

ART 265: Introduction to Printmaking

Fall 2023

Tues./Thurs. 9:00am-11:50am (CRN: 65293) [Section L02]

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Course Description and Objectives:

This course at its core focuses on introductory processes in both intaglio and relief printmaking. Historic East Asian processes of woodblock printing and Renaissance era methods of Central European etching from copper plates will be explored in depth as well as contemporary approaches to these media. There will be six required projects in total: three in relief and three in intaglio. In addition to the six hours of in-class time, students will be expected to work independently outside of class for an additional six hours a week on their projects. Due to the small workshop nature of the course, more projects can and should evolve based on the artistic sensibilities and interests of individual students, however at minimum there are the basic required six, which will provide a necessary foundation in intaglio and relief.

Print Studio Cleanliness, Safety & Shared Materials:

The print studio can be a very dangerous place to an untrained artist. There are vicious acids used to bite metal in this shop, which can easily make you go blind if splashed recklessly. Although this is a very rare occurrence, stubbed toes and cut fingers on the other hand, happen very often. You MUST wear closed toed footwear at all times while working in the print studio, preferably a boot or shoe with strong support. If you come to class in sandals or flip-flops, then you will be marked absent. An essential aspect of the printmaking discipline is the community-minded atmosphere cultivated by the group of artists working together. You are responsible for cleaning up after yourself after every printing session, making sure that your printing space is more immaculate than how you found it. Every student must 'check out' prior to leaving class and prove that their work station is clean or will be marked absent for the entire day.

Attendance Policy:

Students are expected to attend every class and unless an absence has been approved and documented through e-mail, then it will negatively affect the final grade for this course. If you miss four classes (a total of two weeks of class unexcused), then it will be impossible for you to achieve a grade higher than a 'C' and more than five missed course sections will result in a fail.

Grading Policy:

This class implements a 'gallery exhibition' final portfolio submission approach to grading that allows for revision of each assignment cumulatively throughout the semester. Each project will not be graded independently. Students will consistently be offered verbal feedback throughout the semester as work evolves and develops. Furthermore, we will be conducting regular group critiques throughout the semester. I approach evaluation more through narrative communication as opposed to cold hard quantitative numbering of each assignment.

The 3 components that constitute the grade earned in this course:

- 1) Quality of prints produced (both technically and conceptually) and the drive to rework and finish all projects, despite what complications arise. Merit can be earned beyond the basic required assignments, with a grade of 'A' being impossible without such.
- 2) I expect a dedicated level of focus, commentary, and respectful attitude during class critiques of peer work as well as strong self-articulation. You will be evaluated on these abilities. Furthermore, demonstration of the ability to follow shop protocols in a communal space with careful attention being paid to shop cleanliness and collaboration is a must.
- 3) Regular class attendance, participation in museum field trip and clean-up day attendance:

MORE THAN 3 ABSENCES = C as highest possible grade

MORE THAN 5 ABSENCES = F as final grade.

MISSING CLEAN UP DAY = Automatic 5% reduction [B+ becomes B]

Tentative Class Schedule

Week 1 [Aug. 22nd /Aug. 24th]: Tuesday = Syllabus overview. Shop orientation. Assignment #1 is introduced with log printing and typewriter paper is distributed.

Thursday = photocopy transfer methods onto Baltic birch is demonstrated as well as beginning wood carving

Week 2 [Aug. 29th/Aug. 31st]: Tuesday = Field Trip to Gregory Allicar Museum of Art

Thursday = Work woodcarving for (assignment # 1). [Johnny out of town on the 30th].

Week 3 [Sept. 5th/Sept. 7th]: Tuesday= Work woodcarving for (assignment # 1) [Johnny out of town on the 5th] Thursday = traditional mokuhanga hand-printing methods demonstrated.

Week 4 [Sept. 12th/Sept. 14th]: Tuesday = Finish assignment #1 and Assignment #2 is introduced

Thursday = Iron oxide demonstration and work on carving Assignment #2

Week 5 [Sept. 19th/Sept. 21st]: Tuesday= Work on carving Assignment #2

Thursday= Printing press demonstration and Chine-Colle' for Assignment #2

Week 6 [Sept. 26th/ Sept. 28th]: Tuesday = Finish printing Assignment #2

Thursday = **GROUP CRITIQUE OF ASSIGNMENTS #1 & #2**

Week 7 [Oct. 3rd /Oct. 5th]: Tuesday = Introduction of Assignment #3 w/textile applications.

Thursday = Work woodcarving for (assignment # 3) [Delaney out of town on the 5th]

Week 8 [Oct. 10th/Oct. 12th]: Tuesday = Work woodcarving for (assignment # 3) [Delaney out of town on the 10th] Thursday = Textile printing demo for (assignment # 3)

Week 9 [Oct. 17th/ Oct. 19th]: Tuesday = Finish printing Assignment #3
Thursday = **GROUP CRITIQUE OF ASSIGNMENT # 3**

Week 10 [Oct. 24th/Oct. 26th]: Tuesday = Introduction of Assignment #4 : Renaissance era hardground etching with copper plate beveling and polishing
Thursday= Work on (assignment #4) with hardground applications and mark making

Week 11 [Oct. 31st/Nov. 2nd]: Tuesday- etching demonstration and intaglio printing demonstration
Thursday- work on Assignment #4

Week 12 [Nov. 7th/Nov. 9th]: Tuesday- finish Assignment #4 and introduction of assignment #5 with soft ground applications.
Thursday= Work on Assignment #5

