

Print 1
ARTF 24040
SPRING 2017
Room 301 Center for the Visual Arts
Tuesday and Thursday 11am-1:45pm

Instructor: Taryn McMahon
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Office: 304A Center for the Visual Arts
Office Hours: T/Th 9-11am, 5-5:30pm
& by appt.

Prerequisites: 2D Composition & Drawing 1.

Course Description:

Basic traditional and contemporary techniques of relief (woodcut, lino-cut, etc.) and intaglio printing (etching, colography, etc.). Work produced in this class must be retained for later portfolio presentation in ARTF 24005.

This class is designed to give the beginning student an overview of basic printmaking techniques and an understanding of what a print is, its form in both unique and multiple formats, and how these function in our culture. Printmaking processes result in a rich array of pictorial possibilities and methodological approaches. Students will be exposed to the basic techniques and concepts of relief, intaglio, and monotype applications for printmaking. During this hands-on studio experience, students will apply principles and techniques taught in lectures and readings into the evolution of their own personal aesthetics. The resulting visual statements will combine those principles and aesthetics with ideas and conceptual content.

We will also explore the fundamentals of image making including elements of mark making, line quality, value, texture, and composition through studio experiences (i.e. we will review and reinforce concepts from 2D Composition and Drawing 1). We will employ the instructional methods of studio practice, lectures, and critiques in the development of formal, technical and conceptual foundations for student work. The assignments are designed to enhance one's knowledge of process, form, value, composition, and conceptual content and the relationship of these elements to printmaking methods and materials.

By furthering the learning process through the use of creative problem solving, students will arrive at new and exciting solutions to the assigned projects. The challenges of each project will evolve sequentially, building upon previously established principles and skills. This is a rigorous, fast-moving, and intense course that requires a good degree of involvement and devotion.

Expect to dedicate **a good amount** of out of class time to finish projects for this class. The **minimum** will be 8 hours per week **ONLY during designated lab hours:**

M/W 8:30pm-12am T/TH 5:30-9:30pm F 1pm-3pm Sunday 12pm-5pm

Course Objectives:

- To understand printmaking as a vehicle for conveying ideas, its history, and place in contemporary art
- To understand the fundamental techniques of printmaking processes with a foundation on which to build
- To develop creative problem-solving and problem-finding, and the ability to articulate these concerns

Course Policies:

This is a studio class in which you will be **REQUIRED** to be in class during the **WHOLE** class unless told otherwise. Class time will be used for work time, lectures, critiques, demonstrations, and discussions that **CANNOT** be made up. You will receive a daily grade, based on your preparedness for class and time utilization.

Attendance is mandatory. Over three absences results in the drop of one full letter grade for each additional absence. Arriving late or leaving early on three occasions counts as an absence. Please be here prepared for class and **ON TIME** as roll will be taken at the start of class. Students who attend

class, but elect not to participate, work, or do not bring assigned materials will receive an unexcused absence for the day. Students participating in authorized University activities are expected to notify the instructor before each absence and arrange to make up any missed work. **Missing more than 5 class periods will result in failure of the course. Missing the final exam period will result in failure of the course.**

Students should be ready to take notes during demonstrations and slide presentations and be prepared for work to be done outside of class.

Throughout the semester, each student is expected to participate fully in the life of the printmaking studio. Expect to spend 8 hours per week working outside of class during approved lab hours **listed above and posted in studio**. In addition to completed assignments, every student must participate in lectures, demonstrations and critiques to encourage dialog, thought, and practice good studio etiquette. Be ready to PARTICIPATE in class!!! TALK and ASK QUESTIONS!!! Do not be afraid to ask a question or to offer your critical thoughts. Your direct participation in this class is what will make this class fun and informational. The more feedback you get and give, the better your work will be. To prevent disruption and distraction, **using cell phones and listening to headphones are not permitted in the studio during class.**

Email

To stay current with university information, students are expected to check their official university email account on a frequent and consistent basis, at least twice per week.

As your instructor, I will make every effort to respond to questions or meeting requests by email within 48 hours. Emails should be reserved for important matters in which you cannot get ahold of me in person. Before sending an email, check the syllabus and project handouts for answers to your questions.

