

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

Winter 2014
M/ W 1:30-4:20

Instructor: Linda Thomas
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Office C250B (top of spiral staircase) hours by appointment and in class. **The best way** to reach me is on canvas I send important course information via canvas please add my address to your contact list and forward BC messages to your phone or most used email address.

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, the history/tradition of fine art prints as a means of communication and expression as well as topics related to environmental issues, e.g. non-toxic /sustainable printmaking methods.

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 learn and practice safe/non-toxic studio practices and be encouraged to conserve resources by sharing of tools, art materials and reduce waste. We will attempt to make images that communicate our commitment to social responsibility and an awareness of global impact.

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.** Students who miss no more than 3 classes may take the quiz a second time.

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.

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.
DRC has moved temporarily to the Library Media Center, D126

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. No one should leave before everything used for class by anyone is cleaned up and put away.

STUDIO HOURS/MONITORS You may use the studio during available times. Equipment/presses will only be available 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.
- 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)

1. Notan Stamp print
2. Monochromatic Relief (Black & White)
3. Polychrome Reduction Relief (Multiple color)
4. Dry point (Exquisite Corpse)
5. Dry Point Plexi plate
6. Polychrome Monotype (Multiple color)
7. Multiple medium/multi-plate print (includes Xerox Transfer, Colograph etc.)
8. Re-purpose print
9. Final Project: A print that communicates a message (environmental or social issue)

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. **PRESENT ALL ASSIGNMENTS** for critique during class as scheduled for full credit
4. **PRINT JOURNAL** used for class notes and process work, e.g. thumbnail sketches, roughs, preparatory drawings, compositions, color tests, brain storming, research, design work for each print project and a sustainability log.
5. **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.
6. **KEEP ALL** work until final grades are posted.

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	Number 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.

Kit compiled by Daniel Smith (Materials each student will need)

- 1) Speedball pk Lino Cutters #1
- 2) Speedball Brayer (soft rubber roller) 3"
- 3) Japanese student baren
- 4) (2 minimum) 6" x 9" linoleum blocks flat thin sheets (unmounted)
- 5) DS oil based Relief ink #79 Trad. Black, 1 lb.can
- 6) Whistlers needle Twisted Double tip scribe
- 7) 4 x 6" Etchers Industrial Copper Plate
- 8) 2 Safety-Kut soft block 4 x 6"
- 9) 2 Gold Cut Linoleum 6 x9"
- 9) (2) 8 x 10 Polystyrene plate (Plexiglas Plate)
- 10) Canson Classic Cream Drawing 9 x 12" 90# 24 sheet Drawing Pad
- 11) Polyester Duralar film 24 x 36
- 12) Castell 9000 Graphite pencil 6B
- 13) Sharpie fine tip marker black

Class Kit

- 1 1/2" pliable flat blade palette knife (looks like a putty knife)
- China marker
- 5 sheets 100% rag paper Stonehenge 22 X 30" you may need more of this paper--
- Scratch-Art Sub block proofing paper

Other printmaking papers e.g. Fabriano, Arches, BFK Rives, and Japanese printmaking papers may be purchased as needed

Necessary equipment NOT IN KITS Student must purchase for yourself

- Vegetable oil for clean up 1 bottle
- Roll of wax paper
- Gloves two types: light cotton work gloves, and waterproof gloves (kitchen lined latex or disposable vinyl)
- drawing and design tools as necessary, pencils, eraser, sharpener, ruler etc.
- recycled Tooth brushes for clean-up
- soft rags /old flannel sheets

Optional Supplies

- Portfolio to carry and store prints and paper.
- Portable Box/bin/container for materials
- Apron/work shirt
- 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.
- Masking fluid, frisket film, Speedball polyprint,
- stiff bristle brushes for acrylic or oil painting and other mark making tools for monotype, e.g. Q-tips
- Carbon paper /transfer paper separate sheets or a roll
- 12 x 18 pad tracing paper

BOOKS ON ART, PRINTMAKING, DESIGN, AND COLOR THEORY

Printmaking:

- Robt Craig, S. Allison, ed. *Block Printing: Basic Techniques for Linoleum and Wood*, Stackpole Books, 2011 , ISBN:978-0-8117-0601-8
- 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*, 5th 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*. 3rd 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, 6th 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*, 4th 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 8th Ave. NE, Seattle, 206-545-0091
- Aaron Bros.** , Issaquah & Woodenvill
- Bellevue Art & Frame** 1024 116th NE
- Dakota Art Supply**, 6110 Roosevelt Way NE, Seattle, 206-523-4830
- Daniel Smith**, 15112 NE 24th St. Bellevue, (NE of Overlake Sears)
- Daniel Smith**, 4150 1st Ave. S, Seattle, 206-223-9599
- University Bookstore**, 990 102nd 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