

Arts 3373

Wed 1:00 p.m. – 3:45 p.m.

Printmaking Foundations - Tady

AS 1.1120 print area, 1.105 work room, 1.118 critique and lecture, ART BARN Visual Arts Building

PLEASE NOTE THIS DOCUMENT IS SUBJECT TO CHANGES AND UPDATES AT THE DISCRETION OF THE PROFESSOR, THEREFORE ATTENDANCE IS EXTREMELY IMPORTANT. THANK YOU.

Professor Contact Information

Lorraine Tady

Office: ATC 3.911 **Phone:** 972-883-6753

Office Hours: Monday/Thursday 12:15 pm – 12:45 pm; Wednesday in Printmaking AS 12:15-12:45 pm; AND by appointment.

Email: Please specify in the subject header of your UTD email, PRINTMAKING CLASS
lorraine.tady@utdallas.edu

In general, let's talk about issues before they become problems. Face-to-face/ in-person discussions (before or after class or by appt.) are preferred over lengthy phone or email correspondence.

ARTS 3373 - Printmaking (3 semester hours) Explores traditional and nontraditional techniques of printmaking through the various topics of screen printing, etching, woodcut, collagraph, or monoprint. May be repeated for credit (6 hours maximum). Prerequisite: ARTS 1316, ARTS 2316, ARTS 2380, or permission of instructor. (0-3) T

This course is a studio workshop exploring basic printmaking techniques (such as drypoint, monotype, and woodcut) in black and white and color.

Using our studio printing press or by applying hand printing tools, an artist can create more than one of his or her visual images on several separate sheets of printmaking paper, allowing duplicates, multiples or editions of one image. Also, since most printmaking techniques allow the maker to create duplicate prints of his or her visual image, the possibilities of variations through unique hand alterations to each individual print can be endless and satisfying.

Drawing and painting have historically held an intimate bond with printmaking, although new techniques and technology have allowed contemporary artists to rethink or reapply the medium. The class will discuss the history and current contemporary state of printmaking. Various strategies and concepts of printmaking introduced in the class will allow the student to find a personal way to engage the medium.

Student Learning Objectives/Outcomes

1. Students will improve technical skills and ongoing developmental possibilities in the use of printmaking techniques.
 2. Practice skills in problem solving and investigative thinking, and expressing a personal point of view in a work of art.
 3. Through the study of other artist's work and their own practice, explore how form and content can be expressed through individual experiences, convictions, dreams, and perceptions, whether more social or spiritual.
 4. Analyze and evaluate works of art in class through class critiques of prints completed for each assignment.
 5. Gain fundamental knowledge of important printmakers, historical and contemporary.
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Required Textbooks, Required Reading

Required Reading: Please check your UTD email regularly for required internet research links to read related to the class! Assigned readings and research, and artists and issues pertinent to each individual's sensibilities will be noted in class and sent via UTD email. Also, library books and periodicals, as well as gallery and museum visits will augment the course.

A source for Texas galleries and museums to review: www.glasstire.com

Contemporary Prints: www.paceprints.com/artists
www.crownpoint.com/artists/
https://issuu.com/corkprintmakers/docs/present_exhibition_catalog/1

Historical Woodcuts: www.moma.org/interactives/exhibitions/2002/brucke/flash.html

Required Materials & Supplies

I. MONOTYPE – first half of semester:

“You get on your own”

