Syllabus: Printmaking 1
AVT 243-001 CRN 70997 4.000 Credits
TR 10:30 am – 1:10 pm, August 30 - December 8
Location: SOA Room 1009
Instructor: Catherine Cole
Email: ccolea@gmu.edu
Office Hours: By Appointment

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

General Course Description from Catalog:

Printmaking 1 serves as an introduction to the basics of hand printing. Emphasis will be on the translation and transferal of images, tools, equipment, and technical skills for making a well-defined print. Students explore drawing, synthesis, and multiplicity in this interactive and collaborative course. Presentations and field trips focus on aesthetic and cultural concerns of making multiple images.

This class fulfills a General Education Core requirement for Arts:

Arts goal: Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work's underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

Introduction

Only the artist who has a love and ability for working with his hands should make prints; only when the artist really prints himself does his work deserve to be called original printmaking. – Ernst Ludwig Kirchner in Kirchner on Kirchner (1921)

Printmaking, simply defined, is the transfer of an image from one surface, or matrix, to another surface, or substrate. Usually a plate, block, or screen and ink onto paper or fabric or another surface.

Printmaking has a long, rich history. Unlike painting or sculpture, prints have always been more of a people’s medium- more affordable than that of fine painting, used to proliferate images and information to the masses for centuries. As a medium for fine art, commercial art, book making, and more, printmaking’s history intertwines with the histories of other media, such as painting, photography, textiles, bookmaking, ceramics, illustration, journalism, advertising, art reproduction, and package design, and has played a role in education, politics, and history.
With the rise of digital technologies in art making, one may think that printmaking is irrelevant, but in fact today’s technology has only further made printmaking more significant, adding fuel to further artistic exploration and experimentation. Contemporary artists frequently work in many mediums. The ability to replicate and multiply images, as well as a seemingly infinite range of textural qualities make printmaking attractive to many artists.

This class will introduce students to tools, techniques, vocabulary and image making in traditional, historical, and contemporary printmaking through a sampler of three of the four categories of printmaking: relief printmaking, intaglio printmaking, and lithography. Projects will focus on observation, perception, translation, interpretation, intuition, experimentation, improvisation, and a final project will be based on individual inquiry and investigation. Students will come away with a newfound understanding of the powerful graphic qualities inherent in print media, and a sense of the range of possibilities printmaking can provide to his or her artistic practice.

Aims
- To introduce students to printmaking and its parameters
- To foster the students’ abilities to plan and execute their print projects through thorough preparation and developing problem solving skills
- To foster an awareness of art historical and contemporary printmaking predecessors to establish a context for their print work
- To encourage artistic experimentation and exploration, and to consider how prints may be incorporated with students’ own artistic vision

Objectives
On completion of this course, students should:
- Have a body of work that demonstrates:
  - An understanding and application of carving, cutting, etching, markmaking.
  - An Ability to strategize and plan steps to create an image
  - An understanding of how to use visual logic to build a composition and describe an image starting with the formal elements of art such as positive and negative space, line, shape, form, texture, color, and principles such as repetition, unity, emphasis, balance, harmony.
  - A knowledge of proper printing procedures
  - A thorough understanding of how to make clean and consistent prints
  - A plastic knowledge of the virtues and limitations of each medium
- Be able to participate in critiques and discussions that critically examines prints on both formal, contextual, and conceptual levels
- Have completed research and writing that reflects and reports on a scholarly and personal appreciation and interpretation of the works and accomplishments of past and contemporary printmakers

Course Content & Methods
There will be demonstrations and slide lectures on the various tools, equipment, and methods of printmaking, print handling and care, and documenting work, in-class critiques and written feedback evaluating work and progress.
Graded Print Assignments:
1) Self Portrait: Linocut
2) Reductive Still Life: Monotype
3) Masterwork Translation & States: Intaglio
4) Combination Hand-drawn/Photo-based Prints: Smart Plate Lithographs
5) Final Project & Print Exchange

Assessment and Evaluation:
Grading will be broken down into 3 categories: 65% Projects, 10% Written Responses and Paper, 15% Participation

65% Projects
Within each project, I will be examining the following when determining your grade:
- Content, Context, Imagery, and Meaning
- Form (Formal Elements)
- Critical Thinking
- Improvement and Work Habits
I will be handing out a grading grid for each of these categories in conjunction with grading summary listed below.

