Intended Outcomes:

Students will have a firm understanding etching, linocut, screenprint, monoprinting, chine colle, and a variety of book binding techniques.

To be exposed to new possibilities in art making, to new artists’ and their work, and to understand the possibilities of multi-media printing. To develop innovative thinking and conceptual problem solving skills that can be utilized when developing, executing, and discussing their own work and others. Students will be developing communication skills in order to articulate ideas, opinions, and criticisms confidently using correct terminology in both class discussions and in their weekly written entries in their class notebook. I hope to encourage and foster innovative thinking not only when approaching a new assignment but additionally when responding to unfamiliar techniques and artworks.

Course Description:

This course will introduce, and explore a variety of printmaking techniques; this includes woodcut, linocut, screenprint, monoprinting, chine colle, and a variety of book binding techniques. Students will be expected to always put their best foot forward, to maintain a high standard of craftsmanship and practice good studio etiquette.

Work outside of class is expected, as well as attending artist talks, museums, and openings independently over the course of the semester.

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Course Content:

Throughout this course there will be demonstrations on techniques, and care of tools and materials. Students will complete editions in woodcut, collagraph, and screenprinting, as well as a multi-media final print. As a class we will attend museums and artists’ talks, and I will be providing a list of field trips I expect you to attend independently, as well as sending out a weekly email with artist practicing in a variety of media. Students will keep a class notebook that will not only be where they can take notes during demonstrations, but additionally I will expect written responses from museum visits, artist lectures, and weekly artist emails. This notebook will be collected and graded. Students should keep all work throughout the semester to provide evidence of progress and work accomplished.

Attendance:

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 non-participation. 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.

Attendance is mandatory. To be counted as fully present in class means that you are prepared with the expected and required materials and tools, you are on time, you have turned your cell phone off for the duration of class excluding breaks, you participate and contribute in class discussions, and you complete your assignments on time and with a high level of craftsmanship.

If you are more than 20 minutes late you will be counted as absent.

If you miss more than two classes your final grade will automatically be reduced.
Field Trips and Out of Class Investigation:

We will take one field trip, as a class, to visit the Print and Works on Paper room at the National Gallery of Art. Students will be responsible for getting themselves to the museum, and back to campus. Ample time will be provided for transit to ensure a timely arrival for any afternoon responsibilities. In addition, students will be responsible for seeing the Gemini G.E.L. show at the National Gallery of Art; independently as well as attending the January 28th Opening Reception for An Inventory of Al-Mutanabbi Street Starts Here Artists Books, and the March 4, 2016 Visual Voices lecture, here at Mason.

Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20-9:00 p.m. in Harris Theater: http://soa.gmu.edu/visualvoices

Open Studio Hours:

Class Notebook:

Class Notebook is a sketchbook and journal you keep throughout this class. This will include notes from class, ideas and sketches for projects, notes from field trips, museum visits, and lectures. I will be checking your class notebook mid way through the semester as well as at the end. In addition, I will be sending out weekly artist emails. These will most often be contemporary artists who are making relevant to our work either in content, process, or ideology. Students will be responsible for briefly responding to these emails, finding specific ideas and sketches for projects, notes from field trips, museum visits, and lectures.

ArtsBus Dates and Information: Dates:

February 20
March 19
April 9

I am not requiring a field trip to New York this semester, however, you may substitute one of your independent museum trips if you take the ArtsBus and report on a show in your class notebook.

To find out the specifics of signing up for Artsbus please visit their website: http://artsbus.gmu.edu "Student Information" section

Selected Literature:

“The Art and Craft of Woodblock Printmaking” Laitinen, Moilanen, and Tanttu
“The Printmaking Bible” Hughes and Vernon-Morris

There is no required textbook for this course, but these are recommended titles. I will be bringing these books to class, and they are available for you to investigate.

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.

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.

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.
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).

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.

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.

Materials:

Available many places

Blue 1" painters tape, 1 Roll
Clear Packing Tape, 2 Rolls
Pens and Pencils, Sharpies
Artist’s Notebook
5 plastic containers with lids- tupperware, Talenti gelato containers, etc.

Order from McClain’s Print Supplies, must have in class by 2/11 http://www.imcclains.com

Item #D1242 8 x 10" 3/8" Shina Plywood, 2 boards @ $7.15 each
Item #L1412 8 x 10" unmounted linoleum, 1 @ $4.15
Item #C2891 Namisei Moku Hanga To 4 piece tool set 1 @ 60.04
Total: $78.49

From Plaza

Item #187850 Dura-Lar wet media pad $11.26- acetate or frosted mylar are ok too!
Total: $11.26

Solvents + Modifiers + Plates:

Solvents:
Solvents are used during the print process for some print media and also for cleaning of plates, brayers and the studio.

