

FA408 - PRINTMAKING IV

DAYS: M /TH
TIME: 3:30- 6:15pm
LOCATION: Glen 5/6
INSTRUCTOR: Robert Farber
OFFICE: by Appointment or email: rfarber@c.ringling.edu

COURSE DESCRIPTION:

A contractual course that enables the advanced printmaker to further investigate images and selected techniques. Course work is predetermined by the selected instructor and the student before entering the course. Prerequisite: FA 309 or Instructor consent.

Recommended Texts: 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 critiques.

Student Learning Outcomes:**Valid Assessments:**

Students will make valid assessments of quality and effectiveness in design projects and works of art, especially their own.

Technical Mastery:

Students will attain mastery in at least one printmaking technique, including the ability both to experiment with technical innovation and to explore and develop personal concepts and imagery.

Self-Directed Learning:

Students will demonstrate responsibility for independent learning and perseverance towards goal attainment.

Goals of the Course: The primary goal of the course is to assist students in the development of a creative process and professional studio practice that will enable them to develop a consistent body of professional work. Secondly, students develop an understanding of 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 contemporary context for the work created during the course.

Manual Skills: Students will build upon drawing, painting, and color/design skills developed in studio courses and fine arts courses. Students will develop a sensitivity and working knowledge of various printmaking techniques as they relate to mono-type, relief and intaglio lithography and serigraphic printmaking. A proficient level of manual skill mastery and/or advanced level 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.)

Formal/Conceptual Description: A description of the type of work you will be attempting this semester will be **DUE** on: Monday, 8/29/11.

You should develop ideas/images that are connected by a consistent theme, subject matter, formal qualities or conceptual basis. These prints ARE either the focus of you Fine Arts Thesis or they support the direction of you thesis. They will be put together in a simple folio and will be in edition(s) or unique prints.

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: Fine Arts Attendance Policy

Students are allowed two absences per semester. At three absences the semester grade will be dropped one full letter grade. Four absences will result in a drop of two full letter grades. With five absences a student will receive an 'F' for the semester. Students arriving late to class or leaving early will be given a half-absence. Two half absences will equal one absence. It is up to the instructor to determine what constitutes late arrival or early departure, and you should make your policy clear in your syllabus (5 minutes, 10 minutes, etc.)

Course Calendar:

M	08/22/11	Introduction
M	08/29/11	Formal/Conceptual Statement DUE Type-written
M	09/05/11	Labor Day No Class
TH	09/29/11	CRITIQUE One
T	09/27/11	Professional Day No Class
W	10/12/11	Mid-Term
W-S	11/24 -11/27	Thanksgiving Break: No Class
TH	12/08/11	CRITIQUE Two
M	12/05/11	CRITIQUE Three
M	12/05/11	FINAL CD Portfolio Submissions: Inventory
S	12/10/11	Semester Ends at 3:15p.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 tot 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.
- 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).