

**AVT 343/442/443 PRINTMAKING II, Iii, IV
and 642/643 Graduate Printmaking I and II**
Spring 2014, M/W 1:30-4:10pm
Email: hfrederi@gmu.edu

Instructor: Helen C. Frederick
Office: SOA 2016
Office Hours: M/W: 8:30-9:30am/7:30-8:30pm

This syllabus is posted on the SOA website at soa.gmu.edu under academics.

Graduate students must pursue their own course of study with pre-ordained projects throughout the semester. The graduate student to their professor may propose desired objectives and mediums in addition to those in the course. The professor and graduate student work together to finalize a plan of advanced study.

Graduate students will attend all reviews and critiques of student work, adding their voice and commenting on individual progress and solutions in bookmaking.

Graduate students will honor the AVT 346 schedule. Please see syllabus and schedule of classes attached.

GRADING: Graduate student work will be reviewed during the semester and a final grade of A+/A/A-/B+/B/B-/C/F will be submitted for work produced.

Purpose: This course is intended as an upper level and graduate level collaboration to blow open print possibilities. While sustaining dialogue about the standards and attitudes of printed media to provide ways of developing concepts and technical approaches for creating works of art, students will also test alternate printmaking approaches. First we will work on several projects to acquire skills for materials, process and equipment. Students may practice reductive and additive techniques in preparing printing surfaces for single color, multi-color, and multi-block and plate applications. Students will develop ways to order and layer their imagery. Students will also investigate photo-based imagery, will develop a series of works, and will advance personal narrative content, with increased familiarity with historical and contemporary aesthetics.

General Course Description: This is an upper division course that is usually taken in the junior or senior year by those art majors who are considering printmaking as an area of access, or graduate level. Printmaking I would be useful, but on permission of the instructor, it is not required. The course will link painting, drawing, photography into printed media. Collaboration will be practiced.

Course Content: Projects, readings, lectures, video presentations, group discussions, individual reviews, critiques and field trips will introduce the history, tools, equipment, materials and processes and application of printmaking. Demonstrations will cover techniques in tool and surface preparation, image development and transfer, color development, proof and edition printing, and combining print media applications.

Text: Suggested: *Printmaking, A Complete Guide to Materials and Processes*, Beth Grabowski & Bill Fick, Prentice Hall, ISBN 978-0-20566-453-5; Paul Coldwell: *The Best of Printmaking: A Contemporary Perspective*. London, UK: Black Dog Publishing, 2010. **Idea Bank:** Select a hardbound blank book of a convenient size and have it with you at all times. This is to be used for ideas and note taking in class and on field trips and to aid to your development as an artist. I will ask to see your ideas and preparations in this book as we begin each project. This book will be handed in as part of your portfolio and is required in every class/field trip. Also have a 3 ring binder for handouts.

Field Trips and Art Events: Course research will include the study of exhibitions in DC museums and other sites and one required Saturday bus trip to New York ArtsBus trips to New York are scheduled for 9/20, 10/18, 11/15. Tickets: GMU Center for the Arts, 703.993-888 or <http://www.tickets.com>. Image ideas generated from each of these experiences will be required as entries in your idea bank. Information on recommended trips and art events will be announced and distributed. If employment prevents attendance (proven by a note from your employer) a substitute assignment will be given.

GMU Print Guild: This printmaking guild is open to students, alumni, and the public (\$25 annual

membership). It meets regularly on Fridays at noon, and members can use the studio on Friday and Saturday. Please take advantage of this lively organization and join them in events, shows, and workshops, If you are working in the studio on the weekends, you'll see they offer a wealth of information.

Attendance is imperative. If you are not present within the first 20 minutes of class, you will not be counted as present. More than 2 classes missed will automatically reduce your grade. Each missed deadline, scheduled review or meeting will lower your grade by 10%. Your absence diminishes the potential for learning in the class for the rest of us. You will be counted 1/2 present if you come to class unprepared for assigned work. If you are absent you must call a classmate to learn what is missed and what to do in preparation for the next class session. Your contributions include: a) full class attendance with any preparation for assignments, the possession of the text, your idea bank, necessary tools and materials b) completion of assignments on time c) willingness to participate in class discussions, this includes preparation both in terms of completion of projects and coming to class with ideas and opinions that will promote discussion d) participation in orderly function of the classroom including clean-up, care of equipment, and proper return of borrowed equipment.