Oil paint, (regular, from painting classes), various colors
Disposable palette or wax paper
Odorless mineral spirits--and a glass jar with aluminum lid for storage of it and for cleaning brushes
Brushes (stiff like bristle or firm synthetic; and variety of soft or wide)
Old erasers, Q-tips, tortillions (from drawing class)
100% cotton rags
Newsprint pad (a new pad and any excess from your previous drawing classes) 18x24” suggested
Small left over pieces of mat board and cardboard
Masking tape
Spatula/putty knife (like at Home Depot) <http://www.amazon.com/Plastic-Putty-Knife-PUTTY-KNIFE/dp/B001GOVQWK> or the one on the right <http://www.homedepot.com/p/Economy-Putty-Knife-Set-DS-3PKL/202038680>
Palette knife <http://www.jerrysartarama.com/discount-art-supplies/acrylic-paints-and-mediums/soho-urban-artist-acrylic-colors/painting-accessories.htm> any of the three that have the slide on the handle (one that it is NOT flat like a table knife)
Latex gloves (helpful)
Large ziplock plastic bag (like sandwich bag, but larger)
Image file/sketchbook of ideas (Image Book) and miscellaneous materials for collage
2 Combination locks for locker and flat file
“Clear Lay” from Asels

“Pick up kit and pay”

Paper Arts Paper Pack \$66.39
Paper Arts (local)
118 N Peak Street, Dallas, TX 75226
Tues-Fri 10-5 and Sat 11-4

“We give to you and bill you”

Plexiglass and Centra 12x16

“Studio provides”

Brayers – soft
Scrapers, Files, razor blades
Blotter paper
Rolling Pin
Water Spray bottles

“Optional to purchase”

Linoleum or Wood block 12x16 (for additional surfaces the second half of semester)
Asel Art or Paper Arts: Printmaking paper varieties
Utrecht online: Utrecht American Masters Paper 22x30 \$199, 100 pack
Daniel Smith online: Printmaking paper sampler 79.95, 32 sheets 20x26” and 22x30”
Daniel Smith online: Okawara Japanese Paper 60gsm, 36x72 roll, \$16.13
Wheat paste or Nori or Yes (methyl cellulose powder is provided in your paper pack)

II. WOODCUT – second half of the semester (some materials carry over from part I)

“You purchase on your own”:

Asel art or online: Speedball Lino Set No. 1 (our basic set of wood carving tools - linoleum type set for Sentra)
Speedball Lino Set No. 1 — This set contains a Speedball handle with 5 cutters, styles 1, 2, 3, 5, and 6.
The end of the handle twists off for convenient storage of cutters inside.

<http://www.dickblick.com/products/speedball-linoleum-cutters/?clickTracking=true&wmcp=pla&wmcid=items&wmckw=40203-1019>

“We give to you and bill you”

Special Woodcut Relief inks
Miracle Gel Reducer
Transparent Medium

Additional items may be suggested for additional purchase as discussed for each individual's sensibilities; items added or replenished throughout the semester

Computer aided assignments may be done on your computer or our lab computers. CD or Flash drive, and printed images may be necessary.

Local Art Suppliers:

Asel Art, Beltline and Coit, 101 S. Coit, Richardson & Parker and Custer, 2929 Custer Road Plano.
Ph 972-690-6320
Paper Arts, 118 N. Peak Street, Dallas, TX 75226 (Tues-Fri 10-5 and Sat 11-4) 1000 varieties of paper

Internet Art suppliers:

Printmaking specific company, McClains
www.imclains.com

Others that carry printmaking supplies:

www.danielsmith.com
www.dickblick.com
www.utrecht.com
www.pearlpaint.com
www.cheapjoes.com

Art Supply Warehouse aswexpress.com or aswsale.com 1-800-995-6778
Jerry's Catalog 1-800-827-8478, jerryscatalog.com or jerrysale.com, Jerry's Artarama

Assignments & Academic Calendar

The following is subject to change.

Wednesdays - (Lecture may be included with demo)

Jan 11 First Class; intro, expectations, lockers and flat files;

Assignment: Gather and make Image Book for next class and review print research links

An Image Book consists of: computer inkjet printed images, slick magazine images, your own drawn and painted images, your own photos printed out, text, stencils/make stencils and any other source work loosely thematic

Assignment: GO TO “PAPER ARTS”, PICK UP PAPER PACK, \$66.39

Paper Arts (local)
118 N Peak Street, Dallas, TX 75226
Tues-Fri 10-5 and Sat 11-4

Jan 18 **Due: Image Book and Paper Arts Paper Pak;**

Demo for preparing paper & plexiglass plates; review of image books

Assignment: 2 locks and gather supplies. Continue review of research links and add to or improve image book.

