. NE, Seattle, 206-545-0091  
**Aaron Bros.** , Issaquah & Woodenvill  
**Bellevue Art & Frame** 1024 116<sup>th</sup> NE  
**Dakota Art Supply**, 6110 Roosevelt Way NE, Seattle, 206-523-4830  
**Daniel Smith**, 15112 NE 24<sup>th</sup> St. Bellevue, (NE of Overlake Sears)  
**Daniel Smith**, 4150 1<sup>st</sup> Ave. S, Seattle, 206-223-9599  
**University Bookstore**, 990 102<sup>nd</sup> NE Bellevue, 425-462-4500  
**University Bookstore**, 4326 Univ. Way. N E, Seattle, 206-634-3400  
**Utrecht Art Supply Center**, 1124 Pike, Seattle, 206-382-9696

Supplies also on line at: Cheapjoes.com, Misterart.com, Utrecht.com, danielsmith.com, DickBlick.com