

University of Montana

ScholarWorks at University of Montana

Syllabi

Course Syllabi

Spring 1-2004

ART 333.01: Photo-Printmaking

Jason Clark

University of Montana - Missoula

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

Let us know how access to this document benefits you.

Recommended Citation

Clark, Jason, "ART 333.01: Photo-Printmaking" (2004). *Syllabi*. 4293.

<https://scholarworks.umt.edu/syllabi/4293>

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.

ART 333- PHOTO-PRINTMAKING

Tues-Thurs 4:10- 7:00, Spring 2004

Professor: Jason Clark

My Office hours are 10:00-11:00 Monday and Wednesday in FA 407. My Email address is jecalgonquin@hotmail.com or leave a message in my box in the Art Office.

COURSE DESCRIPTION:

This course will introduce you to advanced concepts involving printmaking techniques and aesthetic issues, with particular attention paid to the use of photographic imagery, photographic processes, and the use of digital technology within traditional printmaking practices. This course will be technically demanding, with the computer being an essential tool used for developing projects that will then be finalized in the print studio. The pace of work will be faster than an introductory course, and expectations for the integration of content, concept and meaning into each project are higher than in an introductory course. Students should be prepared for this intensity.

Demonstrations of new printmaking processes will be frequent throughout the semester. We will cover screenprinting, photoetching, and certain lithograph processes as well as some basic techniques within the digital lab. This is not a course in Adobe Photoshop however, and students will be expected to run through several tutorials outside of class in order to learn more about Adobe Photoshop. Because of these demonstrations class attendance is vital. As the semester progresses, students should be able to combine their personal "image vocabulary" with various printmaking processes to realize their creative and conceptual goals. Students should be able to surpass technical concerns so that their prints will express their ideas rather than being formal exercises. Students should be able to recognize the creative possibilities unique to each printmaking process and use these selectively to realize their aesthetic goals.

STUDENT RESPONSIBILITIES

It is expected that each student will make it a priority of first importance to have the necessary materials and supplies for each class session. It should be understood that this means managing your time so that these supplies can be purchased outside of class and not during class time, which is set aside for work, discussion and lectures. A student without his or her materials may be asked to leave, if this occurs a second time the student will be asked to leave and will be counted as absent.

To be successful in this class, each student must:

- Attend and participate in all scheduled classes.
- Actively participate in critiques (sitting silent and still is not participation).
- Complete all assignments on time, including the final portfolio.
- Keep notes on technical information.
- Help to maintain a safe, clean and organized printshop that every student can use.

ATTENDANCE POLICY

It is a requirement to attend all classes and participate throughout the studio class time. Roll will be taken at some time during the class; regardless of what time it is taken. If you are not present you will be counted absent. There will be some in class working time, but editions and projects cannot be completed satisfactorily during class time alone. You should expect to put in at least equal time outside of class (six hours per week) working on assignments each week. Showing up late or leaving early from class will also affect your grade. Arriving late or leaving early three times will count as one absence. Therefore arriving late or leaving early will count towards your three allowed absences. **You are allowed three unexcused absences only. After that your grade will drop one letter grade per absence. Six unexcused absences means you fail automatically.** Excused absences require a doctor's written excuse for illness. Other absences must be for some serious reason (such as a Family emergency, et cetera), and require some form of documentation to be excused. Telling me you will not be in class on a certain day does not constitute an excused absence. If you are absent from class it is your responsibility to get any missed information from another student, and you will be required to meet any deadlines set. Demonstrations missed will not be repeated for the absent student. The absent student must obtain the notes from another student on the missed demonstration.

GRADING POLICY

The course grade awarded at the end of the term will reflect the students overall attendance and performance both in and out of class. It is the students responsibility to consult with the Instructor throughout the term to insure that their progress is satisfactory. Grading will be based on all individual projects, preliminary drawings, ideas, attendance, progress, work ethic and habits. Projects will be graded on creative problem solving, incorporation of assigned techniques, breath of research and experimentation, effort, meeting professional print standards, meeting all deadlines, development of significant content in the work in form of its conceptual understanding, and filling the stated perimeter. Class participation and Attendance will be factored in and can affect the final grade only by lowering it.

A= Excellence in all assignments, highly motivated, extremely innovative solutions to projects.

B= Above average in all work, demonstrated technical growth and visual maturity.

C= Completion of all projects, satisfactory class participation.

D= Incompletes on some projects, inadequate class participation.

F= Incompletes on many projects, poor class participation, several unexcused absences.