10% Written Responses, Sketchbook, and Paper:
I expect students to have an ongoing individual exploration of artists and printmakers. I would like each student to collect images and write a brief response to a museum quality print or printmaker you are looking at each week in your sketchbook- I will ask about as we go, but also Midterm and Final Portfolio.
There will also be an informal 2-3 page research project to be assigned later in the semester. This will require research using resources from both the library and internet concentrating on a printmaker or an art medium.

15% Participation:
Includes participation in demonstrations, projects, discussions, critiques, and shop maintenance and cleaning.

Grading Summary
A= Exceptional quality and quantity of work. Applies added research to exceed expectations for each project. Displays initiative, original thought, and extra effort. Demonstrates leadership in class discussions and critiques.
B= Very good quality and quantity of work. Completes project specs. Applies knowledge to meet technical goals. Assignments complete at levels above average for GMU. Shows initiative. Demonstrates clear understanding of the assignments. Regular Attendance and class participation.
C= Good effort, meets project requirements. Work is complete, on time. Average problem-solving and applied knowledge.
D= Barely sufficient effort, minimally acceptable. Incomplete but on time. Poor problem solving, little proof of applied knowledge.
F= Insufficient effort. Work submitted late. No demonstrated problem solving/knowledge applied. 1/3 assignments have not been successfully completed.

Homework
There will be outside of class work within the studio and at home. Research, sketching, image preparation and additional printing in the studio may range from **3-6 hours** outside of class a week. While most assignments may be worked on within the classroom, because of shared space, limited printing presses and other...
equipment, students will most likely need to come into the shop after class time for additional image preparation and printing. I will do my best to consider students busy weekdays schedules in making project deadlines. **If you do not think you can make this obligation, please reconsider taking this class.**

**Critiques**

We will hold critiques and discussions after the completion of most major print assignments. Participation in critiques fall under the participation category of grading. I expect students to meaningfully contribute to the conversation and be open to the perspectives and feedback from their peers.

Critiques in my class serve as a conversational feedback loop. It allows students to:

- Discuss and share the hurdles and solutions found within the process of making work.
- Use proper art and printmaking terminology in relating to and discussing finished work.
- Discuss what is working or not working within a piece: how formal qualities help make a work of art stronger or weaker in form, content, and meaning.

* I will be handing out further critique guidelines and/or readings to help serve as framework for our discussions.

**Textbook**

There is no required textbook in this course. Reading selections will be shared in class and posted on Blackboard. There are many useful books on printmaking that I will bring to class for all to peruse.

**Recommended Books**

**Printmaking Overviews**


**Printmaking History:**


**Other:**


**Print Shop Tumblr:** There is a new print shop Tumblr site to host sketches, artists to look at, links to shows, and links to texts. Student work, process, documentation, and writing will be posted. [GMUprint.tumblr.com](http://GMUprint.tumblr.com)

**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."
**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 Office of Disability Services (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 Office of Disability Services.

**Counseling and Psychological Services:**
The George Mason University Counseling and Psychological Services (CAPS) staff consists of professional counseling and clinical psychologists, social workers, and counselors who offer a wide range of services (e.g., individual and group counseling, workshops and outreach programs) to enhance students’ personal experience and academic performance [See http://caps.gmu.edu].

**Technology:** In accordance with George Mason University policy, please silence all 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).

**Masonlive/Email:** 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 must adhere to the guidelines of the George Mason University Honor Code. Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

**Academic Integrity:**
“Students must be responsible for their own work, and students and faculty must take on the responsibility of dealing explicitly with violations. The tenet must be a foundation of our university culture. [See http://oai.gmu.edu/the-mason-honor-code-2/mason-valuesacademic-integrity/].”
**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 itraining.gmu.edu to see the schedule of workshops and to sign up.

**Family Educational Rights and Privacy Act (FERPA):**
The Family Educational Rights and Privacy Act of 1974 (FERPA), also known as the "Buckley Amendment," is a federal law that gives protection to student educational records and provides students with certain rights. [See http://registrar.gmu.edu/privacy].

**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 itraining.gmu.edu to see the schedule of workshops and to sign up.

