

Printmaking 1

George Mason University

Fall 2017

Instructor: Catherine Cole

Course: AVT 243-001 CRN 70997 4.000 Credits

Time: MW 10:30 am – 1:10 pm, August 28- December 6

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.

Printmaking is the transfer of an image from one surface, or matrix, to another surface, or substrate, usually an inked plate, block, or screen onto paper, fabric, or another surface.

Printmaking sits within a context of a long, rich history. Prints were typically more affordable than that of fine painting or sculpture; prints have been 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 that of other media and disciplines, such as painting, graphic design, photography, textiles, bookmaking, ceramics, illustration, journalism, advertising, art reproduction, and has contributed in various roles to education, politics, and history. Today, technology has only further advanced and enriched printmaking, fueling further artistic inquiries and experimentation. Contemporary artists frequently work across many mediums. The ability to multiply and replicate images, as well as a seemingly infinite range of textural qualities make printmaking attractive to many artists.

This class will introduce students to the tools, techniques, vocabulary, and image making methods in traditional, historical, and contemporary fine art printmaking through a sampler of three of the four categories of printmaking: relief printmaking, intaglio printmaking, and screenprinting. 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.

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 Mason 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.

Aims and Objectives

- 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

Learning Outcomes

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 examine prints on both formal, contextual, and conceptual levels
- Have completed writing and research that reflects and reports on a personal appreciation and scholarly interpretation of the works and accomplishments of past and contemporary printmakers

Grades

Grades will be calculated on a point system from 0-100. Each project will have its own aims and objectives and will be evaluated based on whether those are met. Student will receive written feedback after each major Unit is turned in and critiqued. Grades will be given at midterm and the final. If you have questions about where your grade stands at any point in the semester, please don't hesitate to ask.

Please **hold on to all work**, including preparatory work, proofs, states, and prints as evidence of your effort, experimentation, and development of skills and ideas throughout the semester.

Side Note: One print may be kept for student work archive to use as examples for future classes.

Grade Breakdown

50% Participation and Performance Attendance, Coming to Class Prepared, Involvement in Class Discussions, Critiques, In-Class Work Habits, Response to Feedback, Daily Clean-up and Studio Maintenance **Writings** Daily Prompts (3%), Research Assignment (4%) , Field Trip/Museum/Gallery Responses (3%)

50% Projects and Sketchbook Idea, Concept, Originality of work; research and development of ideas as seen through sketchbook, proofing and multiple states of prints; technical ability, craftsmanship, expression, range and quality of work, Work ethic, effort and attitude, meeting deadlines and completion of all projects

A 88-100 Points Exceptional quality and quantity of work. Applies added research to **exceed expectations** for each project. Displays initiative, original thought, risk taking, range, extra effort, a willingness to experiment and apply feedback. Demonstrates leadership in class discussions and critiques.

B 75- 87 Points 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.

C 60-74 Good effort, meets project requirements. Work is complete, on time. Average problem-solving and applied knowledge

D 50-59 points Barely sufficient effort, minimally acceptable. Incomplete but on time. Poor problem solving, little proof of applied knowledge.

F 0-49 points Insufficient effort. Work submitted late. No demonstrated problem solving/knowledge applied. 1/3 assignments have not been successfully completed

Homework

Research, sketches and 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 weekday schedules in making project deadlines. Access to the studio is before and after printmaking classes (Monday-Thursday before 10:30am,

after 7:30pm) and weekends (Friday-Sunday). **If you do not think you can make this obligation, please reconsider taking this class.**

Sketchbook: Students will be required to have a sketchbook dedicated to this class to take notes in, for homework assignments, for drawing, and for individual inquiry and artistic research. I will ask to see your sketches and notes periodically and before working on assignments, as well as collect them for midterm and finals. Students who fill every page of their sketchbook by the end of the semester will receive extra credit (Up to 5% in Project/Sketchbook Category) on their final grade.

Critiques

We will hold both informal critiques and discussions after the completion of most major print assignments, as well as hold midterm and final critiques in place of exams. Critique participation falls 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. Do not miss critiques, especially midterm and final critiques. An alternative written assignment will be required of those who miss critiques.

Textbook

There is no required textbook in this course. Reading selections will be shared in class and posted on Blackboard.