Coursework and Grading:

Students will complete five projects, keep a process journal with their name and section legible and visible on the spine, and present a final artist research presentation. The following activities are to serve as assignments and are minimal requirements for entries into the journal/ sketchbook:

1. Thumbnails/studies for each project
2. Record notes from class demonstrations, discussions, and critiques. Save all handouts.

Grades will be based on the following factors: attendance, work ethic, personal investment into the projects, the quality and quantity of your completed work, self motivation, imagination, diligence, critique & discussion participation, and the application of the techniques learned. Fulfilling the base requirements will translate into a "C". Experimental investigation, superior quality and growth will result in higher grades.

All assignments should be handed in **ON TIME. Prints made the day they are due will be considered LATE, and will not be given full credit.** All late projects will be lowered 10% per class past due. Missing a critique will lower that project grade an additional 5%. Late projects will not be accepted for any reason past 1 week from the original deadline.

Grading

Projects (5)	20 points (graded on a 4.0 scale)
Note: Each Project will include grades on active use of Process Journal & Participation	
Final Artist Research Presentation	4 points (graded on a 4.0 scale)
Total:	24 points (graded on a 4.0 scale)

- A Exceptional achievement in conceptual and aesthetic development and technical expertise.
- B Extensive achievement in resolved conceptual and aesthetic projects, solid technique.
- C Acceptable achievement and satisfactory projects that fulfill the assignments.

- D Minimal achievement, attempted but incomplete work, below average in meeting basic operations.
- F Inadequate achievement necessitating a repetition of the course to secure credit. Incomplete work, poor participation and/or attendance. Student will not receive credit for the course.

Final Artist Research Presentation:

Students will be required to present a 10 minute Final Artist Research Presentation of all work made in class as well as artistic influences and research. This presentation is due the day of the final exam period during finals week and should document all the projects in order to receive a grade in the course.

Studio Maintenance:

All students are required to help keep our printmaking studio clean, orderly, and safe. Bad workshop habits negatively affect your work and the work of others. This class is not the only class working in this space, and it is up to all of us to keep it clean. Damage to any of the presses or class tools will be replaced at your expense. The Print Area is a shared lab. Every student is to use it with consideration for others, the materials, and the equipment. It is your responsibility to clean up after yourself and our class. There should be no ink or materials left out. Students are responsible for their messes— failure to clean up after oneself will result in a loss of shop privileges and/or a lowering of the final grade.

All students must participate in a final shop cleanup during their final exam period (after final presentations). Failure to participate in final cleanup will result in a lowering of the final grade. All work must be removed by the end of finals week. Anything remaining in the studio after Friday May 12 will be thrown away.

Research:

As instructor, I am looking for evidence of research into every project. This research can be into other artists, artworks, subject matter, or materials. I will be asking you about inspiration during our group critiques and discussions.

Critique Sessions:

We will have studio critiques in which all students show their work. On a given due date, prepare to discuss your work and the work of others. Critique doesn't mean a negative fault-finding mission. Rather it is meant to be a constructive activity, one that will point out the strengths and weaknesses of the work and that will hopefully improve your work in the future. Also, this is not a critique of YOU; it is a critique of your work. Your contribution to a critique session is valuable to everyone. You will build your vocabulary and critical thinking skills, allowing you to make thoughtful and meaningful comments about art.

Lockers:

Lockers are provided inside the printshop for students currently enrolled in a printmaking course. There is no charge for the locker, but you must provide your own lock and clearly mark it with your name and current semester. Lockers must be emptied at the end of each semester.

Students with Disabilities:

University Policy 3342-3-18 requires that students with disabilities be provided reasonable accommodation to ensure equal access to course content. If you have a documented disability and require accommodations, please contact me at the beginning of the semester to make arrangements. You must first verify your eligibility for these arrangements through Student Accessibility Services. Please call 330-672-3391 or visit <http://www.kent.edu/sas> for more information on registration.

Registration for courses:

University policy requires all students to be registered in each class they attend. Students who are not officially registered for a course by published University deadlines should not be

attending class and will not receive credit or a grade for the course. Each student must confirm enrollment by checking her/his official class schedule using "Student Tools" in FlashFAST prior to the deadline. Registration errors must be corrected before the deadline of January 22. Students wishing to withdraw from the course for any reason must do so before the Withdrawal Deadline of March 26.

