Course Descriptions

3340: Introduction to concepts and techniques of relief printmaking. Carving and printing wood, linoleum, and/or polystyrene relief blocks. Black and white and multiple-color printing. Prerequisites: ART 1440, 1450, 1500 and 1510. 3 credit hours (2;4).

4340: Exploration of concepts and techniques of relief printmaking. Classical and experimental techniques are used with special emphasis on seriality and the multiple. Prerequisite(s): ASTU 3340; selection into the printmaking program through the mid-point review process. May be repeated for credit. 3 credit hours (2;4).

5900: Advanced students capable of doing independent work under the direction of the instructor. 1 – 3 credit hours.

Course Content and Objectives

Relief Printmaking / Advanced Relief / Special Problems explore relief printmaking as a primary form of expression. They cover the essential processes, aesthetic characteristics, and expressive potential of the medium. Low-toxicity techniques will be emphasized and no hazardous materials may be used without prior permission from the professor.

These courses combine presentations, demonstrations, critiques and projects in a studio format in order to help you achieve the following:

• to produce a body of work on paper,
• to gain technical proficiency in a variety of relief processes,
• to work successfully in a shared space,
• to develop and record your ideas by documenting your process and writing a statement of intent,
• to identify the work of traditional and contemporary graphic artists while discussing issues related to the changing role of printed media and works on paper.

Advanced Etching and Special Problems students will be expected to complete more ambitious projects than 3340. Additionally, they will be required to articulate and to pursue a unique and individual direction in their work from an early point in the semester. Occasionally, they will be asked to assist with demos, to interact with visiting artists, or to engage with other professional opportunities.
Course Structure and Evaluation

Your final course grade will be based on five portfolio reviews, including a final portfolio in which you will revise select previous works and resubmit the rest. The average of these portfolios is a baseline that will be lowered in the case of excessive absences, failure to attend final clean-up or observe shop policies, etc.

Work must be presented as described in the “Presentation Requirements” and “Collation” handouts; observe “Requirements” listed on each project sheet, too. All prints must be dry, clean, undamaged, collated and signed. Special Problems students are required to document their work and submit a cd of high-quality digital images with their final portfolios.

The criteria are as follows:

- **Conceptual Approach** = 15%
  - What ideas are evident in your work? Are they original and engaging?

- **Aesthetic Qualities** = 15%
  - Do the formal qualities of your work support the conceptual approach?

- **Technique** = 15%
  - Does your technical approach complement the concept and form?

- **Craft/Presentation** = 15%
  - Does your portfolio meet all presentation criteria? Are your prints dry, clean, undamaged, collated and signed, with slipsheets? Do you take pride in presenting your work and care for how it is displayed?

- **Process** = 15%
  - The scope and depth of your research and preparatory work as evidenced by a sketchbook or idea book. Are you invested? Did you make good use of class time and keep up with the assignment? Did you budget your time effectively? How did you respond to any setbacks that occurred?

As part of your process grade, you will be required to attend (and to sign in at) two printmaking-related events (*) as listed on the class day schedule. Only events taking place outside of our class time qualify. Most events are free, but a few require fees. Know of a print-related event that isn’t listed? Please suggest it.

- **Critique(s)** = 15%
  - Effective participation in critiques is evidenced by the quality of work that you bring, the professionalism of your presentation, your willingness to listen to constructive criticism and the feedback that you provide to peers. Take notes. We will have pre-scheduled and impromptu critiques. They count equally as follows:
    - + = 100% or A = fulfills above requirements in exemplary way
    - √ = 75% or C = work incomplete or unfinished, student actively participated
    - – = 50% or F = work missing, student actively participated
    - ∅ = 0% or O = work missing, student did not participate

- **Shared Studio Space** = 10%
  - This grade is based on the ongoing condition of the shop and is typically the same for all students in the class. It is meant to encourage individual responsibility combined with a professional, cooperative and courteous work ethic. Be considerate of shared spaces and tools, and be proactive if a student abuses resources. Tell your instructor if something needs to be fixed or replenished. The last ten minutes of every class will consist of a mandatory studio clean-up with a sign-out. Failure to participate will reduce your studio space grade.
    - 0 – 59% = F, 60 – 69% = D, 70 – 79% = C, 80 – 89% = B, 90 – 100% = A
    - Your final course grade will be lowered by excessive absences (see “Attendance”).

Unless otherwise specified, assignments are due at the beginning of class. Late work will not be accepted unless an absence is excused (see “Attendance”). Missed demos, critiques and other class activities cannot be made up.

Occasionally, projects may be retained temporarily for CVAD exhibitions or documentation.

