San José State University
Department of Art & Art History
Art 150/ Intro to Printmaking Relief and Letterpress, Sec. 02, Fall 2016

Course and Contact Information
Instructor: Paul Mullowney
Office Location: Art 331
Telephone: 408-924-4374
Email: paul.mullowney@sjsu.edu
Office Hours: Tuesdays and Thursdays 2:00~2:45
Class Days/Time: Tuesdays and Thursdays 3:00~5:50
Classroom: Art 301
Department Office: ART 116
Department Contact: Website: www.sjsu.edu/art Email: art@sjsu.edu

Faculty Web Page and MYSJSU Messaging (Optional)
Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on Canvas Learning Management System course login website. You are responsible for regularly checking with the messaging system through MySJSU (or other communication system as indicated by the instructor) to learn of any updates.

Course Description
This course introduces students to relief printmaking techniques (single color, multi block, and reductive methods) including an introduction to the letterpress. Students will work with a variety of materials (from hand carved linoleum or wood blocks, movable type and digitally rendered photo polymer plates) to explore relief printmaking’s unique set of materials, processes, and aesthetic. Students will apply relief printmaking techniques to applications in fine art, illustration, and design.

This class will survey the historical role of printmaking in fine art publishing and political movements. This course will also engage with contemporary and conceptual uses of print media concerned with reproduction, multiplication, and distribution of visual imagery and information.

Course Learning Outcomes
At the end of this Course, students who attend all classes and complete all assignments diligently should be able to demonstrate proficiency in the following:
1) **Studio and Professional Practice:** Demonstrate proficiency and the ability to work with basic relief and letterpress concepts, techniques and skills, including editioning multiples and presentation of completely realized, finished work. Studio practice also means an ability to manage materials in a printmaking environment, and emphasis will be given to the learning of practices with respect for tools, supplies and equipment.

2) **Integrated Knowledge, Critical Thinking, (Cultural Inquiry):** At the end of the semester students will have:

- Contextualized an understanding of how their work relates to historical and contemporary practices in visual arts generally and printmaking specifically.
- Learned to fully conceive and complete a fully realized body of work from start to finish.
- Demonstrated clear reasoning behind concepts and methods used in the work.
- Clearly articulated, defended and analyzed the work in group critiques, and in self-evaluation.
- Reached a strong understanding of the role and importance of the work in contemporary culture and its relation to traditional printmaking.
- Demonstrate an ability to experiment and take risks while using time management skills and goal-setting techniques.

3) **Social and Ethical Responsibility (World View):** Throughout the semester our responsibility as artists and printmakers in society will be carefully considered by:

- Looking closely at the impact of our work specifically, and the role of printmaking in general, in the community and in the culture at large.
- Practicing mutual professional cooperation and respect as a guiding factor in our approach to each other in the studio.

4) **Effective Communication (Studio Practice):** will be demonstrated through:

- Concise project notes and conceptual journal throughout the semester.
- Group discussions on individual projects, assigned readings, lectures and studio/gallery visits.

**Texts/Readings (recommended not required)**

There will be assigned readings and handouts throughout the semester. Here is a partial list of books that will inform our discussions and upon which we will rely throughout the semester:

Social Justice & The Role of Printmaking and Art in Society


Contemporary Thought/Artists/Printmaking/History & Technique


Hazardous Materials (HAZMAT)

As a studio class that uses “hazardous materials” there will be included one graded assignment that helps students understand HAZMAT regulations and develop consistently safe practices.
Library Liaison
Monika Lehman, (monika.lehman@sjsu.edu)
Website: http://libguides.sjsu.edu/collectiondevelopment/CDhumanities

Shop Safety

Shop safety and practices will be covered in the first week of class. In addition, it is required for students to view the shop safety video on line: http://www.sjsu.edu/at/atn/webcasting/events/shopysafety/

Course Requirements and Assignments

The work you do throughout the semester will be evaluated based on your ability to demonstrate solid concepts behind the work, a willingness to embrace challenges in acquiring technical skills, and a solid effort to push yourself to new limits.

Please be advised that the course schedule and the assignments may very well change as the semester progresses and that reasonable and fair notice will be give in such cases. We will make time for visiting artists as well as field trips, as time and schedules permit.

Assignments will include, but will not necessarily be limited to the following: (image size, paper size and edition size or number of proofs required will be discussed in detail at the time of assignment being posted)

- One BW single image relief print
- One Multi Block, multi color relief print
- One Reduction Block multi color relief print
- One Letterpress Broadside or Poster from handset type, relief block, or photo polymer plate
- Final Self-directed Project using any combination of techniques we have learned
- Written Artist Statement and Project Proposal (250~300 words)

Grading Criteria

Evaluations are based on completed assignments, participation in critiques and other class activities, attendance, and a project review at the end of the semester. Considerable weight will also be given to inventiveness, experimentation, presentation, effort and progress, as well as if the student has developed a firm grasp of the relationship between materials, form and content.

Grades are assigned by the following criteria:

- 30% Studio: grasp of essential processes, resolution of ideas, level of craftsmanship, completion of the projects and assignments
- 20% Communication: participation in critiques, demos and discussions
- 20% Final Project Proposal 250~300 project proposal and artist statement
- 30% Final Project Portfolio
Determination of Grades

Grades will be assigned from A to F

A+ = 100-97%   A = 96-93%   A- = 92-90%
B+ = 89-87%   B = 86-83%   B- = 82-80%
C+ = 79-77%   C = 76-73%   C- = 72-70%
D+ = 69-67%   D = 66-63%   D- = 62-60%
F = 59-0% Unsatisfactory

Expectations and Policies/Classroom Protocol

I am quite strict about attendance and work ethics in class. I want all students in the studios working together during class time. Students are not allowed to casually walk in and out of class during studio time. Communication and sharing of ideas are important aspects of my class structure, and full participation is expected. We will treat each other as professionals with all the respect and humility that is part of that relationship.