Recommended Books

While there is no required textbook for this class, here is a list of some informative books about printmaking history, printmaking technique and more.

Printmaking Overviews

The Complete Printmaker: Tehcniques/Traditions/Innovations: John Ross, Clare Romano, and Tim Ross. 1991. ISBN: 0029273722

Printmaking, A Complete guide to Materials and Processes. Beth Gabroski & Bill Fick. 2009. ISBN 0-205-66453-9

Magical Secrets Series by Crown Point Press

Printmaking History:

The Print in the Western World: An Introductory History. Linda C. Hulst. 1996. ISBN: 9780299137007

Prints and People: A Social History of Printed Pictures Mayor, A. Hyatt. 1971. (Out of Print) ISBN:

(Can View on the Metropolitan Museum of Art Website for Free!!!)

http://www.metmuseum.org/art/metpublications/prints_and_people_a_social_history_of_printed_pictures

Prints and Politics: Socially Engaged Printmaking Today. Edited by Josh MacPhee. 2009. ISBN: 978-1-60486-090-0

Other:

The Critique Handbook: A Sourcebook and Survival Guide. Buster & Crawford. 2009. ISBN: 0205708110

Attendance Policy

Attendance is taken daily at the start of class. Attendance is considered a sub-category of the participation grade. Any more than two non-excused absences will automatically affect your grade: each additional absence will count as 8% off your final grade. I won't ask why you miss my class, but if you feel that your absence should be excused, let me know. Excused absences may include illness, family emergencies, required school events, religious holidays.

Regarding class time and electronic devices: Please be respectful of your peers and your instructor and do not engage in activities that are unrelated to class. Such disruptions show a lack of professionalism and may affect your participation grade. Cell phones will not be allowed in class unless I explicitly say you may use them in relation to a class project.

No work unrelated to class will be allowed. If you have fully completed the assignment and checked in with me, you may work in your sketchbook, on additional prints, browse some of the extra printmaking related textbooks in class, help with studio cleaning or maintenance or aid your fellow classmates as “clean hands”.

Printmaking Tumblr

Print Shop Tumblr: Our class may be developing a Tumblr site to host sketches, artists to look at, links to shows, and links to texts. Student work, process, documentation, and writing may be posted. GMUprint.tumblr.com

GMU Printmakers Guild

This printmaking guild is open to students, alumni, and the public (annual membership, \$20 for current students). It meets regularly in the GMU Print Shop on Friday and Saturday. You have the opportunity to 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. <https://gmuprintmakersguild.wordpress.com/>

Ten 09: A print, zine, and artist book student organization. TEN09 is a loose collective of printers, bookmakers, and zinesters working in the printmaking studio at George Mason University using print to explore both interests in process and distribution as well as the contemporary landscape of Northern Virginia. We are currently very excited about our Risograph RZ590UI machine, “Iris Risopolis.” Goddess of Rainbows. Destroyer of Masters. Ask about becoming a member. Attends zine and print fairs in VA, DC, Philly, Baltimore, and NYC.

University and School of Art Policies

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).

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>].

Cell Phones: 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.

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, and are responsible knowing the rules, as stated on the George Mason University website' Academic Integrity page (<http://oai.gmu.edu/the-mason-honor-code-2/>). "To promote a stronger sense of mutual responsibility, trust, and fairness among all members of the Mason community, and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code:

Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

Mason's Commitment: To create an environment that is innovative, diverse, entrepreneurial, and accessible-helping you avoid accidental or intentional violations of the Honor Code."

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 ittraining.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>].

ArtsBus - Dates for Fall 2017: September 23th, October 21nd and November 18th.

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 2017

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/>

August 31...Simon Schwartz

Sept 14... Andy Birnbaum

Oct 5...Patricia Bello-Gillen

Oct 19...Sadie Barnette

Nov 11... Walter Kravitz

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.