Week 13 [Nov. 14th/Nov. 16th]: Tuesday = Finish Assignment #5
Thursday = **GROUP CRITIQUE OF ASSIGNMENTS #4 and #5**

FALL BREAK [November 18th-26th]

Week 14 [Nov. 28th/Nov. 30th]: Tuesday = Introduction of Assignment #6 through aquatint methods. Thursday = work on Assignment #6

Week 15 [Dec. 5th/Dec. 7th]: Tuesday = work on Assignment #6
Thursday = finish Assignment #6

Week 16 [FINALS]:

MONDAY (12/11/23)- STUDIO CLEAN UP DAY [sign up for 1 hour of service]
TUESDAY (12/12/23) – FINAL GROUP CRITIQUE [9am-noon] of Assignment #6
WEDNESDAY (12/13/23) – LAST DAY TO WORK ON PRINTS
THURSDAY (12/14/23)- FINAL PORTFOLIO OF ASSIGNMENTS DUE [9am-noon]

REQUIRED ASSIGNMENTS (6 Total) 3 Relief + 3 Intaglio

Assignment #1: (8.5" x 11" Block, 11" x 15" East Asian paper) The concept of a 'spirit animal' is pervasive throughout many cultures and time periods. The Egyptian Gods were derived from a variety of animals. The Japanese Shinto believe in forces of nature, or kami, as deities. Native American tribes such as the Navajo or Alaskan Tlingit have held animal totems in reverence. The druidic tribes of ancient Scotland worshiped trees and plants as spirits. These are just a few examples. There are many more beyond the Anti-Dementor Patronus. First, you all must choose either an animal, geologic phenomenon, or plant that you identify with personally and be able to articulate why you have chosen that subject for further research. The imagery that you create will be translated through a 'post-digital' process that links the past with the present, history with innovation. The final output will be a monochromatic woodblock print in a minimum edition of 3.

Assignment #2: (18" x 18", 16" x 20", 12" x 24" or a similar medium scale woodblock on Cotton Paper) Demonstrate through a minimum edition of three identical prints that you are capable of producing a technically sound and conceptually engaging monochromatic relief print from a wood block on Central European Cotton paper through a printing press with at least 1 print employing a color swatch of 'Chine-Colle'. You will need to remove at least 50% of the block's wooden surface in order to successfully complete this assignment. Imagery must engage with 'systems-thinking' inspired by naturally occurring and/or human-derived systems. Spatial patterning, rhythm, and repetition must all be present within your composition and variation is encouraged through 'Chine-Colle' decisions.

Assignment #3: (10" x 10", 12" x 16", or other combination; minimum of 5 consistent prints on cotton T-Shirt or another wearable including tote bag, scarf, handkerchief) We all owe a lot to those who raised us, whether we want to admit it or not and everyone's perception of 'family' is different. What is your perception of 'family' in the past, present, or future? Some may have experienced a more conventional nuclear family structure, some may have been raised by two fathers, two mothers, or by their grandparents. Others perhaps don't know their real biological parents and were raised by foster parents. Maybe you consider your current friend group as your family. The concept behind this assignment is to express your perception of family and share that through a minimum edition of five textile prints. The idea of 'family' is not limited to purely figurative representation, but may include metaphors of what 'family' means to you personally. Is your heritage what you think of when you think of family? A particular hiking trail or location? Perhaps a specific meal reminds you of home? The more personal and poignant the imagery, the better. This can also include ethnographic research.

Assignment #4: (9" x 12" Plate; 11" x 15" Paper [quarter sheet of 22" x 30" BFK]) Demonstrate through a minimum edition of two identical impressions that you are capable of producing a technically proficient and conceptually engaging hard-ground etching from copper plate. You must research an ancient myth, contemporary sociological narrative, or speculate about future civilizations. After you have a narrative in place, then portray an illustration that could accompany the title page of a chapter within a book or news article about the subject.

Assignment #5: (12" x 18" Plate; 15" x 22" Paper [half sheet of 22" x 30" BFK]) Demonstrate through a minimum edition of two identical impressions that you are capable of producing a technically proficient and conceptually engaging soft-ground intaglio print with found materials. Imagery must extend to all edges of the plate. Your goal is to effectively translate a spoken word reference from either a poem, song lyric, novel, or diary, but without any text included in the composition. You will be asked to recite the verbal passage as your work is viewed during critique.

Assignment #6: (Three 6” x 6” Plates; 22”x 30” Paper [full sheet of 22” x 30” BFK])

Demonstrate through a minimum edition of two identical prints that you are capable of producing a technically sound and conceptually engaging aquatint etching with a minimum of four distinct shades of tone. Aquatint allows for a wide range of fluidic painterly effects that can convey a sense of immediacy. Your imagery must clearly demonstrate your ability to document change, decay, metamorphosis, or the dynamic passage of time through exploring a series of three sequential aquatinted plates (6” x 6” for each plate, 4” x 8” for each, or any combination that works for your specific concept). These can be oriented in many ways. Chine-colle’ is also an option.

****REQUIRED ART265 KITS ARE AVAILABLE AT THE CSU BOOKSTORE!**

Other necessary and recommended items will be discussed in class. I order items in bulk for the Printmaking Area without tax and you have the opportunity to purchase these items through your CSU student account [charges show up at the end of the semester]. Using this system is completely optional, however it will save you significant funds as opposed to buying supplies independently. If you ever want to know the specific cost of a material, then please just ask.

Compassionate Resources:

This [link](#) will take you to a list of resources at CSU, from Student Affairs to Counseling Services, and many stops in between.

This [link](#) will help you make a report if you have any concerns about your own or someone else’s mental or physical well-being.