

Important Summer Session 2009 Dates

	Session I	7-wk Sess	8-wk Sess	10-wk Sess	Session II
Last day to enroll/add online	June 27 (Sat) (11:59 pm)	June 27 (Sat) (11:59 pm)	June 27 (Sat) (11:59 pm)	July 4 (Sat) (11:59 pm)	Aug 1 (Sat) (11:59 pm)
Last day to drop online	June 28 (Sun) (11:59 pm)	June 28 (Sun) (11:59 pm)	June 28 (Sun) (11:59 pm)	July 5 (Sun) (11:59 pm)	Aug 2 (Sun) (11:59 pm)
Withdrawal Period at Summer Office (no refund)	June 29 – July 10 (8:00-4:00)	June 29 – July 17 (8:00-4:00)	June 29 – July 24 (8:00-4:00)	July 6 – July 31 (8:00-4:00)	August 3 – August 14 (8:00-4:00)
Note that during Summer Session there is no auditing of classes, no "Add by Petition" and no "Administrative Drop by Instructor". Failure to attend class does not constitute a "Drop". All deadlines are final.					

Art 26 — Introduction to Printmaking

Summer 2009

Instructor: Richard Wohlfeiler

Course Description: This course provides a survey of several approaches to print media, developing experience with major concepts, tools, and materials associated with these forms of art making. Course objectives are 1) to explore basic processes of relief, intaglio, and planographic techniques, 2) to consider methods of incorporating multiple colors into a printed image, 3) to learn the proper use of the equipment and materials of the print studio, including health and safety issues, 4) to become acquainted with historical and contemporary practices, contexts, and theories of printmaking, and 5) to gain the conceptual vocabulary for analyzing, discussing, and critiquing prints. We will work with relief processes of woodcut/linoleum cut; intaglio processes of drypoint engraving and etching; and the planographic process of waterless lithography. There will also be some focus on sources and development of imagery and consideration of the use of computers in printmaking. Understanding of concepts and techniques will be achieved through hands-on work in the studio (both during and outside of class time), demonstrations, presentation and discussion of slides and examples of original prints, and class critiques.

Attendance: Since all technical demonstrations, presentation of examples, and a significant part of the work for the course will be done in the studio during scheduled class time, attendance at all class meetings is mandatory. Students who miss more than two sessions will be in danger of receiving a no pass in the course. In addition, you should expect to have to devote a substantial amount of time outside of class in order to complete the required work.

Evaluations: Grades and evaluations will be based on a portfolio of required work submitted at the end of the quarter and overall participation in the class process and group critiques. As this is an introductory course, development and improvement of technical skills and understanding of concepts will figure highly in the overall evaluation, along with engaged effort in approaching the studio work and assigned projects. Grades will be based on both technical accomplishment and the quality of your visual ideas.

Grading Scale:

- A** — Credit for superior work that shows a fine degree of individual insight, application, and originality beyond mere absorption of the assigned work. Effective, active participation in class critiques, discussions, and studio practices. Excellent attendance.
- B** — Credit for very good work done with intelligence, understanding, thoroughness, and industry. Good participation in class critiques, discussions, and studio practices. Strong attendance. Convincing completion of all of the assignments.
- C** — Credit for work of average or irregular quality. Satisfactory completion of all of the assignments. Good attendance.
- D** — Credit for weak work of barely passing quality. Not all of the assignments completed and/or poor attendance.
- F** — No credit; failure to produce work of passing quality.

Course Outline:

Week 1: Relief—Linoleum/woodcut: tools, image decisions, source material, cutting block for black & white (1-run) prints. Use of inks, brayers, hand printing, presses, registration.

Week 2: Intaglio—Hard ground and soft ground etching: direct drawing, image transfer methods for hard & soft ground techniques; intaglio line & textures; etching the plate; stopping out; inking, wiping, printing on etching press. Aquatint, a technique for achieving tonal effects in intaglio printing (time permitting).

Week 3: Lithography—Waterless process: drawing materials and aluminum plates, image decisions, source material. Drawing images and processing plates. Use of inks, brayers, presses, registration.

Weeks 4 - 5: Color printing: choice of medium. Developing color prints by using separate plates, blocks, or stencils. Use of inks, brayers, hand printing, presses, registration. Final project: an extensively developed project using the medium of your choice.