**ArtsBus - Dates for Fall 2016:** September 24th, October 22nd and November 19th.
ArtsBus Credit and Policies: You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: http://artsbus.gmu.edu "Student Information" for important information regarding ArtsBus policy. 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.

Non-AVT majors taking art classes do not need Artsbus credit 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.

**Visual Voices Lecture Series Fall 2016**
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/visualvoices/

Dates for Fall 2016: September 1st, September 8th, September 22nd, October 6th and October 20th.

**School of Art Print Studio**
School of Art Print Studio (SOAP) is located in the School of Art Building on the Fairfax Campus. As a non-profit studio, SOAP offers a variety of services including printing and production services to students, faculty and staff. All jobs are processed with high quality materials on state-of-the-art equipment, specifically for graphic design portfolios, mixedmedia paintings and reproductions, posters, handmade books, student assignments and proof sheets. More information can be found at soaprint.gmu.edu or 703-993-7203.
Open Studio Hours
SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in session. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

GMU Print Guild
This printmaking guild is open to students, alumni, and the public ($20 annual membership for students). It meets regularly on Saturdays at 11:30. Members can use the studio on Fridays and Saturdays. 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.

George Mason University Fall 2016 Important Dates

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
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<tr>
<td>Consortium Registration Deadline</td>
<td>TBD</td>
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<tr>
<td>First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date</td>
<td>August 29</td>
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<tr>
<td>Labor Day; university closed</td>
<td>September 5</td>
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<tr>
<td>Last day to add classes— all individualized section forms due</td>
<td>September 6</td>
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<tr>
<td>Last day to drop with no tuition penalty</td>
<td>September 6</td>
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<tr>
<td>Last day to drop with a 33% tuition penalty</td>
<td>September 20</td>
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<tr>
<td>Final Drop Deadline (67% tuition penalty)</td>
<td>September 30</td>
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<tr>
<td>Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web</td>
<td>September 26 – October 21</td>
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<tr>
<td>Selective Withdrawal Period (undergraduate students only)</td>
<td>October 3 – October 28</td>
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<tr>
<td>Columbus Day recess (Monday classes labs meet Tuesday; Tuesday classes do not meet this week)</td>
<td>October 10</td>
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<td>Incomplete work from spring/summer 2016 due to instructor</td>
<td>October 12</td>
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<td>Incomplete grade changes from spring/summer 2016 due to Registrar</td>
<td>November 4</td>
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<tr>
<td>Thanksgiving recess</td>
<td>November 23 – 27</td>
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<td>Last day of classes</td>
<td>December 10</td>
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<tr>
<td>Reading Days</td>
<td>December 12</td>
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<tr>
<td>Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held.</td>
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<tr>
<td>Exam Period</td>
<td>Tues December 13 – Tues December 20</td>
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<td>Degree Conferral Date</td>
<td>December 21</td>
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<td>The Winter Graduation Ceremony will be held on Wed December 21.</td>
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Schedule

Note: This schedule and syllabus is subject to changes, updates and revisions

Week 1
8/30
Introductions and Introduction to Printmaking
Shop and Safety Tour
Syllabus Review & Materials Discussion
Paper, Plate, Inking, Press, Printing Basics. (Print a relief block.)
Begin Markmaking linocuts
HW: Begin locating and purchasing supplies. Questionnaire

9/01
History of Relief Printmaking
About the tools and vocabulary of relief printmaking, carving safety.
Alternative ways to make marks
Make quick markmaking linocut
Clean-up Demonstration

HW: Locate and purchase supplies. Assignment #1
By next class, must have 8.5x11 sketchbook and materials for relief printmaking. (linoleum, carving tools, newsprint, paper, brayer)
Sketches for first relief block.

VISUAL VOICES LECTURE: Richard Raiselis “Time for Reflection”

Week 2
9/06
Review markmaking prints from last week. Discuss Troubleshooting. Demonstrate translating drawing/image to block.
Review Sketches for Linoblock
Begin carving for first Assignment

HW- Complete translating image to block and begin carving (1-2 hours before Thursday)

9/08
Demonstration on Registration Techniques
Continue Carving/Proofing/Printing.
Critique Rubric Handout

HW- Print 2-3 solid prints.