ASSIGNMENT DEADLINES

All assigned work must be ready for critiques or grading at the appropriate deadline for each assignment. Any late project will be docked a full letter grade for each day it is late. An absence on a critique day will count as a zero with no chance to redo the assignment. Work handed in late cannot be redone for a better grade. Work handed in on time can be redone as many times as you want to try to improve your grade, with only the highest grade being recorded.

CRITIQUES

It is extremely important to learn to express your ideas in verbal terms. All of you have reasons for making art, but these need to be clarified and you need to think about how your work fits into the historical and contemporary arena. As artists you will constantly be faces with trying to communicate both visually and verbally with other people. Although it is often difficult to share ideas with a group of people, it is really important, and will only add to your images. Informal and formal critiques will occur throughout the semester. Group critiques will be scheduled to discuss works in progress as well as finished pieces.

It is required that all students be present and participate in these group critiques. All students should have the appropriate work to present and to have put in an appropriate amount of commitment into the work being critiqued. The purpose of these critiques is to openly exchange thoughts and ideas, technical issues and discoveries to further benefit the student. We can all learn from the trials and errors as well as the successes of one another.

INCOMPLETES

It should be understood that it is the student's responsibility to complete course work within the framework of the semester. Not finishing the course work does not guarantee the students right to an incomplete. Incompletes will only be given in cases of extreme emergencies.

SAFETY

The printshop contains hazardous materials and equipment. Material Safety Data Sheets (MSDS) must be read prior to using hazardous materials. All safe-handling procedures for both materials and equipment must be strictly followed. There is no eating in the printshop, and drinks must be in covered containers. Personal Protective Equipment (PPE, i.e.- gloves and goggles) must be used at all times in accordance with the safety demonstrations.

ART 333- PHOTO-PRINTMAKING

Tues-Thurs 4:10- 7:00, Spring 2004

Professor: Jason Clark

My Office hours are 10:00-11:00 Monday and Wednesday in FA 407. My Email address is jecalgonquin@hotmail.com or leave a message in my box in the Art Office.

SUPPLY LIST

Your lab fee covers for lithography, screenprinting, and color inks for etching (not black), vegetable oil for cleanup, rag service, rollers, brayers, presses, screens, photoemulsions, photopolymer film, computers, Internet service, the digital lab monitor, and various sundry supplies. Since printmaking involves producing multiples, typically larger amounts of materials are consumed than for a drawing course. Every effort is made to keep your cost at a minimum, but you should still expect to pay at least as much as you would for textbooks and materials in an academic course for these additional personal supplies, and probably more. Many of these items can be found at either the Bookstore or the Dollar/Bargain store.

Safety

Splash-proof plastic safety goggles (available at the UC Bookstore).

Heavy Neoprene or Nitrile gloves for working with Mineral Spirits and Citrasolve

A box of Latex-type disposable gloves or reusable common dishwashing gloves for working with inks and vegetable oil cleanup.

Items from Bookstore/Art Store

BUY:

Notebook for note taking

Zip disc, Mac formatted, either 100MB or 250MB

18"x24" 100 sheet pad of newsprint

Transparencies for both ink jet and laser printing, size and quantity variable

Paper- for both proofing and editioning. Discussed in detail at a later date

2 metal registration pins and 40 plastic registration tabs

Sharpie marker

White eraser

Copper plates. Discussed in detail at a later date

Portfolio- inexpensive cardboard, mid-range red or black paper, or more expensive vinyl

SHARE:

Pint of lyntex screenprinting base, made by Createx

8 oz. of Hunt Speedball water-soluble Screenfiller

Opaque Marker, "lightproof"

Film Opaquer, 2 oz. Jar

2 inexpensive brushes- 6#, #10, 3/4. 1 1/2 inch- variety is better, cheap is okay

Small plastic palette to hold paints/grounds

Black Oil based etching (or and) relief ink: can or tube made by Graphic Chemical, Faust, Gamblin.

OPTIONAL:

Photoshop Book, *Classroom in a Book*, is recommended, but many others will do the job well

Items from Dollar/Hardware/Grocery/General Household Store

BUY:

Apron/large shirt

Plastic containers (yogurt, sour cream, etc.) for ink storage

Two soft fine pored litho sponges

Roll of packing tape

Matt knife- kind with snap-off blades

2 ink knives (metal putty knife with a blade approx. 1 1/2")

SHARE:

Bottle of Mr. Clean household cleaner

Spray bottle of household cleanser- Fantastik, 409, Windex, etc.

Terry cloth bath towel approx. 27"x50", for paper drying, used is okay

Items to be purchased from the printshop

Punchcard for use of printers in digital lab

Photosensitive-brushed aluminum lithographic plate