Projects: 1. Multi-Plate Relief Work 2. Screenprint or Solar Plate Options 3. Billboard or Sculptural Book 4. Individual Final Project – Any size, any surface, printed, performed or assembled 5. Field Trip reports

CLASS SCHEDULE

Week	Date	Class	Content
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1.	8/25		Discuss semester's plan and course requirements. Orientation: printmaking papermaking, and digital print areas. Discuss tools, materials, sources and purchases. For next class bring in 3 concept sketches (drawn or digital) exploring machines and found objects as subjects Weekend Field Trip: Salvatore Scarpitta, Traveler, Hirshhorn Museum and Perspectives: Chiharu Shiota, Sackler Gallery
1	8/27	2	Presentation of Concepts for Assignment I: Shaped Relief Printing View examples. Work on drawings and concepts for your plates
2	9'3	3	Define two plates for the relief project
3	9/8	4	Continue work on your plates. Exchange ideas with a partner
3	9/10	5	Group review and discussion. Work session.
4	9/15	6	Work session.
4	9/17	7	Final work session. Complete 5 variations of your relief print for next class

9/16 - The following program is scheduled during the major "Fall for the Book Festival" at George Mason University:

POETIC AND INTELLECTUAL FREEDOM :Introducing The al-Mutanabbi Street Starts Here Project DC 2016 Moderator: Helen Frederick

Tuesday September 16, 4:30pm

9/17 Exhibition: "In 24 hours, everywhere the dawn rises again"

Call and Response Collaborative Exhibition

presented by the School of Art and English Departments - Fenwick Library / Fenwick Gallery

Gallery Talk by the artists and writers on Wednesday September 17 3-5pm

	2/20		Arts Bus to New York (go at least once this term)
5	9/22	8	Group review: Assignment 1. Discussion of photo-based options with screenprint and/or solar plates.
5	9/24	9	Work session- individual reviews
6	9/29	10	Work session –photo-based imagery. Begin proofing process
6	10/1	11	Work session
7	10/ 6	12	Work session to finalize project. Print 5 versions for review next class.
7	10/8	13	Group review: Assignment 2. Looking at “Selfies”. Introduce Assignment 3- Sculptural big book/billboard and screenprint
8	10/13	14	Work Session
8	10/15 10/18	15	Visiting artist Navigation Press – Carmon Colangelo Arts Bus to New York (go at least once this term)
9	10/20	16	Work session.
9	10/22	17	Work session.
10	10/27	18	Work session-.
10	10/29	19	Work session.
11	11/3	20	Group Review: Assignment 3
11	11/5	21	Discuss final project, Assignment 4. Begin research
12	11/10	22	Begin your final project with schedule and goals. Bring materials.
12	11/12	23	Work session.
	11/15		Arts Bus to New York (go at least once this term)
13	11/17	24	Work session.
13	11/19	25	Work session.
14	11/25	26	Work session. Individual reviews.
	11/26 to 30		Thanksgiving Vacation

14	12/1	27	Work session
15	12/3	28	Group Cit
15	12/6	29	Group Crit – celebrate.

SOURCES FOR ART SUPPLIES:

Plaza Art

3045 Nutley Street
Pan Am Shopping Center
Fairfax (703) 280-4500

Pearl Discount Centers

5695 Telegraph Road
Alexandria
(703) 960-3900

Utrecht Art Supply

1250 Eye Street, NW
Washington, DC
(202) 898-0555

University Bookstore

Johnson Learning Center
GMU Campus
(701) 993-2668

Digital Art Supplies

1.877-534-4278
www.digitalartsupplies.com
Cartridges and special papers (Harukaze)

Epson Inks and Papers

www.epsonstore.com
Phone: 1-800-873-7766
Fax: 1-800-241-5749
Epson America, Inc.
Corporate Information Center
P.O. Box 93012
Long Beach, California 90809-9941

Piedmont Plastics (Sintra Plates - 1/8")

1 800.638-6651
301.881-7900 (Beltsville, MD)

Penscore (Molding Material)

<http://www.outsidethemargins.com/pensexample.html>

SUPPLIES AND MATERIALS

hardbound blank book (idea bank)
sharp permanent markers (fine and bold)
small box Caran d'ache water-based crayons
Pronto Plates+
Solar Plates+
Sintra +

Luan wood- Lowes or Home Depot

Speedball lino cut linoleum complete set \$12-\$14

Aluminum Screen, size 25" x 36", 230 mesh - \$35.15...1 800-255-5335

3 Sheets Rives BFK and Arches 88 (30" x 40")+

Sheet of mylar for registration and stencils (24" x 36")

Scissors and ordinary drawing tools

roll of transparent tape - 1/2"

1" masking tape, clear packing tape and blue painter's tape

break away exacto blade

2 inking (good quality putty) knives

1-6" brayer

2" wide inexpensive white hardware store brush (a couple)

1 flexible 1" brush (one that will not shed and will be your workhorse brush for glue & other media)

several good quality brushes (very small, small, medium, large)

U-HU (large size) glue stick
 1 pint gloss gel acrylic medium
 apron or work shirt/ printing gloves
 portfolio to hold prints for mid-term and final review
 tool box to hold tools, etc.
 garbage bags
 1 pint odorless mineral spirits
 1 pint denatured alcohol
 1-2 packages of Playtex blue long Nitrile disposable gloves (no powder) Giant
 1 ROLL OF WAXPAPER
 8 ROLLS OF WHITE PAPER TOWELS
USB 2.0 Memory Stick
Digital or 35mm camera

GRADING SHEET:

Grades:

Evaluation of your projects (all projects) will constitute 50% of your grade - 15% will be for improvement and 35% will be for all over quality of concept, craft and expression. Your level of class participation will constitute the remaining 50% of the grade.

