

San José State University
College of Humanities and the Arts / Department of Art and Art History
Art 150, Section 2
Topics in Printmaking and Letterpress
Spring 2020

Course and Contact Information

Instructor: Irene Carvajal

Office Location: Art 315

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email: irene.carvajal@sjsu.edu

Office Hours: T, Th 9:30am - 10:30am, By appointment 6pm-7pm

Class day and time: T, TH 12:00-2:50 pm

Classroom 307

Prerequisites: Art 12 and Art 24

Units: 3

Department Office: ART 116

Department Contact: Website: www.sjsu.edu/art Email: art@sjsu.edu

Additional Contact Information

- text me at 650-787-1427 this the best method of contact during non-office hours.
- Please allow 48-hours for an e-mail response.
- Emergency: 911
- Campus Escort: 42222
- Individuals with disabilities may contact the Accessible Education Center (AEC), Administrative Building 110, 408/924-6000, <http://www.sjsu.edu/aec/> for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

1

Communication

We will communicate via Canvas, where all course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found. Students are responsible for checking weekly.

<https://sjsu.instructure.com>.

1

Your Username is your 9-digit SJSU ID number, and your password is your SJSU-One account password.

Course Description

In this course students will learn to make prints using traditional and contemporary printing methods. From archaic processes such as hand-set lead and wood type to Photoshop and Illustrator created images. This class focuses on multiple relief printing methods. We will explore pros and cons of each method and how to select the most advantageous process for the project at hand.

The class consists of 4 main projects that scaffold onto one another starting with one-color one-process printing, ending with a multi-color/multiprocess print. Each new project will be introduced to the class from a historic context along with demos and examples.

Course Goals

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

1. Compose, create and print a matrix (relief and letterpress)
2. Communicate with technical print language
3. Calibrate an etching press for different matrixes
4. Print a consistent and clean edition
5. Utilize the Vandercook press for both letterpress and relief print
6. Understand and use a print shop and the materials and tools safely.
7. Create a multi-color reduction print on the etching press
8. Create a multi-block print on the etching press and/or the Vandercook press
9. Create a combination print (typeset, polymer and/or relief) on the Vandercook press

Course Goals and Student Learning Objectives

LO1: Learn basic processes and approaches of relief printmaking

LO2: Learn the safe use of basic printmaking studio equipment and materials

LO3: Develop and apply a working understanding of effective imagery, composition, and aesthetics within each printmaking medium.

LO4: Learn the history and relevance of relief printmaking and letterpress in both contemporary art and design

LO5: Learn proper presentation of finished prints, including signing and editioning,

Library Liaison

Gareth Scott, email: gareth.scott@sjsu.edu

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

Art and Art History Resources: <http://libguides.sjsu.edu/ArtReference>

Texts / Readings/ 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.

Ross John, The Complete Printmaker, New York, The Free Press 1990

<https://sites.dartmouth.edu/library/2015/01/06/the-making-of-a-multi-color-linoleum-block-squid-2/>

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 in [University Policy S12--3](http://www.sjsu.edu/senate/docs/S12--3.pdf) 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.) 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, art@sjsu.edu.

Final Examination or Evaluation

The Final Examination requirement will be met by completing a final project. Final Projects are installed salon style in one of the school galleries (if available, if not we will conduct final project critique in the classroom). All projects are due on the last day of class. Half the class will present on that day, the other half will present during finals week.

Grading Information

Grades will be based on a culmination of all projects completed in class (80%), class participation in critiques and in-class clean up duties (10%), 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 our CANVAS site. 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.

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 assignments are designed to test your ability to creatively apply the concepts from lectures and demos 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.

Note that "All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades." See [University Policy F13--1](http://www.sjsu.edu/senate/docs/F13--1.pdf) at <http://www.sjsu.edu/senate/docs/F13--1.pdf> for more details.

Classroom Protocol

General

- You are absolutely expected to be in class, on time, ready to work
- Demonstrations, important announcements, changes to the schedule all begin in the first 5 minutes of class time. Being late to these announcements negatively affects your participation grade
- Always abide by general shop safety protocol as outlined in class and posted signs.
- Never allow a friend or relative not enrolled in one of the classes listed above to use or operate any equipment.
- Clean up the entirety of your workspace, including tools, sinks, table tops. Make sure rags are wrung out and or put in the dirty bin. Make sure that the water, lights, and fans are turned off.
- other students and classes are held in this classroom. We must be respectful of them and keep things clean and organized.
- Failure of maintenance of these studios results directly in limited lab time.

Clothing

- Always wear close-toed shoes with good soles during class and lab hours even if you are not operating equipment. There are a lot of heavy machinery and/or water in these labs.
- Do not wear your nice clothes, Printmaking is a messy endeavor.
- Keep long hair securely pulled back and remove any dangling jewelry or accessories (such as earbuds) before operating equipment.
- Remove any loose clothing that could get caught up in equipment prior to operation.

