

FA208 - PRINTMAKING I

DAYS: M /TH
TIME: 8:30- 11:15pm
LOCATION: Glen 5/6
INSTRUCTOR: Robert Farber
OFFICE: by Appointment or email: rfarber@c.ringling.edu

COURSE DESCRIPTION:

An introductory class that applies the active vocabulary of techniques and skills derived from foundation courses. Printmaking processes that are experienced include mono-printing, blind embossing, collagraph, linocut, woodcut printing and intaglio (etching). Students begin to develop an understanding of the printed image and develop a personal form of imagery.

Recommended Text: Printmaking: History and Process, Donald Saff and Deli Sacilotto, ISBN:0-03-085663-9

BUSINESS:

Grading Policy: Each suite or edition of prints will receive a letter grade. All grades will be added to the grade of the final edition of prints and a summation grade will be arrived at for the final grade. Folio reviews will be done near the conclusion of the semester. Consult the course calendar for dates of folio reviews.

Key components of evaluating prints:

- A. Content/conceptual basis
- B. Print Quality (i.e., craft, care, choice of materials and printmaking techniques as it relates to the image)
- C. Presentation
- D. Aesthetic quality

Any work completed in addition to the required course load can be submitted for extra credit, provided that the work has not been created for another course. Additional factors which influence the final grade are: attendance, course participation and attendance at demonstrations and critiques.

Goals of the Course: The primary goal of the course is to help students develop an introductory skill level and understanding of a variety of relief and planographic printmaking processes. Secondly, students develop an appreciation for printed matter, ink-on-paper and its potential for use in personal expression. Students also become aware of the historical and contemporary context in which prints are created.

Academic Assistance: Academic Assistance: The Ringling School of Art and Design makes reasonable accommodations for qualified people with documented disabilities. If you have a learning disability, a chronic illness, or a physical or psychiatric disability that may have some impact on your work for this class and for which you may need accommodations, please notify the Director of the Academic Resource Center (Goldstein 3; 359-7627) PREFERABLY before the end of the drop/add period so that appropriate adjustments can be made.

Conceptual Skills: Students will be expected to develop a conceptual basis and historical context for the work created during the course.

Manual Skills: Students will build upon drawing, painting, and color/design skills developed in core studies courses and fine arts drawing courses. Students will begin to develop a sensitivity and working knowledge of various printmaking techniques as they relate to mono-type, relief and intaglio printmaking. A basic level of manual skill mastery or basic printmaking skills will be achieved by the completion of the course.

ALL STUDENTS: Will be required to develop work that is serial in nature. (i.e. a series of prints that share a consistent theme or subject matter and have a shared set of formal and conceptual elements.)

Monoprints/monotypes will be excluded from this requirement.

Formal/Conceptual Description: A description of the type of work you will be attempting this semester will be **DUE** on: Thursday, 1/20/11.

You should develop ideas/images that are connected by a consistent theme, subject matter, formal qualities or conceptual basis. These prints will be put together in a simple folio and will be in an edition(s) of five.

Vocabulary: The beginning development of a critical vocabulary for the analysis of prints, printmaking media/techniques, and printmaking papers is reinforced through discussions, demonstrations, individual and group critiques.

Communication Skills: Students will be expected to successfully articulate orally and visually the basis for ideas and concepts as they relate to all prints and personal iconography. Students will also be expected to analyze and constructively critique peers' work with respect to historical and contemporary analysis of prints.

Attendance: Attendance at all critiques, discussions and demonstrations is required. See course calendar for dates/times.

Course Calendar Schedule:

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| M | 1/10 | General Printmaking Discussion: Examples/Expectations Mono-type/Mono-print Demonstration/Discussion |
| TH | 1/13 | Mono-type/Mono-print Demonstration/Discussion |
| M | 1/17 | MLK Jr. Day: NO CLASS |
| TH | 1/20 | Intaglio "Etching" Process: Discussion/Demonstration Intaglio "Etching" Process: Aquatint: Discussion/Demonstration |
| M | 1/24 | Photo-Intaglio <u>Solar Plate</u>: Discussion/Demonstration |
| TH | 1/27 | Relief Printmaking Demonstration/Discussion: Collagraph Relief Printmaking Demonstration/Discussion: Linoleum/Woodcut |
| M | 1/31 | Type-written Work Descriptions Due |
| TH | 2/3 | Work Session |
| M | 2/7 | Work Session |
| TH | 2/10 | First Edition DUE: Monotypes |
| M | 2/14 | Work Session |
| TH | 2/17 | Work Session |
| M | 2/21 | Work Session |
| TH | 2/24 | Work Session |

Course Calendar cont.