Final grades are not posted. The Office of the Registrar will provide you with your final grade.
Texts/Readings

Required readings will be provided as handouts. Unless an alternate deadline is specified, readings must be completed one class session after they are distributed.

While no textbook is required for this course, the following readings are highly recommended:

Texts/Readings, continued


There’s also a bevy of journals about printmaking, including *Contemporary Impressions* (American Print Alliance), *Graphic Impressions* (SGCI) and *The Mid America Print Council Journal*, etc.
ASTU 3340.501: RELIEF PRINTMAKING
ASTU 4340.501: ADVANCED RELIEF PRINTMAKING & 5900.753: SPECIAL PROBLEMS

COURSE SCHEDULE

Note: The professor reserves the right to change deadlines and to add in-progress deadlines to this calendar. Revisions to this calendar will be announced in class. If you miss a class and a deadline is changed, it is your responsibility to be prepared when you return.

Portfolio One: 12 x 12

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>R 8/25</td>
<td>Course introduction, policies and materials&lt;br&gt;Discussion: The relief print, generative matrix, multiple Demo: Markmaking and cutting unmounted linoleum</td>
</tr>
<tr>
<td>T 8/30</td>
<td>3340 &amp; 4340/5900: Idea development due&lt;br&gt;5900: Statement of intent due&lt;br&gt;Demo: Press registration and multi-plate runs</td>
</tr>
<tr>
<td>R 9/1</td>
<td>3340 &amp; 4340/5900: Minimum one proof each of two blocks due. In-progress critique</td>
</tr>
<tr>
<td>T 9/6</td>
<td>3340 &amp; 4340/5900: Minimum one proof each of all blocks due. In-progress critique&lt;br&gt;Discussion: Collation. Presentation</td>
</tr>
<tr>
<td>R 9/8</td>
<td>12th class day&lt;br&gt;3340: Work day&lt;br&gt;4340/5900: Portfolio One and Process due (at the beginning of class). Critique&lt;br&gt;Discussion: Introduction to Portfolio Two: Collaborative Book Project. Repeatability, narrative and the collective&lt;br&gt;Demo: Layout Cutting mounted linoleum block</td>
</tr>
<tr>
<td>T 9/13</td>
<td>3340: Portfolio One and Process due (at the beginning of class).&lt;br&gt;Critique&lt;br&gt;4340/5900: Work day</td>
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Portfolio Two: Collaborative Book

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<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tr>
<td>R 9/15</td>
<td>3340 &amp; 4340/5900: Idea development due&lt;br&gt;Demo: Layout Cutting mounted linoleum block</td>
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Portfolio Three: Color Reduction

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<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>R 9/22</td>
<td>Open portfolio with Tom Huck</td>
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<tr>
<td>T 9/27</td>
<td>Demo: Care, handling and sharpening of woodcarving tools.&lt;br&gt;Choosing wood. Layout and registration. Planning a value reduction. Markmaking and cutting</td>
</tr>
<tr>
<td>R 9/29</td>
<td>3340 &amp; 4340/5900: Idea development due</td>
</tr>
</tbody>
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T 10/4 3340 & 4340/5900: Work day
R 10/6 3340 & 4340/5900: In-progress critique on completed first run
T 10/11 3340 & 4340/5900: Work day
R 10/13 3340 & 4340/5900: In-progress critique on completed second run
T 10/18 3340 & 4340/5900: Portfolio Three and Process due (at the beginning of class). Critique
4340/5900: Hand-printed proof of Project Two finished block due
Discussion: Color prints and contemporary print forms
R 10/20 3340: Portfolio Three and Process due (at the beginning of class). Critique
3340: Hand-printed proof of Project Two finished block due
Discussion: Color prints and contemporary print forms

Portfolio Four: Jigsaw (Multi-plate)
T 10/25 Demo: Planning a color scheme, key plate, shaped plates
R 10/27 Demo: Multi-block registration, mixing color inks
T 11/1 3340 & 4340/5900: Work day
R 11/3 3340 & 4340/5900: Work day
T 11/8 3340 & 4340/5900: In-progress critique
R 11/10 3340 & 4340/5900: Work day
T 11/15 3340 & 4340/5900: Work day
R 11/17 3340 & 4340/5900: Portfolio Four and Process due (at the beginning of class). Critique

Portfolio Five: RE:Print
Discussion: Introduction to Portfolio Five: RE:Print. The Delay
R 11/24 No Class: Thanksgiving Holiday
T 11/29 3340 & 4340/5900: Book exchange and assembly
R 12/1 3340 & 4340/5900: Book exchange and assembly
T 12/6 3340 & 4340/5900: Work day
R 12/8 3340 & 4340/5900: Portfolio Five and Process due (at the beginning of class)
3340 & 4340/5900: Resubmission of Portfolios One through Four due (at the beginning of class)
Final critique
All printmaking-related events (for Process grade) must be complete.
Final Clean-Up

F 12/9 8 AM – noon
Students must spend one hour working on the group clean-up. If a student cannot make the date, s/he must pre-arrange an alternate date to contribute to the group effort. Failing to attend the clean-up period will reduce your final semester grade by one full letter.