Photographic Documentation of Student Work:

The instructor may photographically document student work created in fulfillment of academic requirements for this class for use in future teaching or promotional contexts within the School of Art. Additionally, the Print Department occasionally asks students to donate a print or two to their extensive archives to be used for teaching examples. By continuing enrollment in this class, you automatically grant permission to the instructor to document your work and use the image reproductions for the purposes stated above unless you submit a written request stating otherwise to the instructor by the second week of the semester. Students who choose not to participate in either the documentation or donation of their work will not be penalized in any way.

Materials:

Provided:

- Chemicals & Solvents
- Veg Oil
- Simple Green
- Color Ink
- Tarletan

Required for students to buy:

Relief:

- #2 Pine board 2-ft x 2ft piece
 - at Carter Lumber have them cut it into 4 pieces - 12"x12" each
- Smooth Newsprint – 1 pack 18"x24"
- Wood cut tools – U Gouge & V Gouge or lino-cut set
- 10 sheets Hosho Student Grade paper
- Brayer
- Paper towels
- Gloves – latex or rubber (dishwashing gloves are fine)
- Flexible putty knife 1" wide
- Window scraper

Etching & Monotype:

- Etching tools – Etching needle, burnisher, and scraper
- Bone Black etching ink (as needed to supplement the supply in the studio)
- Foam Brush
- Zinc Plates – 3 plates 8"x10" each or 9"x12" each
- Paper – 8 sheets Rives BFK
- Large box of push pins
- Plastic Bondo Squeegee (from hardware store/Walmart/etc – in automotive section)

You can purchase these materials at any of the following locations:

All Media Art Supply Co, 417 E. Main St, Kent, OH

Utrecht: utrechtart.com or store in Cleveland

Dick Blick: dickblick.com

Amazon: amazon.com

If you have a toolbox, it would be a good idea to keep your supplies in your own box, also put your name on EVERYTHING that is yours!!!

Helpful Websites:

Kent State University School of Art on Facebook & **kentstateschoolofart** on Instagram, please "like" and "follow" us for information about upcoming exhibitions and events

Kentprintmedia (#ksuprints) (account for Print Media & Photo program) on Instagram, please “follow” us for information, upcoming exhibitions, and events

United Print Alliance (official student organization for printmaking at KSU) on Facebook, please “like” us for information about upcoming exhibitions and events

<http://sgcinternational.org> (SGC International)

www.collegeart.org (College Art Association)

Course Schedule: Subject to change at instructor’s discretion:

Week One

01-17: Overview of Course / Tour of Print Studio / Assign lockers & flat files

Lecture: Project 1 (B&W Woodcut)

Demonstration: Woodblock preparation, image transfer

Homework: Gather materials, come up with 5 ideas for Project 1

01-19: **IDEA and IMAGE DEVELOPMENT DISCUSSION**

Demonstration: Carving, prepping paper, proofing

Week Two

01-24: Work Day

01-26: **IN-PROGRESS CRITIQUE – PROOFS DUE**

Demonstration: Edition Printing

Week Three

01-31: Work Day

02-02: **PROJECT 1 DUE + CRITIQUE**

Lecture: Project 2 (Color Woodcut)

Week Four

02-07: **IDEA and IMAGE DEVELOPMENT DISCUSSION**

Demonstration: Color mixing, color reduction printing & carving

02-09: Work Day

Week Five

02-14: **IN-PROGRESS CRITIQUE – PROOFS DUE**

02-16: Work Day

Week Six

02-21: Work Day

02-23: **PROJECT 2 DUE + CRITIQUE**

Lecture: Project 3 (Monotype)

Week Seven

02-28: **IDEA/IMAGE DEVELOPMENT DISCUSSION**

Demonstration: Monotype

03-02: **NY TRIP**

Work Day

Week Eight

03-07: **IN-PROGRESS CRITIQUE – PROOFS DUE**

Work Day

03-09: **PROJECT 3 DUE + CRITIQUE**

Lecture: Project 4 (Line Etching)

Week Nine

03-14: **IDEA/IMAGE DEVELOPMENT DISCUSSION**

Demonstration: Zinc Plate Preparation, Degrease, hard ground application, image transfer, Drawing on plate, etching

