

1988-89

GRANDE PRAIRIE REGIONAL COLLEGE
DEPARTMENT OF VISUAL AND PERFORMING ARTS

AR 321 PRINTMAKING, RELIEF AND INTAGLIO 6(3-3) UT FALL AND WINTER

Instructor: Dana R. Shukster
Office: Portable K RM 113
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Office Hours: M-W 9:00 - 11:00 a.m.

Hours Per Week: Lecture: 3, Laboratory (studio): 3

Prerequisite: AR 231 and AR 243 and consent of the Department.

Dates: September 12 to April 12

Time: Monday, Wednesday 12:30 p.m. to 3:20 p.m.

Location: Printmaking Studio: Art Studio Building

Course in Perspective:

Basic concepts and techniques in relief and intaglio printmaking. As a foundational course in Printmaking, AR 321 will focus on: acquainting the student with the materials, principles and techniques of relief lino block cut, relief woodblock cut and the oil based inks, methods of preparation of inks, paper, material surface and studio procedure. In the area of intaglio printmaking, students will be acquainted with zinc plate preparation, drypoint, soft and hard grounds, aquatint, mezzotint, sugar-lift aquatint and stop-out varnish or ground. Paper preparation, edition making and the history of paper will also be of major concern. The studio activity will engage the student in formal, technical and experimental explorations with direct contextual reference to the fundamental concerns of tonal, textural, spatial, and colouristic relationships. The concerns will be analysed and discussed with reference to the historical context.

The student will be expected to successfully demonstrate a basic but thorough comprehension of the context of AR 321.

It is the intention of this course to nurture a solid technical and practical base from which the student can further develop a more technical conceptual and sentient awareness of Printmaking (Relief and Intaglio).

The class will initially work in relief. The second half will find students working in intaglio.

Visits to the Prairie Gallery and/or private galleries/studios will be encouraged.

Course content may vary or be modified according to student needs and interests.

Method of Instruction:

Lecture/demonstration, slide lectures, films, guest lectures, studio work.

Course Objective:

To simultaneously develop a technical ability in manipulating printmaking media and a sensitivity toward its use.

Course Breakdown:

Unit I:

A general introduction to the content, intention and expectations of AR 321. Required materials and assorted tools will be indicated to the student.

A historical survey of the History of Printmaking dealing with the most significant artists and their technical contributions to various techniques that the printmaker uses today.

a) History of Relief

Unit II:

Lecture on studio procedures and the familiarization to the studio equipment. Paper preparation, edition making, colour and lino cut techniques will be presented.

Exercises and projects will include:

- a) Reductive process in 20 stages. Begin with one element and end with same element. Colour at several stages with final overprint.
- b) Registration techniques.
- c) Transferring image onto the lino block. The uses of several carving and texture techniques will be encouraged in order to realize the final end result of a finished block. (Consideration for composition and content stressed.) Finally the production of an edition.

Unit III:

Exercises and projects will include:

- a) Introduction to woodcut relief printmaking, tools, techniques, multi-block and various types of wood suitable for this project.
- b) Transferring techniques of an image to mono-block and multi-block.

Unit IV:

A general introduction to the content, intention and techniques of Intaglio Printmaking. A list of required materials and assorted tools will be supplied to the student. Lecture on the preparation of a zinc plate (edges and surface).

A historical survey on the history of Intaglio Printmaking will be accompanied with slide lectures and handouts.

Lecture/demonstration on dry point, ink viscosity, application, wiping and printing. Paper preparation and choice of paper will also be included in this lecture.

Unit V:

Safety procedures for using acid in the studio setting. Introduction to soft and hard grounds. Lecture/demonstration on acid mixtures and acid bite of the zinc plate.

Unit VI:

Aquatint demonstration/lecture combined with use of stop-out varnish.

Unit VII:

Sugar-lift aquatint lecture/demonstration with the use of soft and hard grounds and stop-out varnish.

Unit VIII:

Mezzotint lecture/demonstration combined with previous techniques.

Lecture/demonstration on multi-stage deep acid etch for the purpose of viscosity printing. Multi-colour.

Unit IX:

Lecture on documenting works for slide portfolio. Free project to clean up projects that might be incomplete.

Reference Texts:

Although the purchase of a course text is not required, it is expected that the student will make continual use of the following texts:

History and Process; Printmaking
Saff, Donald/Sacilotti, Deli

Relief Printing
Rothenstein, Michael

Criteria for Evaluation

1. The level of creativity and craftsmanship demonstrated.
2. The degree of knowledge and understanding of the elements and principles of this particular studio discipline.
3. Portfolio presentations will be required throughout the duration of this course.
4. Overdue assignments will be penalized. Work must be completed within "7 days" of original deadline or failure to do so may constitute a "0" grade.
5. Professional Orientation as indicated by enthusiasm, commitment, involvement and flexibility in collective and individual critiques.

Assessment and Grading

A. Final Grade:

90% Class and Home Assignments
10% Participation

B. Mid-term:

A number grade based upon assignments completed. Mid-term may be an indicator grade only for the student's reference on his/her performance in this course. This will enable the student to make improvements of the evaluated work for the final portfolio presentation.

NOTE: More than 10% absenteeism may constitute a failure except for medical or extenuating circumstances in which case a doctor's letter may be required.

Lateness will be noted.