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| M | 2/28 | Work Session |
| TH | 3/3 | Second Edition DUE |
| S-S | 3/6-3/13 | SPRING BREAK |
| M | 3/14 | Work Session |
| TH | 3/17 | Work Session |
| M | 3/21 | Work Session |
| TH | 3/24 | Work Session |
| M | 3/28 | Third Edition DUE |
| TH | 3/31 | Work Session |
| M | 4/4 | Work Session |
| TH | 4/7 | Work Session |
| M | 4/11 | Fourth Edition DUE |
| TH | 4/14 | Work Session |
| M | 4/18 | Work Session |
| TH | 4/21 | Work Session |
| M | 4/25 | Final Edition DUE MANDATORY Shop Clean-up |
| TH | 4/28 | Pot-luck: "Ethnic Origins" Mandatory Participation** |
| M | 5/2 | Portfolio Pick-up Semester Ends 9:45p.m. |

Purpose of the Syllabus: The purpose of the syllabus is to inform students of goals, activities and specific policies of the class, as well as the student's responsibilities in the learning process. It is the responsibility of the instructor to communicate this information to students at the beginning of the semester. Since a faculty member develops a syllabus before the semester begins, it is considered a planning document and is subject to revisions based on the judgment of the instructor. It is the responsibility of a student to fully understand the requirements of the course after such information is presented by the faculty member.

IMPORTANT INFORMATION:

Works of art (prints) presented at critiques are considered to be finished works ready for review.

Additional help can be requested by the student by making an appointment with the instructor.

Lab Assistants are there to help you at appointed times during the evenings and on weekends.

Safety regulations are to be followed at all times. Any unsafe or endangering activity must be reported to the instructor immediately.

Health and Safety:

Ringling School of Art and Design is committed to providing students, faculty, and staff with a safe and healthful learning and work environment and to comply with all applicable safety laws and regulations and safe work practices.

STUDIO SAFETY: DAILY MAINTENANCE

- 1.) Print studio tables, inking surfaces and presses are to be cleaned at the end of each class period.
- 2.) Return solvents to their place in the Yellow solvent cabinet when not in use.
- 3.) Solvent rags must be placed in RED rag container immediately after use. Paper towels and paper with inks on them must be placed in the Red rag containers ASAP.
- 4.) All other waste materials must be placed in the GRAY waste paper cans.
- 5.) Spills are to be cleaned up immediately and clean-up materials are to be discarded into the proper containers.
- 6.) Acids must be returned to their glass bottles and returned to the BLUE Acid cabinet in the Acid Room.
- 7.) Always wear protective clothing (Rubber gloves/Apron and eye protection) when handling any acid solutions.
- 8.) Remove any extra printing paper from the soaking tray and place on the drying rack.
- 9.) Remove dry prints from the drying racks and or drying boards within twenty-four hours.
- 10.) Clean-up inking stations with a razor scraper to remove any excess ink before using a minimal amount of solvent to remove inks from glass slabs.
- 11.) Brayers/Rollers and plates must be cleaned at the saw dust box located in the courtyard outside behind the Printshop.
- 12.) Sweep up any waste materials located around your work area.
- 13.) Closed toe shoes must be worn in the print shop at ALL times. No bare feet or sandals.
- 14.) All accidents must be reported to the instructor or lab assistant immediately.
- 15.) No loud music or headphones are permitted during studio time.
- 16.) NO FOOLING AROUND IN THE STUDIOS.
- 17.) No running in the studios.
- 18.) No alcohol or drug use before or during studio time(s).
- 19.) No food or drink is permitted in the studio or the acid room.
- 20.) No Mixing of Acid solutions. This is done by the instructor or the lab assistants only.
- 21.) Know where the fire extinguishers are located and know how to use them.
- 22.) Know where the telephone is located and know the emergency campus security phone number.
- 23.) Know where all exits are located.
- 24.) Know where the emergency eye wash and shower are located and know how to operate them.
- 25.) Know the safety features and proper operation of the printing press/equipment that you are using. If your unsure ask the instructor or lab assistant for help.

STUDIO SAFETY: DAILY MAINTENANCE cont.

- 26.) Know who is permitted in the studios, if you do not know a stranger in the studio, find someone that might or leave and return with a campus security officer.
- 27.) Be familiar with the chemistry and various chemicals in the Printshop. Know their proper and safe handling procedures.
- 28.) Know where the first-Aid kit is located and the location of safety equipment and shop manuals.
- 29.) Know how and when to use personal safety equipment (gloves, aprons, masks and respirators).