03-16: **SGCI CONFERENCE – ATLANTA, GA**

Work Day

Week Ten

03-21: Demonstration: Paper preparation and printing

Work Day

03-23: **IN-PROGRESS CRITIQUE – PROOFS DUE**

Week Eleven

03-28: **SPRING BREAK – NO CLASS**

03-30: **SPRING BREAK – NO CLASS**

Week Twelve

04-04: **PROJECT 4 DUE + CRITIQUE**

Lecture: Project 5 (FINAL PROJECT – Aquatint & Softground)

04-06: **IDEA/IMAGE DEVELOPMENT DISCUSSION**

Demonstration: Aquatint

Week Thirteen

04-11: Demonstration: Softground

04-13: Work Day

Week Fourteen

04-18: **IN-PROGRESS CRITIQUE – PROOFS DUE**

04-20: Work Day

Week Fifteen

04-25: Work Day

04-27: Work Day

Week Sixteen

05-02: Work Day

05-04: **PROJECT 5 DUE + CRITIQUE**

Week Seventeen

05-09: **FRIDAY FINAL MANDATORY EXAM PERIOD 12:45-3pm**

ARTIST RESEARCH PRESENTATIONS (10 MINUTES)

PLUS CLEANUP

IMPORTANT SAFETY INFORMATION:

Safe handling of all chemicals and equipment will be demonstrated throughout the semester and before each project. The everyday use of acids, chemicals, and equipment while working in the print shop means one must adhere to strict safety guidelines:

1. Only those who are enrolled in a printmaking course may work in the shop.
2. Solvents should only be used under the hood of the 'dry sink' with the fan on to allow proper ventilation. Acids should only be used under the acid booth with the fan on to allow proper ventilation. Aerosol cans and sprays should only be used under the proper hood with the fan on to allow proper ventilation. Turn all fans off when not in use.
3. Great care should be taken when working around the acids and solvents. Always wear protective gear including gloves and goggles. Skin contact with these chemicals should be flooded with water immediately and should be reported to your instructor and/or the student lab monitor. An eye wash station and shower are provided for major accidents.
4. All accidents (spills and any damage to anything in the shop) should be reported to your instructor and/or the lab monitor immediately.
5. Secure all long hair and loose clothing before using any of the equipment. It is very easy to have hair or clothing snagged in the press or dipped in the acid.
6. The last person in the shop to leave should make sure that all tools are returned to their original spot, all acids are properly covered, all hot plates turned off and all fans turned off.
7. Never pour solvents, acids, or any inks into the sink. The combination of water with debris and solvents will clog the sink. Solvents should only be handled under the hood of the 'dry sink'. Acid should only be handled under the hood of the acid booth.
8. Print 1 students may only use the shop during designated lab hours (these vary per semester and are posted in the studio).
9. Upper level students may work outside of designated lab hours, but are never to work in the shop alone or when the building is closed (between 2am and 8am).

PLEASE READ, CHECK EACH BOX BELOW, SIGN, AND RETURN TO INSTRUCTOR

1. I have been shown the nearest fire pull, evacuation routes and the locations of the tornado shelters.
2. I have been shown the nearest safety shower and eye wash station and I have been told how to use these devices properly.
3. I have been shown the locations of the personal protective equipment and I am aware of their protection and limitations.
4. I have informed the instructor of any health conditions I have that may cause difficulty while performing laboratory operations.
5. I know that I must wear street clothing that covers my arms, legs and the trunk of my body. I know that I must wear shoes that cover my entire foot therefore I will not wear sandals or open toed shoes when working in the print lab.
6. I agree to wear eye protection that has been approved by the University.
7. I will report any accidents that occur, regardless of how insignificant they seem. I realize that by reporting these incidents, better safety practices can be incorporated in the future.
8. I know where the used chemical receptacles are stored and I understand how to use the containers correctly. I know how to properly discard sharps, glass and biohazards.
9. Print 1 students: I will not begin laboratory work without the lab monitor present. Upper Division students: I will not work in the laboratory alone or when the building is closed (between 2am and 8am).
10. Safe handling of materials and procedures will be demonstrated during class. I can then anticipate any potential hazards and will prepare for them.
11. I will not eat or drink while working in the print lab.
12. I understand the chemical warning systems and I am able to recognize hazard symbols.
13. I have been made aware of the accessibility of Material Safety Data Sheets and the location of the safety folder containing the lab safety plan. I may request to see these materials by contacting my instructor or the lab monitor.
14. I understand that any safety deficiencies I see in the print lab should be reported to my instructor or the monitor.
15. I have read and understand the previously listed safety rules. By signing this document I acknowledge that the rules were presented to me and I agree to follow these rules. I have also read the course syllabus and understand the attendance and grading policy as stated.