Consortium Registration Deadline	TBD
First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date	August 28
Labor Day, university closed	September 4
Last day to add classes —all individualized section forms due Last day to drop with no tuition penalty	September 5
Last day to drop with a 33% tuition penalty	September 19
Final Drop Deadline (67% tuition penalty)	September 29
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	September 25 – October 20
Selective Withdrawal Period (undergraduate students only)	October 2 – October 27
Columbus Day recess (Monday classes/labs meet Tuesday. Tuesday classes do not meet this week)	October 9
Incomplete work from spring/summer 2017 due to instructor	October 27
Incomplete grade changes from spring/summer 2017 due to Registrar	November 3
Thanksgiving recess	November 22 – 26
Last day of classes	December 9
Reading Days 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.	December 11 – 12
Exam Period	Wed December 13 – Wed December 20
Degree Conferral Date The Winter Graduation Ceremony will be held on Thu December 21.	Sat December 23

Book Arts/Print Fairs

1. **OUR COMICS, OURSELVES // Aug 26th - Oct. 6th**
@ Fenwick Library. See program for full exhibition calendar
2. **SPX // Sept 16th-17th**
@ Marriott North Bethesda Hotel. Bethesda, Maryland
3. **NEW YORK ART BOOK FAIR // Sept 22nd-24th**

- @ MoMA P.S. 1. New York City
4. **INDEPENDENT ART BOOK FAIR // Sept 22nd-24th**
@ Greenpoint Terminal Warehouse. New York City
 5. **Queer Zine Fair // Oct 21st-22nd**
@ Bureau of General Services, Queer Division. New York City
 6. **The International Art Fair for Prints and Editions Oct 26-29**
@ River Pavillion, Javits Center, New York City
The New York Satellite Print Fair October 26-30
@ The Mercantile Annex 37, New York City
 6. **EDITION FAIR / TORONTO // Oct 27th-30th**
@ Metro Toronto Convention Centre
 7. **DC ART BOOK FAIR // NOV 5th**
@ National Museum of Women in the Arts, DC
 8. **Comic Arts Brooklyn // Nov 3rd - 6th**
@ 12 Havemeyer St, Brooklyn
 9. **CHICAGO ART BOOK FAIR // Nov 16th-19th**
@ Chicago Athletic Association

Our Comics, Ourselves Schedule:

TR, September 14th. Jim Rugg: Craft, Process, and Community at Fenwick Library. 2pm
 FRI, September 15th. Jan Descartes and Monica Johnson, exhibition curators in discussion at Fenwick Library. 6pm.
 MON, September 18th. Ed Luce: Comics for Breakfast at Fenwick Library. 10am.
 TR, September 21st. Edie Fake: Art World/Comic World. Fenwick Library. 2pm.
 TR, September 28th. Comics and Zines Workshop at Johnson Center. 2-4.
 TUES, October 3rd. Spike C. Trotman, keynote speaker, HUB Ballroom. 6pm.
 SAT September 30th. Comics Reading at Fantom Comics in DC. 7:00pm

Assignments

Unit 1 Line and Shape Markmaking Monotype and Relief	Part A Trace Monotype (Inking, Hand printing vs. Using Press... provide image) (can get tone)	Part B Point, Line, Shape Figure/Ground Linocut “Line is a Dot” Proofs	Part C Linocut Tessellation and/or pattern project.
Unit 2 Tone and Texture Process, Series, and Narratives Monotype, Drypoint, Collograph	Part A One-shot Reductive Monotype Blind Contour	Part B Drypoint Print Trace Multiple States	Part C Collograph and Blind Embossing Combine inking techniques to create Edition Variation
Unit 3 Color Screenprinting	Part A One Shot Albers Color Squares	Part B Stencils/shapes and Transparency Rules Based Screenprint Series	Part C Combine screenprinting with one other methods (3+ color layers)
Final Project	Think of Context and Installation of work 2-3 Techniques (Pick and Choose)	Proofs	Final

Schedule

*This Schedule may be subject to change. Any adjustments will be posted on Blackboard and updates emailed to students.