Please do not use the printmaking room outside of class UNTIL you have completed a professor assisted print

Jan 25 **DUE:** Bring monotype supplies and image book---Initial work day for Monotype Portfolio

Print 1: In class experimental mark making and plate sensitivity print

Introduce concepts to explore over upcoming weeks:

- Monotype paintings
- Prints on top of a print (experiment, turn around)
- Ink Monotype then lay things on it to block ink out
- Printing on top of a previously painted paper (acrylic wash or waterproof ink) or transfer
- Pulling hand prints
- Stamping small prints into large prints
- Embossing
- Ghost prints

Assignment: Collagraph Make your own relief plate; do not exceed depth suggestions:
12x16 inch plate (can be smaller or multiple plates) MAXIMUM depth 3mm. Creating a relief, various textures, not to exceed 3mm, and should follow a visual trend with your image book.

Feb 1 **Due: Collagraph plate**

Print 2: print Collagraph in class

Demo: Chine Colle—pick out thin papers

Print 3: print Chine Colle in class

Feb 8 In class Demo: Clear Lay Drypoint and Photo Transfers

Print 4: Print using clear lay Drypoint method

Print 5: Print using Photo Transfer

Lecture:

- Getting the image you want, exploring the image you find
- Method for printing bigger prints
- Pre-color paper with grounds and other imagery
- Hand colored variations
- Books/multiples
- Larger prints assembled from smaller prints
- Flattening prints

Feb 15 Individual critiques, work in development

Feb 22 Individual critiques, work in development

Mar 1 **Monotype Portfolio Due 1**

The Monotype Portfolio is due for large class critique. You should have 12-15 resolved, good prints as well as additional prints that you are not so pleased with. (These prints are evidence of your work ethic, so please do bring them to the critique!)**

MONOTYPE PORTFOLIO DUE/ Critique (Midterm grades due Friday Mar 4)

1. Continuity, breadth and variation of theme
2. How well you engaged the printmaking processes introduced; results
3. Growth and proficiency – application of experience

(Any print may be improved upon following specific instructor feedback from a critique. This additional effort, a decision made by the student and confirmed by the professor, may help to improve an overall evaluation.)

- Mar 8 Critique continued as needed, discussions and/or work day
- Mar 15 Spring Break
- Mar 22 WOODCUT - Prepare surfaces, determine images (only cut 1/3 of image)
- Assignment:** Design/Drawing with white on a black ground
Consider: Line as design, value and texture Area Division Composition/Point of View
- Mar 29 **Due:** Design/Drawing with white on a black ground
(Transfer drawing to plate with graphite or paint transfer method or hand-draw)
- Print 1-3: Begin stage cutting (1/3 first) and stage printing (1/3) in black
- Print 1 -3 objectives: to show the progression of your image and your ability to print a flat, black field
- Apr 5 Printing 2/3 and cutting rest of plate
- Prepare grounds on other paper with chine colle, monotype, watercolor, clear lay, etc. for future use
- Apr 12 Due: Print 1-3
- Work day Variations:
Transfer image with rollers
Monotype painting on a woodcut plate
Color blocking one plate
Printing on top of prints/ separation of layers/off set
Partially printing image to create new variations
Hand colored variations
Larger prints assembled from smaller prints
Experiments combining Woodcut, Monotype, collagraph, chine colle, clear lay, etc.
Woodcut as text, image, object or edition; Books, multiples, and thematic ideas (see research links)
- Apr 19 Work in development, individual critiques
- Apr 26 Work in development, individual critiques
- May 3 Final Critique, regular class time – (Note: Clean print shop. Empty lockers & flat files by May 12)
- WOODCUT PORTFOLIO DUE** Similar expectations/ Monotype Portfolio** (May 14 Grades due)
1. Continuity, breadth and variation of theme
 2. How well you engaged the printmaking process; results
 3. Growth and proficiency – application of experience