Signature _____ Date ___ / ___ / ___

ARTF 24040: Print 1

INSTRUCTOR: McMahon

Project 1: Black and White Woodcut – Figure/Ground

DUE: THURSDAY FEBRUARY 02ND at 11am

Week One

01-17: Overview of Course / Tour of Print Studio / Assign lockers & flat files

Lecture: Project 1 (B&W Woodcut)

Demonstration: Woodblock preparation, image transfer

Homework: Gather materials, come up with 5 ideas for Project 1

01-19: **IDEA and IMAGE DEVELOPMENT DISCUSSION**

Demonstration: Carving, prepping paper, proofing

Week Two

01-24: Work Day

01-26: **IN-PROGRESS CRITIQUE – PROOFS DUE**

Demonstration: Edition Printing

Week Three

01-31: Work Day

02-02: **PROJECT 1 DUE + CRITIQUE**

Lecture: Project 2 (Color Woodcut)

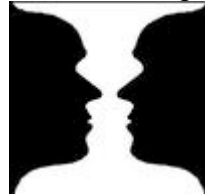
Using the woodcut technique learned in class, you will create an edition of prints dealing with the figure. For your inspiration, use collage, drawing, and your own photographs to create a figure. It can be abstracted or photo-realistic but it **MUST** be YOUR OWN image – NO appropriation/google images/ found sources. Transfer your image onto the block and translate it into a graphic black and white woodcut. Due to the nature of woodcuts, all tonal information must be translated into black and white with tonal approximations done through hatching and linework.

Another requirement of this project is to “flip” the positive and negative shapes to create an interesting figure ground relationship. Examples:

Figure Ground Reversal:



Figure Ground Ambiguity:



Some compositional elements will be black on white, while other areas of the block will be white on black. Also remember to include implied white on white and implied black on black. Strive for approximately 50% of the composition to be black, and 50% white.

Don't forget that we are making VISUAL ART! People will be looking at these works and critiquing them. As artists we must consider the creation of attractive images. We want people to look at and consider OUR art, MORE than any one else's art. This means that you must consider the basic foundations of image creation: composition, line, value, positive and negative space and so on. **I will be asking you to talk about these decisions during our critique.**

Use your strengths! If you take pictures, use them as the basis of this work. If you like the computer, use it to create your image. If you want to collage an image together, do that. We can transfer most any image onto the plate using different techniques. Or if you want to do it the old fashioned way and draw it all yourself, then feel free to do that too!

Once you have created an image that you are content with, you will then create an edition of prints of that image. You will be required to make an edition of 5 prints of the single image. **ALL PRINTS IN AN EDITION MUST LOOK EXACTLY THE SAME!** You will also turn in all proofs printed during the creation of your final image. Proofing a plate consistently is imperative to creating a successful image; you will not know what your image looks like until you see it on paper. Remember that you will be turning in at least 1 proof as well as the edition.

All prints in your edition must be signed, dated, and titled.

REMEMBER: All assignments should be handed in **ON TIME**. **Prints that are made the day they are due will be considered LATE, and will not be given full credit.**

Printmakers to Research:

Sean Starwars

Tom Huck

Shepard Fairey

Dusty Herbig

Edvard Munch

Albrecht Durer

Cannonball Press

SWOON

Margaret Kilgallen

Jenny Schmid

Max Beckman

Jose Posada

Bill Fick

Barry McGee

Tonja Torgersen

Kathe Kollwitz

Emile Nolde

Christiane Baumgartner

ARTF 24040: Print 1

INSTRUCTOR: McMahon

Project 2: Color Woodcut and The Mundane

DUE: THURSDAY FEBRUARY 23RD at 11am

Week Three

02-02: Lecture: Project 2 (Color Woodcut)

Week Four

02-07: **IDEA and IMAGE DEVELOPMENT DISCUSSION**

Demonstration: Color mixing, color reduction printing & carving

02-09: Work Day

Week Five

02-14: **IN-PROGRESS CRITIQUE – PROOFS DUE**

02-16: Work Day

Week Six

02-21: Work Day

02-23: **PROJECT 2 DUE + CRITIQUE**

Lecture: Project 3 (Monotype)

Printmaking has a long history of exploring popular themes and everyday life. For this project, you will gain inspiration from your everyday or “mundane” experiences – a sink full of dirty dishes, your lunch, going for a walk, etc. Take photos or make drawings with interesting compositions to choose from. Bring in 5 for the first Idea and Image Development Discussion.