Week 1	August 28 Welcome and Syllabus Survey Trace Monotype Names	August 30 Trace Monotype Discussion Intro to Shop and Safety Tours Make and bind Sketchbook
	HW: Get supplies Read Intro to Print	HW: Supplies! Finish Binding Sketchbook Weekly Print on Blackboard Discussion Board and Response 3 sketches August 31: Visual Voices: Simon Schwartz
Week 2	September 4 LABOR DAY NO CLASS MEETING!	September 6 Lecture: Intro to Line and Relief Prints. Demo: Image Transfer, Carving, Begin Carving Test Block
	HW: Continue to gather supplies! Same as Aug 30	HW: 3 Sketches Finish Carving Test Block Weekly Print
Week 3	September 11 Inking, Printing, Cleaning Proof Test Blocks Group HW Sketches and Discussion Museum/Gallery Assignment	September 13 Carving Larger Block Proofing in Class
	HW: Additional Carving to test block. Begin Transfer and carving Larger Block Carving Larger Block Museum/Gallery Review	HW Finish carving larger block Weekly Print September 14 Visual Voices Andy Birnbaum
Week 4	September 18 Ed Luce Talk Print Linocuts in Class Intro to Editions/Multiples Research Paper Assigned	September 20 Printing Linocuts Finish Editions Visit Library?
	HW: Edition of 5 Begin Research Paper	HW: Finish Editions Weekly Print Sept 23: Arts Bus to NYC
Week 5	September 25 Class Critique on Practice blocks and Linocuts	September 27 [Cont'd Critique] Intro to Monotype and Intaglio. More on Line
	HW: Readings on Line	HW: Weekly Print

Week 6 Inktober!	October 2 Blind Contour Monotype Print in class Add Layers to BC Monotype	October 4 View B.C. Monotype Prints Intro to Drypoint and 3 States
	HW: (On-going through end of Unit) 3-4 Monotypes	HW: Weekly Print Continue developing Monotype Sketches for drypoint October 5 Visual Voices Patricia Bello-Gillen
Week 7 *** Monday Class Meets on Tuesday Oct 10!!!	***October 10 Midterms- Individual Discussions on prints and Grades Begin Drypoints and/or continue Monotypes. Print Proofs. Multiple States.	October 11 Printing Drypoints Multiple states. Intro to Collograph Assignment- Texture, Blind Emboss, Color
	HW: Create and print drypoint multiple states	HW: Collect Materials for Collographs Drypoint and Monotypes Weekly Print
Week 8 Navigation Press Sadie Barnette	October 16 Collograph Plate Demo Begin Plate work Continue Drypoints	October 18 Print Blind Embossed Collographs Print Collographs
	HW: Construct Collograph Plates Finish Drypoint edition	Weekly Print Monotypes, Drypoints, and Collographs Oct 19: Visual Voices Sadie Barnette Oct 21-Art Bus to NYC
Week 9	October 23 Unit 2 Critiques and Discussions	October 25 Emily Fussner: Paper Making
	HW: Readings: Albers on Color Other Color Readings	HW: Make 3 Stencils using Contact Paper (Positive and Negative) Weekly Print Readings on Processes
Week 10	October 30 Intro to Albers Color Theory and Screen Printing Albers Squares Rules Based Processes	November 1 Transparency, Gradations, Layering of Shapes Rules Based Processes Introduce Unit 3 Final Project Combining 2+ Mediums
	HW: Make 3 Stencils using Contact Paper (Positive and Negative) Weekly Print Readings on Processes	HW: Create Individual Parameters for Rule-Based Screenprint Sketches for Final Screenprint Weekly Print

Week 11	November 6 View Sketches for Final Screenprint Work on Screenprints Introduction to Final Project Printing	November 8 Screenprinting Final Screenprinting
	HW: Sketches for Think about Final Project Watch Berger	HW: Final Project Proposals Weekly Print
Week 12	November 13 Final Project Proposals Due Screenprints Continued	November 15 Unit 3 Color and Screenprinting Critiques
	HW: Prep Final Project and order/gather supplies	HW: Weekly Print Nov 18: Art Bus NYC
Week 13	November 20 Gallery/Museum reviews Final Deadline! Open Studio	November 22 Thanksgiving Break No Class
	HW: Continue to work on Final Projects Or Print Exchange	HW: Weekly Print Work on Final Projects, other independent projects or redoing past assignments
Week 14	November 27 Final Crit and Portfolio Expectations Christopher Visits: Books & Zines Open Studio	November 29 Handmade Portfolio Demo Open Studio
	HW: Final Projects Print Due!	HW: Final Weekly Print Prepare for Final Critiques
Week 15	December 4 Final Critiques	December 6 Final Critiques

Exam Date:

Class Time: 9:00 am – 10:15 am Exam Date: Mon. 12/18 Exam Time: 7:30 am – 10:15 am
Print Exchange, Clean up Studio and Pick up Portfolios

Materials List**Estimated Cost: \$100**

Plaza- Nearest to 1 stop shop for what you need for printmaking class if shopping in person. (Fairfax Pan Am Shopping Center on Nutley Street (Near Vienna Metro Station), DC, Bethesda, Rockville, Silver Spring).

