ART 210 Introduction to INTAGLIO & RELIEF PRINTMAKING
San Diego State University / FALL 2013
MW 8-10:40 a.m.  Office (461A) hours by appointment and on MW 10:40 – 11:40
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Who but an artist fierce to know—not fierce to seem to know—would suppose that a live image possessed a secret? —Annie Dillard

COURSE OBJECTIVES and LEARNING OUTCOMES:
This course will provide an introduction to various techniques, materials, and equipment used in intaglio and relief printmaking and the use of prints in artist’s books, as well as prints and printmaking methods of artists, past, and present. Edition standards for hand printing multiples will also be covered.

Students will implement these techniques in the expression of forms and ideas including single images, juxtaposed images and sequential images. Previously acquired skills in drawing, design, painting, and other mediums will be expanded so that images will exploit the unique graphic vocabulary of each printmaking technique and with the possibility of exploring interdisciplinary ideas and approaches.

During the semester, students will learn and practice the following printmaking techniques: single and multi-plate drypoint in black & white and color; hard and soft ground etching; aquatint etchings using various grounds; various printing methods; multi-plate etching, single, multi-block, and reduction woodcuts.

Introductory students enrolled in 410 instead of 210 will follow the schedule for 210 for two months and then spend more time on intaglio prints, including one additional multi-plate etching and an etching “in the manner of” another artist—only briefly touching on woodcut.

Students who have already had 210 (intaglio) and are now in 410 will have a separate set of assignments pertaining to a self-motivating theme. They will be expected to have something new to put up for critique on all of the same critique dates as the rest of the class.

REQUIRED WORK:
1. A portfolio of prints containing TWO identical examples of each print made, including all labeled and dated proofs. This will be turned in on the last day of class.

2. Participation in critiques is required. They are designed to assist you in developing your prints in progress and are mandatory. Missed critique will result in a one-grade deduction on the final grade for that print. Participation also means being generously attentive to the work of your fellow artists.

3. A three-page research paper will be assigned toward the end of the semester. This paper will examine and comment on the prints of another artist chosen from a list. 410 students will create a print to accompany this paper.

4. Expect to spend an average of FOUR additional hours of time in the studio, in addition to the class time, in order to maintain an average performance. Excellent students will need even more time.
PORTFOLIO THEME:
This semester you will be asked to explore a single theme in depth. It must be something that you care about and that reflects actual experiences or observations that you have had. To begin developing your theme, focus on a place, memory, obsession, person, activity, or concern that is part of your physical, mental, and emotional life. It can seem ordinary or abstract. It can be serious, secret, or whimsical but it must feel important enough to you to maintain your interest throughout the whole semester. I will give you more specific guidelines as we introduce each technique.

For next class: Write a project proposal describing your theme in simple terms. It should be four typed paragraphs, as described below:

Paragraphs 1 & 2: describe the theme and your personal relationship to it.

Paragraph 3: describe possible ways to create images that express aspects of the theme in a personalized way: using line and mark making, using value, using texture, color, and possible compositional strategies.

Paragraph 4: discuss why you feel that two-dimensional visual art will be an important way for you to explore this particular theme (rather than writing, sociology or architecture, for example).

CRITIQUES: Missed critiques will result in a deduction of one letter from your final grade for that print.

GRADING:
Your final grade will be assessed according to the following criteria:

Individual prints: 60%
How the following elements have been used to support your theme:
  Composition and Form - Line quality, mark making, use of tools, value range...
  Stated goals of the assignment
  Craftsmanship - Paper tearing, borders, ink quality, plate making
  Image development, Creativity, Effort, and Quality of Thought - Evidence that you have taken the time to think through your ideas and that you have personalized the forms you are using. Are you really trying to take some risks in order to grow artistically? Are you pushing yourself and the techniques in order to be more expressive?

Portfolio as a whole: 30% At the end of the semester, you will be asked to turn in a portfolio of prints containing TWO identical examples of each print made, including all labeled proofs. This grade will be based on Craftsmanship.

Final paper: 10%

Attendance: More than three absences will knock your final grade down by one letter. Projects may evolve in unexpected ways, day-to-day. If you miss any information, assignments, or demonstrations, it is your responsibility to get it from someone else in the class. DO NOT EMAIL ME FOR THAT PURPOSE.
OTHER FACTORS THAT WILL AFFECT YOUR GRADE:

Deadlines  - Late work will not be given full credit. Missed critiques will result in one grade deduction for that project.

Outside preparation – research, trial and error, quality of thought in preparation for image work in class.

Proper use of the lab and equipment - you will be expected clean up after yourself and help with the collaborative maintenance of the studio. The person responsible for any damage must replace damaged equipment, including press felts. It is almost always accidental, so be careful.

Cell phones, lap tops, and other electronics must be turned off during class, even while you are working alone, if you wish to use references from the internet, you must print them out on paper prior to class time.

EACH GRADE TYPICALLY REFLECTS:

A - both the work and the class participation are excellent. Someone who pushes her/himself, makes many proofs, and demonstrates a high quality of thought and consideration.

B - a praiseworthy performance, all course work completed, attendance requirements met.

C - a satisfactory completion of required course work, an average performance and effort.

D - reflects work that is generally late, done at the last minute, poorly thought out, etc.

F - Failure to meet project/course requirements.

SUPPLY LIST:

drypoint scriber
Scraper
Burnisher
Etching needle
Small round brush
2” foam brush
Large rubber gloves
Dust mask
A small selection of colored pencils
Power Grip woodcut tools (set of five tools) *group order @ $37.00 each
5 sheets of Rives Heavyweight paper in white or buff
5 or more sheets of Japanese paper (sekishu or mulberry)
As needed, sheets of any of any printmaking paper such as Rives Heavyweight, BFK, Folio, or Arches
Plates: 18g copper sheet 12” x 18” (or more, as needed)
       16g zinc plate 18” x 24”
       2’ x4’ (or more) 1/2” - 1/4” birch plywood or basswood (at Home Depot or other wood supply store)
Sketchbook, fine point sharpie, and your favorite drawing tools, such as charcoal, conte, pencil, watercolors, pen & ink