You must consider the basic foundations of image creation: composition, line, value, positive and negative space and so on. **I will be asking you to talk about these decisions during our critique.**

Once you have created an image that you are content with, you will then create an edition of prints of that image. You will be required to make an edition of 4 prints of the single image + 1 alternate. ALL PRINTS IN AN EDITION MUST LOOK EXACTLY THE SAME! You will also turn in all proofs printed during the creation of your final image. Proofing a plate consistently is imperative to creating a successful image; you will not know what your image looks like until you see it on paper. Remember that you will be turning in at least 1 proof as well as the edition.

All prints in your edition must be signed, dated, and titled.

REMEMBER: All assignments should be handed in **ON TIME**. Prints that are made the day they are due will be considered **LATE**, and will not be given full credit.

Printmakers to Research:

Yoonmi Nam

Wayne Thiebaud

Michael Kreuger

Anita Jung

Tom Christison

Joseph Lupo

Hilary Lorenz

April Katz

April Vollmer

ARTF 24040: Print 1

INSTRUCTOR: McMahon

PROJECT 3: Monotype and Abstraction

DUE: THURSDAY MARCH 09TH at 11am

Week Six

02-23: Lecture: Project 3 (Monotype)

Week Seven

02-28: **IDEA/IMAGE DEVELOPMENT DISCUSSION**

Demonstration: Monotype

03-02: **NY TRIP**

Work Day

Week Eight

03-07: **IN-PROGRESS CRITIQUE – PROOFS DUE**

Work Day

03-09: **PROJECT 3 DUE + CRITIQUE**

Lecture: Project 4 (Line Etching)

Using the monotype techniques demonstrated in class, you will create a suite of 5 abstract prints. For your inspiration, gather 10-20 images that are a combination of found images and images taken or drawn by yourself. Select them for their color, texture, value range, and compositional interest. Crop the images to make them abstract and to enhance the composition. Choose 5 as inspiration for your prints.

You must consider the basic foundations of image creation: composition, line, value, positive and negative space and so on. **I will be asking you to talk about these decisions during our critique.**

Use your strengths! If you take pictures, use them as the basis of this work. If you like the computer, use it to create your image. If you want to collage an image together the old fashioned way, do that.

All prints in your edition must be signed, dated, and titled.

REMEMBER: All assignments should be handed in **ON TIME**. **Prints that are made the day they are due will be considered LATE, and will not be given full credit.**

ARTF 24040: Print 1

INSTRUCTOR: McMahon

Project 4: Line Etching and Imagined Space

DUE: TUESDAY APRIL 04TH at 11am

Week Eight

03-09: Lecture: Project 4 (Line Etching)

Week Nine

03-14: **IDEA/IMAGE DEVELOPMENT DISCUSSION**

Demonstration: Zinc Plate Preparation, Degrease, hard ground application, image transfer, Drawing on plate, etching

03-16: **SGCI CONFERENCE – ATLANTA, GA**

Work Day

Week Ten

03-21: Demonstration: Paper preparation and printing

Work Day

03-23: **IN-PROGRESS CRITIQUE – PROOFS DUE**

Week Eleven

03-28: **SPRING BREAK – NO CLASS**

03-30: **SPRING BREAK – NO CLASS**

Week Twelve

04-04: **PROJECT 4 DUE + CRITIQUE**

Lecture: Project 5 (FINAL PROJECT – Aquatint & Softground)

Using the hard ground line etching technique learned in class, you will create an edition of prints of an imagined space. For your inspiration, use collage, drawing, found images, and your own photographs to create a fictional space. Transfer this collaged imagined space onto the plate and translate it into a cross-hatched drawing through the hard ground. This image will be in black and white – so all tonal information must be translated into cross hatching.