<http://www.Plazaart.com>

Dick Blick Art Materials (DC formerly Utrecht) <http://www.dickblick.com/>

Artist & Craftsman Supply (Hyattsville, MD. Long Trip, but has wider selection of printmaking materials- but good if you're in a last minute pinch and can't find what you're looking for at Plaza or Blick)

Utrecht (online) <http://www.utrechtart.com>

Jerry's Artarama jerry'sartarama.com

Renaissance Graphics

Graphic Chemical

Takach

A.C. Moore (Fairfax, Manassas, Falls Church, Ashburn) (Has 15% student discount with ID)

Michaels (Fairfax (Pan Am with Plaza), Fair Lakes, Manassas, Gainesville, Dulles, Reston, Sterling, Vienna, Falls Church, Springfield)

Home Depot or **Lowes** or **ACE Hardware** (tapes if you can't find)

Required:

___ 18 x 24" Drawing Pad
 ___ 18x 24" Newsprint Pad.
 ___ Pencil(s) Mechanical, HB, or 2B
 ___ 2 Sharpie Markers (Black)
 ___ Soft White Eraser (e.g. Staedtler Mars)
 ___(1+) Black Sketching Materials for assignments
 ___Pen ___ Ink ___Charcoal
 ___ (1+) Color Sketching Materials ___ Acrylic ___
 watercolor ___ gouache ___Caran D'ache
 Watersoluable crayons.
 ___ Printmaking Paper - 22" x 30" 245 grams- 280
 grams (gsm) 15 Sheets **to start**. Will need more
 paper later for final project

- Rives BFK White- 22"x30": one of the better general printmaking papers- nice feel to it.
- Utrecht American Masters - a less expensive, good all-around printmaking paper.
- Other options: Arches Cover White (250 gsm) (All Print Media) Arches 88 (Monotype and Screenprinting), Arnhem 1618, Coventry Rag (Screenprinting), Stonehenge (Relief, Screenprint).

___ Unmounted Linoleum 8 x 10 or 9 x 12" (We'll be trimming off 3" to get 1 8 x 7 and 3 3x4", or you can get 1 4x6 and 8x10 and trim that in class)

___ Carving Tools- Speedball Linocutting set

*** Do NOT get Lino Zip. Only Lino Set

___ 1 Akua Printmaking Plate 6x8 (Comes in a 3 pack at Plaza- can split with others in class)

<https://www.plazaart.com/akua-printmaking-plates-6x8-3-pack>

___ Variety of Brushes

___ Self-Adhesive Contact Paper (comes in rolls, available **online**)

___ 3M Shipping Clear Tape (splurge on 3M- save yourself the frustration and tears from off-brand shipping tape) ___ OR 1.5- 2.5" Blue Painters Tape

___ Masking Tape .75"- 1" inch

___ 2 Rolls Bounty Paper Towel

___ 1-2 Boxes Non-Latex Gloves (Nitrile or Vinyl Gloves)

___ Exacto Knife (Breakaway blades)

___ Self-Healing Mat 12x18 or larger

___ 15"+ Nonslip Ruler (cork backed metal ruler)

___ Rubber/Silicone Spatula

Optional:

___ Toolbox for carrying Supplies

___ 6" Speedball Soft Rubber Brayer

___Hard Rubber Brayer

___ Scissors

___ Putty Knives

___ Baren 4.5 Inch (for hand printing relief blocks) or ___ Wooden Spoon

___ Portable USB Flash Drive

___ Cheap Stopwatch or Digital Kitchen Timer (For timing etchings)

___ Box Cutter

___ Ear Protection (To use when using screenprinting Power Washer)

___ Work shirt and/or Apron

___ Old t-shirts for rags

___ 1 Safety Razor Scraper Knife with single side blades

___ Aluminum Foil Roll (optional for saving spare ink)

___ Tupperware/ Tubs with Lids, or Yogurt cups For storing Screenprinting Ink

*You may need to replenish paper or other materials as you run out over the semester