

**San José State University**  
**School/Department**  
**Art 150, Introduction to Printmaking (Relief and Letterpress), Sec. 2**  
**Spring 2017**

**Course and Contact Information**

<b>Instructor:</b>	Michelle Wilson
<b>Office Location:</b>	Art 313
<b>Telephone:</b>	Use email
<b>Email:</b>	michelle.wilson@sjsu.edu
<b>Office Hours:</b>	Mondays, 12:30-1:30
<b>Class Days/Time:</b>	Tuesdays and Thursdays, 8 AM – 10:50 AM
<b>Classroom:</b>	Art 307

**For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors:** <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, [408-924-4320](tel:408-924-4320), [art@sjsu.edu](mailto:art@sjsu.edu)

**Faculty Web Page and MYSJSU Messaging**

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on [Canvas Learning Management System](#). You are responsible for regularly checking with the messaging system through [MySJSU](#) to learn of any updates.

**Course Description**

In this course the student will learn to make relief prints using traditional and contemporary printing methods. The objective is to gain an understanding of the fundamental nature of relief printmaking method by working directly and by exploring those characteristics intrinsic to the medium.

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, to movable type) 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.

The student will consider important contemporary and historical examples of this medium, from masterworks by artists such as Durer to contemporary artists' prints and will examine in these examples sympathy between idea and form, print quality and syntax of the print. Through intensive work, first in black and white hard and later in color, the student will have the opportunity to develop a vocabulary of visual elements in order to realize their ideas with some clarity. Qualities of visual and technical interest will be emphasized as a starting point for making meaningful prints.

## Course Learning Outcomes (CLO)

Upon successful completion of this course, students will be able to:

- 1) Design, carve and print original relief prints
- 2) Exhibit and utilize an understanding of fine paper and its role in printmaking
- 3) Print in black and white and color with consistency
- 4) Print an edition of prints with consistency
- 5) Recognize and implement expressive qualities unique to relief printing and letterpress.
- 6) Understand and use a print shop and the materials and tools within safely.
- 7) Be familiar with a basic history of relief printing as an art form and expressive medium.

## Texts/Readings

Periodic required videos, podcasts and readings for the semester will be drawn from a variety of sources, including (but not limited to) textbook entries, art periodicals, artists' writings/interviews, and legitimate internet sources.

These documents will be made available through Canvas, either as files for download or as web links, and will be presented at the beginning of each relevant unit

## Other technology equipment / material / tools

1 bottle of baby oil or mineral oil  
X-acto knife with multiple blades  
Mars white eraser  
Pencil(s)  
Sketchbook for ideas and note taking on processes (can be used for other classes as well)  
Folder for handouts.  
Rubber gloves  
Speedball linocut tool with changeable blades  
Printmaking paper (Recommended: Rives BFK, Rives Lightweight, Arches Cover, Lenox, Stonehenge)\*  
Various linoleum and wood blocks\*

### Optional: apron

\*Some will be supplied at start of class – students may have to purchase materials needed towards the end of the semester.

## Library Liaison

The Library Liaison for art is Rebecca Kohn, <http://tinyurl.com/hv3mc9l>, and her email is [rebecca.kohn@sjsu.edu](mailto:rebecca.kohn@sjsu.edu).

Phone: 4088082657

## Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

## **Project Deadlines**

Deadlines are listed in the Course Calendar. Any work not turned in on the date it is due is considered late. Ten percent will be deducted from the grade for every class period it is not turned in. In addition, it is important to participate and engage with class critiques – you will learn as much from your fellow students as from your instructor in these activities, as the dialogue that develops around a project is essential to an artist's growth.

**Special circumstances** will be taken into consideration (e.g. Illness, court appearance, death of a relative.)

The instructor reserves the right to alter assignments and change project due dates with sufficient notice to the students.

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“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

## **Final Examination or Evaluation**

The Final Examination requirement will be met by completing a final project.

## **Grading Information**

Grades will be based on a culmination of all projects completed in class (70%), class participation in critiques and in-class clean up duties (20%), and (10%) participation in the community print shop clean up at the end of the semester.

Projects will be graded based on the rubric for each project. Rubrics will be posted on Canvas. You will be evaluated on your grasp of essential processes, resolution of ideas, level of craftsmanship and presentation, and completion and timeliness of the projects and assignments.

## **Determination of Grades**

**Grades will be assigned according to University policy from A to F as outlined in the SJSU catalog.** All work must be finished and turned in according to ascribed deadlines and instructions.