You must consider the basic foundations of image creation: composition, line, value, positive and negative space and so on. **I will be asking you to talk about these decisions during our critique.**

Once you have created an image that you are content with, you will then create an edition of prints of that image. You will be required to make an edition of 5 prints of the single image. ALL PRINTS IN AN EDITION MUST LOOK EXACTLY THE SAME! You will also turn in all proofs printed during the creation of your final image. Proofing a plate consistently is imperative to creating a successful image; you will not know what your image looks like until you see it on paper. Remember that you will be turning in at least 1 proof as well as the edition.

All prints in your edition must be signed, dated, and titled.

REMEMBER: All assignments should be handed in **ON TIME**. **Prints that are made the day they are due will be considered LATE, and will not be given full credit.**

Printmakers to Research:

Giovanni Battista Piranesi

Wayne Thiebaud

Julie Mehretu

Rembrandt

Jacques Callot

Russell Crotty

Giorgio Morandi

ARTF 24040-003: Print 1

INSTRUCTOR: McMahon

FINAL PROJECT: Aquatint/ Softground/ and Response to Culture

DUE: THURSDAY MAY 09TH at 11am

This is your FINAL PROJECT, so there are expectations on my end of the creation of something ambitious and well made.

Week Twelve

04-04: Lecture: Project 5 (FINAL PROJECT – Aquatint & Softground)

04-06: **IDEA/IMAGE DEVELOPMENT DISCUSSION**

Demonstration: Aquatint

Week Thirteen

04-11: Demonstration: Softground

04-13: THANKSGIVING BREAK – NO CLASS

Week Fourteen

04-18: **IN-PROGRESS CRITIQUE – PROOFS DUE**

04-20: Work Day

Week Fifteen

04-25: Work Day

04-27: Work Day

Week Sixteen

05-02: Work Day

05-04: **PROJECT 5 DUE + CRITIQUE**

Week Seventeen

05-09: **FRIDAY FINAL MANDATORY EXAM PERIOD 12:45-3pm**

ARTIST RESEARCH PRESENTATIONS (10 MINUTES)

PLUS CLEANUP

Using the new aquatint and softground techniques with the multi-color technique learned in class, you will create a suite of intaglio plates. The theme will be a personal response to art/culture as the main inspiration for these prints. The culture you are responding to can be a book, a passage in a book, a movie, a scene in a movie, a song, album, or band, painting, drawing, television show, sculpture, etc. You can make a commentary about it, make a work in response to it, make a work inspired by it. The interpretation of this project is pretty open, and I am looking for you to be honest and innovative in your use of other people's ideas of what culture is or isn't.

You must consider the basic foundations of image creation: composition, line, value, positive and negative space and so on. **I will be asking you to talk about these decisions during our critique.**

Use your strengths! If you take pictures, use them as the basis of this work. If you like the computer, use it to create your image. If you want to collage an image together, do that. We can transfer most any image onto the plate using different techniques. Or if you want to do it the old fashioned way and draw it all yourself, then feel free to do that too!

Once you have created an image that you are content with, you will then create an edition of prints of that image. You will be required to make an edition of 5 prints of the single image. ALL PRINTS IN AN EDITION MUST LOOK EXACTLY THE SAME! You will also turn in all proofs printed during the creation of your final image. Proofing a plate

consistently is imperative to creating a successful image; you will not know what your image looks like until you see it on paper. Remember that you will be turning in at least 2 proofs as well as the edition.

All prints in your edition must be signed, dated, and titled.

REMEMBER: All assignments should be handed in **ON TIME**. **Prints that are made the day they are due will be considered LATE, and will not be given full credit.**

Printmakers to Research:

Sean Starwars	Barry Moser	Art Werger	Adrian Herman
Alec Thibodeau	Bill Fick	Melissa Harshman	Willie Cole
Tanja Softic	Chris Hocking	Mark Hosford	Michael Krueger
Kevin Haas	Martin Mazorra	SWOON	Eric Testroete
EVOL	Cardon Webb	Tim Dooley	Matt DiClemente
Jay Ryan	Todd Slater	Camilla Taylor	Taylor McKimen
Samantha Mosby	Helen Fredrick	Nicola Lopez	Beauvais Lyons
Crystal Wagner	Beatriz Milhazes	Francisco Goya	Shazia Sikander