VISUAL VOICES LECTURE: Judith Harris “Renaming Things: The Power of Metaphorical Thinking in Poetry and the Visual Arts”

Week 3
9/13
Critique of Relief Prints
Lecture: Introduction to Monotypes and Intaglio
Introduce upcoming monotype and intaglio assignments.

9/15
Demonstration: Monotypes on Plexiglas- additive and reductive demonstrations with multiple tools. Also Monotyping with Shapes, Stencils, trace monotypes.

HW- Bring in solid color object and/or fruit. Tear down paper in advance
Print additional 1-2 monotypes of your own choice, exploring materials and techniques introduced in class or using still lives, portraiture, or other ideas from sketch book as launching points for experimentation

Week 4
9/20- In Class Reductive Monotypes
More monotypes if students finish early
HW: Continue research 2-3 master prints and bring in detailed photocopies. Continue to work on outside of class Monotypes.


HW: Decide on print in discussion with me. Have drypoint drawn on plate. If possible, print drypoint over the weekend.

VISUAL VOICES LECTURE: Jonathan Linton “The Human Touch in the Digital Age: Portraits, Figures, and Thoughts”

9/24 ARTBUS

Week 5

9/27
ReDemo: Wiping. Print drypoints in class. Demo: Applying etching grounds: Liquid Hard Ground and Soft Ground Students apply grounds to plate

HW: Print drypoint if not done already. Coat plate with hard ground before next class. Make thumbnail sketches in sketchbook for planning next layer.

9/29
Demonstration: Etching with ferric chloride, using asphaltum and acid resistant stop out methods. How to make test plates. Students make test plates and work on sketches. Begin drawing line etchings.

HW: Complete drawing and etching line etching on hard ground.

Week 6

10/04
Demo: Soft ground etching Print hard ground etchings and begin soft ground state. Color Etching techniques?

HW: Finish printing hard ground etchings Begin Soft ground etching

10/06

HW: Print soft ground state and aquatint state.

VISUAL VOICES LECTURE: Siebren Versteeg “Siebren Versteeg”

Week 7

10/11
NO CLASS due to Columbus Day recess

10/13
Demo: Printing in Color. Cover Any troubleshooting. Students push image as they see fit to make stronger image using burnishing, drypoint, additional etching, printing in color optional. Make “final” state 2-3 good prints.
Week 8
10/18
Demo: Cleaning Prints.
Open Studio*

HW: Complete Intaglio Prints.

10/20
Intaglio Critique

VISUAL VOICES LECTURE: Studio 424- Chicago “We Give a Sh*t – And We Do It for a Living”

10/22 ARTBUS

Week 9
10/25
Lecture and Samples: Lithography
Demonstration: Smart Plate Lithography

HW: 1 hand drawn image on Smart Plate. Source 1 image for photo-based pronto plate. Thumbnail sketches for ideas.

10/27
Examine sketches for combining hand drawn images and smart plates. Students can work on hand drawing images and printing smart plate images. Students begin working in class.

HW: Print edition variation of smart plate lithographs

Week 10
11/01
Class Group Collaboration Print.
Hand out final print project assignment

HW: Work on Final Project Proposal

11/03
Visit from Printmaking Department Head, Christopher Kardambikis
In Class Collaboration Group Print and finish Smart Plate Lithographs

HW: Project proposal and sketches

Week 11
11/08
Critique Smart Plate Lithographs
Individual Meetings for Individual Print Projects

11/10
Individual Print Project Individual Meetings
Open Studio *

Week 12
11/15 Open Studio *
11/17 Open Studio *

11/19 ARTBUS
Week 13
11/22 Open Studio *

Thanksgiving Break!

Week 14
11/29 Open Studio *
12/1 Open Studio *

Week 15
12/6 & 12/8
Final Critiques
Turn in Final Portfolio and Documentation by end of 12/8

Exam Period-
12/13
Our exam is scheduled for Tuesday, December 13, 10:30am-1:15pm
Pick Up Portfolio
Shop Clean-Up & Inventory
Print Exchange

*Open Studio Time- Towards the end of the semester, students will be expected to be managing more than one project at a time. Individual projects may be exploring different mediums.

Materials

1. A flat file drawer will be provided to students in the course to store their paper and prints made during the course. Students may have to share a flat file.
2. There are lockers in the hallway available for rent. I highly recommend this for storing toolboxes and supplies that do not fit in the flat files.
3. The following is provided: Linoleum for first experimental print, smart plates for lithography, plexiglas for monotypes, inks, some newsprint.