Denatured Alcohol: used for degreasing surfaces, to be used on the handle of rollers, but never the rubber roller itself
Vegetable Oil: used for degreasing oil based ink, used for cleaning the rollers, dissolves oil based inks
*You can use lithotine for rollers as well, vegetable oil is preferred!
Lithotine: removes ink from woodblocks
Water: for paper soaking and to clean gum arabic
Mineral Spirits or Gamsol used to clean linoleum printing blocks

Modifiers:
Modifiers are used to change the viscosity, how the ink flows, and tack, the stickiness of the ink, of inks. We will be working primarily with etching ink and modifying it to suit our needs.

Burnt Plate oil: Generally we will use 00# plate oil, this is a thin bodied oil that reduces tack but does not add grease. We will use this for woodcut and monoprinting.
Miracle Gel and Easy Wipe: used for reducing the body and tack of ink *Miracle Gel in particular is useful in gum transfer printing because it reduces the tendency of print paper to stick to the block. Easy Wipe is very important for collographic printing
Faust: transparent base, excellent for use in etching, gum transfer, and monoprinting
Magnesium Carbonate: stiffens ink and reduces tack, we will use in combination with 00# plate oil in monoprinting and woodcut

Plates:

Plexi-glass: Acrylic plate that is transparent and smooth. The biggest disadvantage of this material is that it can crack under uneven pressure under the press. We will use this for monoprints. Plates will be provided.

Linoleum: an easy to carve printmaking block that holds fine detail. Blocks are available mounted and unmounted, we went the unmounted blocks.
Shina plywood: this is a fine grained plywood from Japan. It is high quality and free of knots, and is pre sanded. It is soft and easy to carve but still holds a high level of detail. Blocks will be provided.
Monoprint:
1/21, 1/26, 1/28, 2/2, 2/4, 2/9

Monoprint and monotype are another form of relief printing. Monoprint and monotype are often terms that are used interchangeably although they are different methods of printing. Monotypes are some of the most painterly prints, a plate is inked up for each print, ink is layered and manipulated throughout the print process, and therefore no two are the same. Monoprints are printed similarly, however, they included fixed marks. We will be experimenting with a variety of inking techniques, using stencils, as well as learning about the photographic techniques of gum transfer and embossment. We will be working on the etching presses and working with new ink modifiers.

Throughout the course of the semester we will be examining ideas of duality, opposing forces. This project specifically will look at the ideas of your land/my land. What does that expression mean- is it cooperative, imperialist, political? This suite of prints may be inspired by Al-Mutanabbi, but that is not a requirement. I will discuss ideas with students in detail individually next class. Students should come prepared with ideas and sketches.

During this section of the class we will work with stencils, on a reductive print, gum transfer, trace monotypes, and working with rags, brushes, brayers, cotton, swabs, solvents and stencils directly from the plate. We will be doing demonstrations on print techniques, registration, and clean up. We will use primarily 00# plate oil and magnesium carbonate for our modifiers for this technique.

Monoprint:
1/21 Welcome to Print! Today we are reviewing the syllabus, taking a tour of the print shop, getting to know one another, looking at prints, taking a tour of the SoA museum, and preparing plates.

1/26 Demonstration on monoprinting using rags, brushes, brayers, cotton, swabs, solvents and stencils directly from the plate. We will discuss themes for our project throughout class.

1/28 Gum transfer demonstration, work day. Students should come prepared with materials from the list as well as black and white laser photocopies of free usage images- photos or drawings. This is a great resource for images: http://www.npr.org/sections/thetwo-way/2016/01/06/462128514/new-york-public-library-makes-180-000-high-res-images-available-online

2/2 Reductive print demonstration, + embossment demonstration, work day

2/4 + 2/9 Work Day

Outside of Class Investigation:
Students will attend this show independently! This show closes on February 7, 2016. so you must attend before this date. Please write about pieces or an artist in this show that you respond to in your artists notebook. Details about the show can be found here: http://www.nga.gov/content/ngaweb/press/exh/3984.html

Students are required to attend the January 28th Opening Reception for An Inventory of Al-Mutanabbi Street Starts Here Artists Books 5:30-7:30 at SoA or the 4:30-6:30 January 28th Opening Reception Artists’ Books from the Fenwick Library Collection and the Al-Mutanabbi Street Starts Here Inventory Students can see all of the 2016 Al-Mutanabbi events here: http://soa.gmu.edu/event/al-mutanabbi-street-starts-here-dc-2016-3/

Student must attend the March 4, 2016 Visual Voices Lecture from 7:20-9:00 p.m. in Harris Theater Details can be found: http://soa.gmu.edu/visualvoices/

Spring Break:
3/8 + 3/10

Relax!