Grading Policy

Evaluations take into consideration the following equally:

1. Project completion and result/ outcome as outlined in critique criteria.
Critique criteria involves:
 - (1) Overall results of work and understanding of objectives
 - (2) Personal concept & interpretation of the problem into a visual image/ creativity in visual concept
 - (3) Mastery and development of skills and technique in the use of materials/craftsmanship
 - (4) Results of/ use of composition and formal elements in the work (design, spatial concerns, color, etc.)

- (5) Ability to verbalize personal connection to the work (concept), verbal analysis of the formal issues (visual elements), and to verbally connect the work to other artists modern or contemporary
 - (6) History & development of work during previous “work in progress” days or “critique in development” days
2. Critique sessions and group evaluations are like major tests. Attendance and participation are graded.
 3. Preparatory and exploratory investigations assigned, will be graded for evidence of thoughtfulness and intent for discovery.
 4. Each project begins with a lecture that explains each assignment and is not repeated. Attendance is important to grasp the objectives.
 - i. Projects must be completed by due dates for full credit.
 - ii. All projects are equally important. Expectations rise as the course advances through individual and group critiques.
 - iii. ALL grade concerns should be discussed PRIOR to the end of the semester. If you are worried about your GPA or scholarship, be pro-active with your concerns & meet with me periodically DURING the semester when suggestions are effective for improving your outcome.
 - iv. Portfolio of assigned work thoughtfully exhibits growth or understanding of objectives; and shows results, commitment, effort, focus, complexity, and willingness to be open to new ideas. Work shows demonstrated awareness of problems involved, experimentation within objectives, variety in solutions and investigations. Work exhibits good craftsmanship, care, presentation and execution.
 - v. Participation in class studio and discussions, critiques, and activities. Maintains a good attitude and has a good work ethic. Demonstrates the commitment to attend full classes regularly and to be prepared with the proper materials for class. Respects fellow students and studio property.

Course & Instructor Policies

Critique sessions are like exams. Attendance is required for verbal analysis and evaluation of visual projects. If missed, student must set up an appointment with the instructor a later date. If more than one critique session is missed the student's grade will be lowered.

Each project is introduced with a lecture. Slide lectures are not repeated and are necessary for your grasp of the project's objectives. If a student misses more than one slide lecture, their grade could be affected.

The third and each next absence automatically lowers your grade by one letter grade. A total of 5 absences will result in a failing grade. Please note these guidelines apply to all “excused” and “unexcused” absences, such as sickness, work schedule, family commitments, and transportation problems. I am available to provide guidance with challenges and wish to ensure your attendance and successful completion of this course.

Extra credit in the form of additional works of art can only help improve the grade.

The use of cellphones in the classroom is a distraction. Please do not use them in class.

A good work ethic and **attendance** during class work-days can only help improve the grade. At least a 4-6 hour commitment each week outside of class, utilizing the studios and working on projects, outlines the expectation of this course. Habitual or frequent breaks or long absences from class are discouraged and will affect your grade.

Students must retain all artwork until the end of the semester, even if the work is stored at the student's residence. Some student work may be selected and retained by the professor temporarily or for the student show. Work will be returned to the students or informed of pick up dates.

Technical Support: If you experience any problems with your UTD account you may send an email to: assist@utdallas.edu or call the UTD Computer Helpdesk at 972-883-2911.

The university requires you to review additional syllabus policies:

<http://go.utdallas.edu/syllabus-policies>

These project descriptions and timelines are subject to change at the discretion of the Professor.

Please read your syllabus and ask questions in the first two weeks of school.