- Classes start promptly on the hour. Each class will begin with general announcements and updates. Demonstrations will start promptly after that.
- Students 15 minutes late without prior notification will be considered absent. Two late arrivals or early departures will be considered equivalent to one absence. You are allowed three absences.
- Demonstrations will not be repeated—The instructor will not repeat demos for individuals.
- Students are required to be in studio for the full time each class, unless excused for prior notification. On studio work days students are expected to be working throughout the entire period.
- A professional and respectful environment is expected at all times.
- No personal devices of any kind—phones, laptops, tablets, iPods, or music headphones allowed in class or on field trips—ever.
- Assignments and grading will be given with the understanding that students are expected to perform a minimum of three hours of printmaking studio work each week in addition to class time.
- Students are responsible for the timely completion of all assignments.
- Critiques will be scheduled throughout the semester and no late work will be evaluated, critiqued, or graded.
- Each student is expected to be an active participant in class discussions, critiques, visiting artist lectures and demonstrations, as well as field trips.
- Proper etiquette, a professional and safe attitude, and respect to fellow students are expected at all times.
- There is no eating in the printmaking studio.

MATERIALS/SUPPLIES

Comprehensive supply list will be provided first day of class.

Required:
- Dedicated sketchbook for the class

Recommended:
- Personal nitrile or latex heavy duty gloves for use with chemicals and solvents
- Portfolio for carrying prints
- Sharpie markers
- Personal apron
- Additional materials to be discussed throughout semester

University Policies
Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ Syllabus Information web page

Art 150/ Intro to Printmaking Relief and Letterpress

Course Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Th 8/25</td>
<td>Intro to class. Review syllabus, studio policies, etc. Brief overview and Introduction to BW relief carving and printing/historical and contemporary precedents and examples discussed.</td>
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<tr>
<td>2</td>
<td>Tue 8/30</td>
<td>First drawing due for image of BW relief print/discussion of transferring drawing to block and basic carving techniques.</td>
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<td>2</td>
<td>Th 9/1</td>
<td>Printing demonstrations hand printing and using a press.</td>
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<td>3</td>
<td>Tues 9/6</td>
<td>In studio workday/individual meetings with Paul</td>
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<td>3</td>
<td>Th 9/8</td>
<td>First BW print due/group discussion and critique</td>
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<td>4</td>
<td>Tue 9/13</td>
<td>Introduction to multi block techniques</td>
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<td>4</td>
<td>Th 9/15</td>
<td>In studio workday multi block printing</td>
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<td>5</td>
<td>Tues 9/20</td>
<td>In studio workday multi block printing</td>
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<td>5</td>
<td>Th 9/22</td>
<td>In studio workday multi block printing</td>
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<td>6</td>
<td>Tue 9/27</td>
<td>Multi block print due/group discussion and critique</td>
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<td>6</td>
<td>Th 9/29</td>
<td>Introduction to reduction relief techniques and methods</td>
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<td>7</td>
<td>Tue 10/4</td>
<td>In studio workday reduction block printing</td>
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<td>7</td>
<td>Th 10/6</td>
<td>In studio workday reduction block printing</td>
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<td>8</td>
<td>Tue 10/11</td>
<td>In studio workday reduction block printing/individual meetings with Paul</td>
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<tr>
<td>8</td>
<td>Th 10/13</td>
<td>In studio workday reduction block printing/individual meetings with Paul. Reduction block assignment due</td>
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<td>9</td>
<td>Tue 10/18</td>
<td>MID TERM CRITS</td>
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<td>9</td>
<td>Th 10/20</td>
<td>MID TERM CRITS</td>
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<td>10</td>
<td>Tue 10/25</td>
<td>Approaches to type and polymer plate letterpress techniques discussed</td>
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<td>10</td>
<td>Th 10/27</td>
<td>Broadside/poster letterpress assignment proposals due/class discussion</td>
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<td>Date</td>
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<tr>
<td>11</td>
<td>Tue</td>
<td>Studio work day</td>
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<td>11</td>
<td>Th</td>
<td>Studio work day</td>
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<tr>
<td>12</td>
<td>Tue</td>
<td>Final Portfolio Project (first draft) Proposal due/class discussions</td>
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<td>12</td>
<td>Th</td>
<td>Broadsie/poster assignment due</td>
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<td>13</td>
<td>Tue</td>
<td>Final Project Written Proposal Due</td>
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<td>13</td>
<td>Th</td>
<td>Studio work day</td>
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<td>14</td>
<td>Tue</td>
<td>Studio work day</td>
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<td>14</td>
<td>Th</td>
<td>THANKSGIVING HOLIDAY NO CLASS</td>
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<tr>
<td>15</td>
<td>Tue</td>
<td>In studio workday/individual meetings with Paul</td>
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<td>15</td>
<td>Th</td>
<td>In studio workday/individual meetings with Paul</td>
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<tr>
<td>16</td>
<td>Tue</td>
<td>In studio workday/individual meetings with Paul</td>
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<td>16</td>
<td>Th</td>
<td>In studio workday/individual meetings with Paul</td>
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<tr>
<td>17</td>
<td>Tue</td>
<td>NO CLASS</td>
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<tr>
<td>17</td>
<td>Thu</td>
<td>FINAL CRITS ROUND ONE--FINAL PORTFOLIOS/ARTIST STATEMENTS DUE</td>
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<tr>
<td>18</td>
<td>Tue</td>
<td>FINAL CRITS ROUND TWO</td>
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