Demos and Studio days during class time

- You are required to attend all demos. If you miss a demo, you need to contact me and make arrangements to review what was missed
- In order to be successful, you are expected to use this studio outside of class time. It is your responsibility to be in class a minimum of **12** class periods on days we have open studio time. This enables you to participate in the larger culture of this class, it also allows me to have more one-on-one time with you and give you additional assistance and feedback on your work. Simply getting a project done without ever being present in class during open studio hours will negatively affect your grade.

Open Lab Hours

- You are expected to put in 3 hours of work time outside of class time per week
- Open hours will be posted on the wall by the door and on CANVAS
- There may be additional weekend hours these too will be posted on the wall by the door and on our CANVAS site
- Weekend Hours and open lab are ALWAYS subject to change.

Laptops and cell phones

- Laptops and cell phones are to be used for research ONLY. Your social life can wait.
- Put your cell phone away. This is about being respectful to your professor and fellow students. I do my best to make demonstrations and lectures informative, humorous and succinct. You will do your best to give 100% of your attention for these relatively short moments. During studio days, if you work better with music, you may use one bud. The other ear should be alert to your surroundings

UNIVERSITY POLICIES:

Per University Policy S16-9, (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syl-labusinfo/) at <http://www.sjsu.edu/gup/syl-labusinfo/>"

The instructor reserves the right to alter assignments and change project due dates with sufficient notice to the students. The Syllabus is a work in progress, subject to change.

PROJECTS

Project 1: wood cut (10%)

Due: 2/11

SIZE: 8x10 (printed area) or larger

Edition of 5

1 color

Project 2: Multiple plate Woodblock Print (20%)

Due: 2/27

SIZE: between 5 x 7 and 8 x 10

Edition: 5+

3 color

Project 3: Reduction Print (etching or vandercook press)(20%)

DUE: 3/19

SIZE: between 5 x 7 and 8 x 10

Edition of 5+

3 colors

Project 4: Letterpress: typesetting (class collaboration) (10%)

Due: 3/26

SIZE: 11 x 17

2 color

Edition of 25+

Project 5: Book combination print: (30 pt)

DUE: 12/5

Accordion style book (or other binding of your choice)

4 images minimum

Includes: typesetting, polymer plate and wood cut

SIZE: folded 5x7

Unfolded: 20x7

Edition:3

Colors" 3+

Participation (10%)

Active usage of class time studio time for at least 12 sessions Present for all demos and lectures

Maintains and cleans up the studio present for class wide cleaning sessions Active participate in critique

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Art 150, Section 2/Topics in Printmaking and Letterpress, Spring 2020, COURSE, SCHEDULE

week	day	date	activity
1	TH	1/23	Syllabus, Introductions, expectations. Introduction to first project.
2	T	1/28	Presentation: Relief printing history Demo: Relief printing (carving, different matrixes, different carving tools, safety) Preparing paper Demo: Printing on the etching press
	TH	8/30	Demo: Print Trouble shooting Studio day: Project 1 wood cut
3	T	2/4	Studio day: Project 1 wood cut
	TH	2/6	Studio day: Project 1 wood cut
4	T	2/11	Critique: Project 1 wood cut
	TH	2/13	Demo: Multiple plate registration Demo: setting up the vandercook press Studio day: Project 2
5	T	2/18	Studio day: Project 2
	TH	2/20	Studio day: Project 2
6	T	2/25	Studio day: Project 2
	TH	2/27	Critique: Project 2

7	T	3/3	Demo: Reduction process and techniques Studio day: Project 3: reduction
	TH	3/5	Studio day: Project 3: reduction
8	T	3/10	Studio day: Project 3: reduction
	TH	3/12	Studio day: Project 3: reduction
9	T	3/17	Studio day: Project 3: reduction
	TH	3/19	Critique: Project 3: reduction
10	T	3/24	Presentation: Letterpress History Demo: Typesetting Typesetting class project: compose your text, set your type
	TH	3/26	Demo: Polymer Plates Typesetting class project: collect class type and lock it on the vandercook Typesetting class project: Printing Finish Class project
11	T	3/30	SPRING BREAK
	TH	4/2	SPRING BREAK
12	T	4/7	Polymer Plates demo continued Introduction to Final Project: Accordion Book
	TH	4/9	Demo, book binding
13	T	4/14	Studio day: Final Project: Book Irene. Will meet individually with everyone to discuss final projects
	TH	4/16	Studio day: Final Project: Book
14	T	4/21	Studio day: Final Project: Book
	TH	4/23	Studio day: Final Project: Book
15	T	4/28	Class Show Organization and Job distribution Studio day: Final Project: Book
	TH	4/30	Studio day: Final Project: Book Final project should be almost done so you can install it in the class show

16	T	5/5	Finish installing our show Opening
	TH	5/7	Critique in our gallery
	W	5/13	Final Exam: 9:45-12 noon Studio Clean up