Screenprinting:

Screenprinting is traditionally a flat printing process, in this section we will go over the basics of screen printing including ink preparation, screen preparation, both hand drawn and photographic films, and registration techniques. We will also move into ways of printing architecturally, excavating into the paper, and using materials to build on top of our print. We will use both handdrawn and photographic images.

Materials:
I will provide all materials for students, with the exception of plastic containers with lids (3-5), clear packing tape, and blue painters tape from your Materials list.

In Class Investigation:
We will be attending a talk with the curator or prints and works on paper at the NGA in Washington DC. Students will be expected to make their way independently to and from the field trip, transportation time will be allowed.

Outside of Class Investigation:
TBA

*****Cancelled Class*****
3/31

I am attending the Southern Graphics Printmaking Conference in Oregon. An alternative assignment is headed your way!

Final Project + Final Crit:
4/7, 4/12, 4/14, 4/19, 4/21, 4/26, +

Final Crit on 4/28

Our Final project with be a bound multi-media printed artist book that we will complete collaboratively. Details to be discussed in class.

Materials:
You should not need to purchase any additional materials, unless you would like to work with a specific paper.
Monoprints + Monotypes:
1/21, 1/26, 1/28, 2/2, 2/4, 2/9

Monoprint and monotype are another form of relief printing. Monoprint and monotype are often terms that are used interchangably, although they are different methods of printing. Monotypes are some of the most painterly prints, a plate is inked up for each print, ink is layered and manipulated throughout the print process, and therefore no two are the same. Monoprints are printed similiarly, however, they included fixed marks. We will be experimenting with a variety of inking techniques, as well as learning about the techniques of gum transfer, reductive printing, and embossment. We will be working on the etching presses and working with new ink modifiers. There will be ongoing demonstrations throughout our work time. A weekly email with artists to review is an additional resources and students should be reflecting on this work in their class notebook.

Outside of Class Investigation:
Students are required to independently attend the Gemini G.E.L show at the NGA prior to it’s closing on 2/7.
Students are required to attend the January 28th Opening Reception for An Inventory of Al-Mutanabbi Street Starts Here Artists Books 5:30-7:30 @ SoA or the 4:30-6:30 January 28th Opening Reception Artists’ Books from the Fenwick Library Collection and the Al-Mutanabbi Street Starts Here Inventory Students can see all of the 2016 Al-Mutanabbi events here: http://soa.gmu.edu/event/al-mutanabbi-street-starts-here-dc-2016-3/
Student must attend the March 4, 2016 Visual Voices Lecture from 7:20-9:00 p.m. in Harris Theater Details can be found: http://soa.gmu.edu/visualvoices/

Materials:

I will provide all materials for students, with the exception of photocopies (found soft materials, To Be Discussed in class)

Linocut + Woodcut:
2/11, 2/16, 2/18, 2/23, 2/25, 3/1, 3/3, 3/5

Woodcut + Linocut are relief print process. This means that the ink that is printed on to the paper is printed from a raised surface, elements that have been carved out do not print. We will be exploring cutting techniques, and tools. We will print our images in both black and white as well as color, and learn how to roll a split font, or rainbow roll. Additionally we will learn alternative cutting techniques using coping saws for woodcut. We will be exploring the possibilities and limitations of both materials. We will combine our blocks with monoprinting techniques. There will be ongoing demonstrations throughout our work time. A weekly email with artists to review is an additional resources and students should be reflecting on this work in their class notebook.

Mid Semester check on 2/16
Class notebooks will be handed in for review. We will discuss our progress so far, discuss what’s ahead, and talk about upcoming field trips.

Outside of Class Investigation:
Students are required to independently attend Wonder at the Renwick Gallery in Washington DC, details can be found here: http://renwick.americanart.si.edu

Materials:
Students must have all supplies from McClains + Plaza by 2/11. I will provide paper.