

Alexa Wheeler, Instructor
Introduction to Printmaking

Course Objectives and Goals:

This class is an opportunity for beginning printmaking students to work together to discover the media of printmaking. This class is set in a community printshop, giving artists the opportunity to inspire and critique each other in a unique situation unlike the solitary walls of a private studio. This class will lay the technical foundation for the artist to use a variety of printmaking media as an extension and addition to an already developed style, or it will act as the catalyst to instigate a new one. Although this course is heavily based in discovering and familiarizing oneself with the traditional techniques of printmaking, experimentation is welcome. Some main goals are to:

1. Enjoy Printmaking.
2. Learn several printmaking techniques and their mark makings.
3. Exercise each technique enough to feel comfortable using it as your own tool.
4. Understand the cycle of printmaking: artist - matrix – print.
5. Express your personal experiences in your art making.
6. Feel comfortable to talk about your techniques, processes, stories & experiences in your images.

Requirements:

Attendance:

Strictly required. Absence is not looked upon favorably. Three unexcused absences will result in a drop from the class. Most classes will include demonstrations that are informative and time consuming, and difficult to repeat, so, it's best to be there on time. Consecutively coming late or leaving early will result in a lowering of your grade. Absence from shop clean up will also result in a lowered grade.

Class Participation and Involvement in your Work:

Be ready for each project spiritually and physically. Be interested and involved in your own project as well as your classmates'. Be aware of your surroundings, experiences and image making processes. Keep thinking about your work and the connections between what you make and the connection between yourself, your life, society, the nation, the world, etc....

Completion of Each Project:

Make each project meaningful to yourself. You are expected to spend extra time in the studio during open studio hours. The time you spend on your work, mentally and physically, will be apparent. Spend time developing your own interests and incorporate them into your artistic expression. Keep all the prints you make during the semester including proofs. Two portfolio reviews are required in the semester as well as periodic critiques where projects are expected to be in their finished state. You will be creating your own Final Project using the techniques learned throughout the semester. Any projects above and beyond those assigned will be taken into consideration when grading.

Classroom Etiquette, Studio Clean-Up, Lab Safety:

You are expected to work amiably with other printmakers in a physically tight workshop situation. This means all students are to be respectful of the shop, each other and each other's artwork and materials. Clean up of the studio and proper use of the equipment is expected. Not cleaning up after yourself could result in a potentially hazardous working environment, as almost all materials are toxic to some degree, and will result in a lowering of your grade. Proper cleaning techniques will be demonstrated. There will be a major shop clean up at the end of semester and attendance is required!

Outreach Collaboration Project:

There will be an outreach project collaborating with people from the community. Participation and involvement are expected for this project. Printmaking is traditionally a collaborative medium. Through this project, you will be able to hone your skills as a printmaker, as well as develop new skills as a collaborator.

Grade Policy

Attendance, Class participation, Involvement, Development	30%
Completion & Quality of each project	30%
Participation in critiques	10%
Classroom etiquette & Cleaning up	10%
Outreach collaboration project	10%
Achievement of class goals	10%

Tentative Schedule

Week 1	Introduction/ Collagraph Print – making matrix Collagraph Print – inking & printing
Week 2	Critique for collagraph Woodcut – gift of positive, how to use carving tools Woodcut – printing by hand

Week 3	Woodcut – Monoprint & Chine Collé Studio time
Week 4	Woodcut critique Milk carton drypoint Studio time
Week 5	Intaglio – Hard ground & Soft ground Intaglio - Aquatint
Week 6	Studio time Studio time
Week 7	Intaglio Critique Monotype – Deletion & Addition Monotype – Paper Lithography
Week 8	<u>Mid-term Portfolio Due</u> Lithography – Plate preparation & Drawing BREAK
Week 9	Lithography – 1st etch Lithography – 2nd etch
Week 10	Lithography – Printing <u>Final Project Proposal Due</u>
Week 11	Monotype Critique Studio time Studio time
Week 12	Litho Critique Studio time Studio time
Week 13	Studio time Studio time
Week 14	Studio time Studio time
Week 15	<u>Final Portfolio Due</u> Final Critique & Studio clean up

Material List – Safety and General

A pair of nitrile gloves

2-3 rolls of paper towel

Printing paper

Stonehenge, B.F.K., B.F.K. Heavy Weight, Arches,
in white, natural white, cream, gray, tan, or black.

Japanese rice papers for regular printing and chine colle technique.

Conservatory paper (protection for your prints)

Glassine and interleaving paper.

A sheet of mylar for registration

(Mylar has to be larger than your printing paper)

A fine sharpie pen (for marking the registration on the mylar sheet)

Project Specific Materials:

Collagraph

Any collage materials, such as textured paper, masking tape
aluminum foil, fabric, thread, ribbon, etc. Glue, scissors,
yogurt cup, sponge brush for applying mat medium

Woodcut

A set of Power Grip-carving tools (Optional)
A soft speedball brayer (3-4" wide)
Sand paper (medium & Coarse)

Drypoint

Milk cartons
A sharp pointed tool (ex. nail)
Drypoint needle (Optional)

Intaglio

Two sheets of copper plates
A soft speedball brayer
Small brush for applying stop out
Etching needle (Optional)

Monotype

A soft speedball brayer (3-4" wide)
1-2 small painting brushes
Q-tips, contact paper, organic object

Paper lithography

Fresh Xerox copies
Lithography sponge

Lithography

Lithography sponge
Aluminum lithography plate

Supply Sources:

Daniel Smith

Tel: 800-426-6740 Fax: 800-238-4065
4150 First Ave. South P.O.Box 84268 Seattle,
WA 98124-5568

Graphic Chemical & Ink Co.

Tel: 800-465-7382 Fax: (630) 832-6064
728 North Yale Ave. Villa Park, IL 60181

Renaissance Graphic Arts

Tel: 888-833-3398 Fax: (215)357-5258
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