



**School of Arts & Science
VISUAL ARTS DEPARTMENT**

**ART 124
Printmaking
Winter 2010**

COURSE OUTLINE

1. Instructor Information

(a)	Instructor:	Brenda Petays		
(b)	Office Hours:	Mondays 1-3, Thurs1-3 and Friday 1-3		
(c)	Location:	Young 101d		
(d)	Phone:	370-3380	Alternative Phone:	
(e)	Email:	petaysb@camosun.bc.ca		
(f)	Website:	Facebook group: Camosun Visual Arts		

2. Intended Learning Outcomes

Upon completion of this course the student will be able to:

1. Discuss historical and contemporary examples of printmaking art
2. Apply the elements and processes of formal drawing and printmaking to own work
3. Use printing tools, materials and equipment safely
4. Explore in research and practice new forms and materials in printmaking

3. Required Materials

(a) **Text REQUIRED:** *Printmaking a complete guide to materials and processes* by **Beth Grabowski and Bill Fick**

(b) **Tools/Supplies: REQUIRED**

Speedball linocut knife with extra blades
1 Lino Block (Battleship linoleum only please!) minimum size 9" x 12"
Brushes for use with printmaking inks (4 different sizes and shapes)
Latex or rubber gloves
Lab coat or apron
Drawing supplies (pencils, charcoal, pastels, erasers, markers, etc.)
Toolkit for storing supplies

4. Course Content and Schedule

4 hour class/demo 9am-1pm, lab 1pm-2pm

This course contains several detailed demonstrations and projects--your attendance and participation is necessary in order to understand the course content and technique

Art 124 Printmaking Methods:

Screen printing; text: Chapters 3 – Screen Printing, Chapter 1 Practical Matters, and Introduction,

Exploring silkscreen methods, stencils and collage; learning skill sets for screen printing; expanding your color palette; integrating collage and layering imagery

Linocut; text: Chapter 4 Relief

Experimenting how to work from text to image; learning techniques for cutting and printing lino blocks; working with block printing inks and rollers; understanding the qualities of different printmaking papers

Monoprints; text: Chapters 8 Monoprint and 9 Mixed Media

Exploring subject matter and genre with figure and place; exploring oil paints and learning to how to print the monotype; working with corrections and changes to the print

The textbook's illustrations and strategies can help you achieve the project objectives and techniques. All of the projects have guidelines but your individual development is encouraged.

Schedule:

Week 1 introduction to Printmaking, supply list and first assignment

Week 2 Silkscreen Demo 1, concepts and strategies

Week 3 Silkscreen Demo 2, Silkscreen projects

Week 4 Silkscreen Demo 1, Silkscreen projects

Week 5 Crit

Week 6 Lino Block Intro, project techniques and subject matter, Text: Chapter 3&8

Week 7 Lino Block Demo ,Lino projects

Week 8 Lino Block Demo, Lino projects

Week 9 Crit

Week 10 Monoprints Introduction and Demo

Week 11 Monoprints Demo 1, Monoprint project

Week 12 Monoprints Demo 2, Monoprint projects

Week 13 Project printing

Week 14 Crit

(Week 15 Student/Instructor Interviews)

5. Basis of Student Assessment

(a) Print Project Portfolio 75% (25% monotype, 25% Lino Block, 25% Silkscreen)

(b) Regular Attendance, Studio Use and Care, Participation in Critique 25%

6. Grading System

(No changes are to be made to this section, unless the Approved Course Description has been forwarded through EDCO for approval.)

Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	1
0-49	F	Minimum level has not been achieved.	0

Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at camosun.ca for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. (<i>For these courses a final grade will be assigned to either the 3^d course attempt or at the point of course completion.</i>)
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services or the College web site at camosun.ca.

STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services and on the College web site in the Policy Section.

Assignments Printmaking 2010 Concepts and Strategies

Screen prints – Relational Layers and Colors (please refer to page 61 in your text for full detail)

- ***Working in relational layers begins with collecting elements that might be said to be “in conversation” with each other. The conversation might be between formal qualities of line, shapes, value, color, and texture, or images or motifs, i.e. you might be interested in tropical flora and fauna, or tendrils and branches, or slashes and dots: re-work these motifs to create new relationships***

Lino Block prints – Story Book (an alternative reading)

- ***Using collected and appropriated imagery re-invent a favorite childhood story, i.e. Mary had a little lamb. You must bring to class the influential book, or a photocopy of it, or a printed copy of an on line version. Preliminary drawings, collages, photocopies and tracings are required for this assignment – lino blocks are reserved when printed! Aim for a pencil or ink drawing on paper the same size as your lino block.
*A copy of the original story and your preliminary drawings count for 50% of this assignment***

READ: artist profile DAVID SANDLIN page 66-67

Monoprints—Open concept (the variable matrix)

— ***Using the printing strategies developed in class explore and combine variants***