Please label all supplies with your initials. Write your initials on your paper lightly in pencil.

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<thead>
<tr>
<th>Resources for Art Supplies:</th>
<th>A.C. Moore Arts &amp; Crafts</th>
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<tbody>
<tr>
<td>Plaza Art</td>
<td>Michaels</td>
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<tr>
<td>3045 Nutley Street</td>
<td>Paper Source</td>
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<tr>
<td>Fairfax, VA</td>
<td>Home Depot</td>
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<tr>
<td>Pan Am Shopping Center</td>
<td>Lowes</td>
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<tr>
<td>(703) 280-4500</td>
<td>ACE Hardware</td>
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<td>Renaissance Graphic Arts</td>
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<tr>
<td>printmaking-materials.com</td>
<td>Talas</td>
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<tr>
<td>888-833-3396</td>
<td>330 Morgan Ave. Brooklyn, NY 11211</td>
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<tr>
<td>Utrecht Art Supply/Blick</td>
<td>212-219-0770</td>
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<tr>
<td>1250 Eye Street, NW</td>
<td><a href="http://talasonline.com/">http://talasonline.com/</a></td>
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<td>Washington, DC (202) 898-0555</td>
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<td>SOA Print Service</td>
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<td></td>
<td>(across the hall)</td>
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<td></td>
<td>Campus Bookstore</td>
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Materials List

___ 8.5 x 11 Hardbound Sketchbook

Each student will be required to keep a 8.5x11 or 9x12 hardbound sketchbook. Be sure to bring your sketchbook and a pencil to each class in order to take notes on lectures and demonstrations, sketch images and ideas in class and to use for homework assignments and individual research.

___ Pencil(s) (Mechanical preferred)
___ 2 Sharpie Markers (Black)
___ Soft White Eraser (e.g. Staedtler Mars Plastic Erasers)
___ Portable USB Flash Drive
___ 1” Binder with folders to store syllabus, class handouts, other papers
___ Toolbox for carrying Supplies
___ Masking Tape 1” inch
___ Scissors
___ Exacto Knife (Breakaway blades) (Optional)
___ Box Cutter (Optional)
___ Black Sketching Materials for assignments ___ Pen ___ Ink, ___ Charcoal,
___ Color Sketching Materials (for later in semester) ___ Acrylic/watercolor/or gouache
___ 18x 24” Newsprint Pad. Smoother the better, but okay if rough (Plaza only carries rough)
___ Printmaking Paper - 22” x 30” 250 grams- 280 grams (gsm)

10 Sheets to start. Will need more paper later in the semester for your final print project.
Your individual final project will determine the type and color of paper you will get.

- Rives BFK White- look for 22”x30”: one of the better general printmaking papers- nice feel to it. (Plaza, Utrecht/Blick, Renaissance Graphics cheaper in bulk)
- Utrecht American Masters – will feel different than Rives BFK and take ink differently, but less expensive and still a good printmaking paper.

___ Unmounted Battleship Linoleum 12x18
___ Carving Tools- Speedball Linocutting set
___ 6” Speedball Brayer
___ 2 Putty Knives
___ 1 Safety Razor Scraper Knife with single side blades (Optional)
___ Variety of Brushes- Doesn’t have to be fancy. A variety of sizes- round, flat
___ Copper Intaglio Plate 5x7” (or 8x 10” to cut down)
___ Etching Needle
___ Burnisher
___ Scraper
___ Self-Adhesive Contact Paper (comes in rolls)
___ Aluminum Foil Roll (optional for saving spare ink)
___ Cheap Stopwatch or Digital Kitchen Timer (optional)
___ Frosted Mylar (for registration)
___ Mineral Spirits: Odorless mineral spirits (OMS) - Do not get Klean Strip Green OMS
___ Denatured Alcohol
___ Vapor Mask (optional)
___ Vegetable Oil
___ 4 Rolls Bounty Paper Towels
___ 1-2 Boxes Non-Latex Gloves (Nitrile or Vinyl Gloves)
___ Work shirt and/or Apron (optional)
___ Old t-shirts for rags (optional)

If you have Newspapers or Old Phone Books, those are needed for shop, but completely optional