- F=** 1/3rd of the course assignments have not been successfully completed - your level of participation is not acceptable for university study;
- D=** most assignments have been completed - your level of success and/or class participation is below average;
- C=** all assignments have been completed on time - your level of success, attendance and class participation is average for GMU;
- B=** assignments have been completed at levels above average for GMU, work shows some initiative, is very well presented & demonstrates a clear understanding of the assignment, regular attendance, your class participation raised the level of the class;
- A=** a remarkable achievement measured on a national scale - achieved extraordinary initiative, original thought and extra effort - you demonstrated leadership in the class

* The percentage of each assignment in the final grade will be individualized and determined during the mid-term portfolio review.

MID-TERM	FINAL
Art/Workmanship	Art/Workmanship

- 1. Multi-Plate Relief Project**
- 2. Photo based Screen and Solar Plate Options**
- 3. Billboard or Sculptural Book**
- 4. Individual Final Project, Dimensional Print**
- 5. Field Trip Reports (5, 2 on-campus, 3 off campus)**

*Portfolio Of Projects - Overall (50%) General Improvement (25%)
 Class Participation (20%) Absences / Shop Care (Diminished grade)*

NOTES: A requirement of this course is one **ArtsBus trip to New York**. Purchase tickets (for \$ 50.00) as soon as you can at the Concert Hall. Trips sell out weeks before each date. Bring about \$ 30 for food, museum admissions, subway or cab. For more information see www.avt.gmu.edu/artbus.

SOA EVENTS

VISUAL VOICES PROFESSIONAL LECTURE SERIES

Harris Theater 7:30 pm. Doors open at 7:15 pm. Lectures begin at 7:30 pm. sharp!

August 28, 2014	Grad Students: "Here and Now: Praxis in the Mason Studios Anne Smith Jay Hendrick Sarah Irvin Patrick Sargent	
September 4, 2014	Ron Graziani	"E(ART)H History"
September 18, 2014	Dale Culleton "Improvising a Living Beyond the Studio"	
October 16, 2014	Carmon Colangelo	
October 23, 2014	"Psychogeographies: Jack Kerouac, Sputnik & Disney World" Ann Fessler	"A Girl Like Her"

Exhibition: "In 24 hours, everywhere the dawn rises again"

**Call and Response Collaborative Exhibition
presented by the School of Art and English Departments
Fenwick Gallery
September 6 - October 3, 2014
Gallery Talk, Wednesday September 17- 3-5pm**

Call and Response: a succession of two distinct phrases played or sung by different musicians, where the second phrase is heard as direct response to or commentary on the first. Common to African, African-American, American folk, and Indian classical traditions. Pervasive in military cadences. In West Africa: also a mode of democratic participation in ritual, and in public discussion of civic affairs.

The following program is scheduled during the major "Fall for the Book Festival" at George Mason University:

POETIC AND INTELLECTUAL FREEDOM

Introducing The Al-Mutanabbi Street Starts Here Project DC 2016

Fall for the Book Festival, September 2014 George Mason University, Fairfax, VA, Tuesday September 16, 4:30pm

University and School of Art Policies

In accordance with George Mason University policy, **turn off all beepers, cellular telephones and other wireless communication devices at the start of class.** The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity

This class will be conducted as an *intentionally* inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the

diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours

SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

ArtsBus - Dates for Fall 2013: September 20th , October 18th , November 15th

ArtsBus Credit

- Each SoA major must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.
- If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for additional, very important information regarding ArtsBus policy.
- Non-AVT majors taking art classes do not need Artsbus credit for graduation **BUT** may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

Students with Disabilities and Learning Differences

If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Official Communications via GMU E-Mail

Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies

Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early

departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously.

No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is *plagiarism*, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, *A Writer's Reference*.) The exception to this rule is information termed *general knowledge*—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, "When in doubt, cite."

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

Writing Center

Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

The Collaborative Learning Hub

Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.

NOTE: The instructor may adjust or change the syllabus in response to the needs of the class or to make use of learning opportunities that may present themselves during the course of the semester.