“Final Exam”

R 12/15 10:30 AM – 12:30 PM
No final exam is planned for this class. Please pick up your work at this time. Work left after this time may be discarded.
ASTU 3340.501: RELIEF PRINTMAKING
ASTU 4340.501: ADVANCED RELIEF PRINTMAKING & 5900.753: SPECIAL PROBLEMS
SUPPLY LIST

These basic supplies are necessary for your successful completion of this course. Additional materials may become necessary during the course of the semester. If you wish to buy supplies as needed, see the “Materials” section of each project sheet.

Select Suppliers

HMS, 1212 W. Mulberry, Denton, TX 76201, 940.382.0422
Voertman’s, 1314 W. Hickory, Denton, TX 76201, 940.387.1313, http://www.voertmans.com/
Daniel Smith, http://www.danielsmith.com
Dolphin Papers, http://homepage.mac.com/dolphinpapers
Graphic Chemical and Ink, http://www.graphicchemical.com
McClain’s, http://www.imccclains.com
Renaissance Graphic Arts, http://www.printtaking-materials.com

Portfolios and Paper

Portfolio envelope with handles, minimum 23” x 31”
Sketchbook, notebook or binder for taking notes, keeping handouts and developing ideas, 9” x 12” or larger
Japanese paper, 15 – 20 sheets, Mulberry (~24” x 33-1/2”), Hosho (19” x 24”), Kitakata, Kozo, Sekishu, or similar. No decorative or heavily-textured papers. Sheet size will determine size you need to purchase
Rag paper, ~ 3 sheets, Rives Lightweight or similar
Text-weight paper, ~ 5 sheets, Lana Laid, Nideggen (25” x 38”) or similar. Wait to purchase; we will decide as a group
Cover paper, 1 sheet, Fabriano Ingres Cover Heavyweight (19-1/2” x 17-1/2”), Nideggen (25” x 38”), Moriki, or similar. Wait to purchase; we will decide as a group; can be shared
Several sheets (or small pad) of tracing paper
Sheet of foam-cor for making registration guides, as needed
Newsprint pad, 18” x 24” or 24” x 36”
Optional/highly recommended: graph paper, minimum 18” x 24”

Plates and Tools

Wood: 1/2-inch MDF; two of 16” x 20” or 18” x 24” and 3” x 5” for a total of two
1/2-inch Birch or pine (soft); poplar or pear (medium); or lauan mahogany (grainy), two of 16” x 20” or 18” x 24” and 3” x 5” for a total of two. Recommend waiting to purchase until Portfolio Three
Supplier: Home Depot, Lowe’s, etc.
Carving tools, Niji or equivalent
Linoleum carving tools, Speedball or equivalent, with various heads
Wood putty (for filling in grain and making small corrections)
Wood glue (for making small corrections)
Wooden spoon
X-acto knife, #1 or #2, with extra blades
Utility knife, with extra blades

Note: quantities of shop newsprint are limited. Use it wisely.
Drawing Media

Drawing pencils, assortment, 6B, 4B, 2B, HB, 2H
Regular ball-point pen, Bic or equivalent, medium point, black ink
Felt-tipped marker, Sharpie or equivalent, variety of tips, black ink
India ink
Sumi or other soft-bristled brush
Twist-type pencil sharpener
Eraser

Miscellanea

Dust mask (MDF and plywood produce dust and often contain formaldehyde)
Medical gloves, latex or non-latex
Lightweight utility gloves, leather, cotton or synthetic
Clear push-pins (for critiques)
Artist’s or drafting tape
Spray mount
Putty knife, 1”, metal preferred (not plastic), medium – soft flex
Ruler, 18” stainless steel with cork or rubber on back
Container for supplies (tackle or tool box works well)
Chemical-proof gloves

You May Want to Purchase

Gloves, biking or recreational (neoprene padding helps with long hours of cutting, while open fingers allow control of tools)
Apron or studio shirt
Safety glasses in a plastic zip-lock bag
Clean bath towels
Clean cotton rags
Transfer paper (such as carbon or Saral paper)
Sandpaper, 80 – 200 grit, wet-dry recommended
Texturing tools (rasps, nails, wire brushes, etc.)
Glass scraper, with extra single-edged blades
Gojo orange pumice hand cleaner