Your grade will be based on my assessment of your work, based on the criteria and rubric listed for each project. The three assignments are designed to test your ability to creatively apply the concepts from lectures and readings to specific problems. These skills will improve as you apply them to solving incrementally more difficult problems over your college career and beyond.

Rubrics will be posted to Canvas and can be reviewed at any time during the development of a project.

I will assign you a numerical grade for each of your reading response blogs and proposal projects in this class, as follows:

97-100 = A+ 93-96 =A 90-92 =A-

87-89 =B+ 83-86 =B 80-82 =B-

77-79 =C+ 73-76 =C 70-72 =C-

67-69 =D+ 63-66 =D 60-62 =D-

59 and below = F

A= Excellent work

B= Above average work

C= Average work

D= Below average work

F= Unsatisfactory work

### **Classroom Protocol**

Cell phones and laptops must be put away during all demonstrations.

Students are required to present projects professionally and on time. Participation in discussions and group critiques is also required.

Food is prohibited in the print shop – if you must eat a snack, go out in the hallway.

Save all prints that you mess up! Do not discard these prints – they will be used in a Altered Print assignment.

**Presses are not tables** – do not sit and eat, or work on the presses. Do not put backpacks or other items on tables. **#printingpressesarenotaworkbench #pressesarenottables**

Clean up Policies – as stated within the Course Learning Outcomes, a printshop is a community space, and part of being in a community is cleaning up after yourself and putting items back where you found them. Please leave the shop, its tools and materials, the way you would want to find them.

### **University Policies (Required)**

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](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>"

## Art 150 / Introduction to Printmaking, Spring 2017, Sec. 2

### Course Schedule

List the agenda for the semester including when and where the final exam will be held. Indicate the schedule is subject to change with fair notice and how the notice will be made available.

#### Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan 26	Introduction to class, Outline expectations, Print shop orientation, Introduction to the medium  <b>Assignment:</b> Complete a drawing that will be used as a basis for your first relief print. Bring drawing to class on February 2.
2	Feb 2	Translating an image into a drawing for relief printing Carving demo Clean-up responsibilities assigned  <b>Assignment:</b> Complete carving your block, come ready to proof on Feb. 3
2	Feb 3	Printing demo Introduction to signing and numbering prints  <b>Assignment:</b> Print an edition of three of your first block by February 7.
3	Feb 7	Discussion of first print Curating and cleaning up prints Introduction to hand coloring and color printing  <b>Assignment:</b> Carve a block to experiment with hand coloring, be ready to proof next class
3	Feb 9	Colored Ink discussion Begin color experiments with block  <b>Assignment:</b> A varied edition of color exploration for Feb. 16
4	Feb 14	Workday on hand-coloring experiments. Final edition due next class.
4	Feb 16	Critique of color experiments. Introduction of multi-block prints and reduction block printing  <b>Assignment:</b> Come up with a design for a 2-block print. Have at least one block carved and ready to print on February 16.

Week	Date	Topics, Readings, Assignments, Deadlines
5	Feb 21	Workday in studio on multi-block prints
5	Feb 23	Workday in studio on multi-block prints
6	Feb 28	Workday on multi-block prints
6	Mar 2	Critique of multi-block prints <b>Assignment:</b> Come to next class (Mar 7) with a sketch for a reduction block print
7	Mar 7	Introduction and workday on reduction block printing
7	Mar 9	Workday on reduction blocks
8	Mar 14	Workday on reduction blocks
8	Mar 16	NO CLASS
9	Mar 21	Critique of reduction blocks
9	Mar 23	Introduction to letterpress Type-setting <b>Assignment:</b> Each student sets their assigned line of type to print as a group during the next class.
10	Apr 4	Introduction to letterpress printing Print student lines of type. <b>Assignment:</b> Incorporation of type print – students should come prepared with a sketch for a image that incorporates both relief printing and type.
10	Apr 6	Workday on Incorporation of Type
11	Apr 11	Workday on Incorporation of Type
11	Apr 13	Workday on Incorporation of Type
12	Apr 18	Critique of Incorporation of Type
12	Apr 20	Introduction of altered prints Altered Prints Workday <b>Assignment:</b> Alter three prints by printing, staining, drawing, cutting, collaging or some other process by April 25.
13	Apr 25	Altered prints critique.
13	Apr 27	Bookbinding demos
14	May 2	Introduction of final project options <b>Assignment:</b> Begin thinking of ideas for final project. Come prepared with a sketch for next class.
14	May 4	Workday on final project
15	May 9	Workday on final project

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
15	May 11	Workday on final project
16	May 16	Final critique
Final Exam		Friday, May 19, 7:15 AM