

Arts 1316, Drawing I
Tues-Thurs 1:25-4:05 PM
Instructor- Kathy Sheehan
Email: ksheehan@austincc.edu
Office phone: 512-223-2097
Office hours M/W 3:15-4:15 PM
 T/TH 4:15-5:45 PM
and by appt., Rm. 1128

Course Description:

Fundamentals of drawing; consideration of line, space, form, and perspective in rendering from still life, landscape, or the human figure. Emphasis on composition and development of hand-eye coordination.

Instructional Methodology:

Individual and group instruction, demonstrations, lectures, discussions and critiques. Visual aids in a variety of formats: slides, books, periodicals, videos

Course Rationale:

The purpose of Drawing I is to provide each student with specific drawing media experiences and to build basic perceptual skills in terms of drawing from studio set-ups. The student will also gain basic knowledge of the elements of art: line, value, shape/volume, texture and (some) color to lead to their deliberate manipulation for different types of spatial illusion, compositions, and expressive meaning.

Course Objectives:

* Students will analyze visual information in terms of proportional relationships, spatial relationships and basic geometric shapes in order to accurately depict objects and groupings of objects.

* Students will use shading (continuous tones, cross contour, cross hatching and stippling) to create the illusion of volume, depth, and the natural way light describes form.

* Students will describe texture and organic rhythms drawing from still life objects and landscape.

* Students will execute one and two point perspective drawings.

* Students will use a variety of tools and techniques spontaneously to interpret subjects in particular expressive ways.

* Students will discuss drawing using a commonly understood terminology.

* Students will make drawings from the human figure to depict anatomical relationships.

* Students will present their completed work in a professional manner.

Objectives/Outcomes established by the instructor:

This course is designed as a 16 week basic studio experience in drawing – you will be required to complete a series of graduated exercises that will help you acquire the basic skills of good draftsmanship and composition. Exercises in value drawing, linear perspective, cross contour drawing, rendering, composing, and chiaroscuro will be accomplished this semester.

Outside Assignments:

This class will include outside assignments, and in class assignments. You are expected to spend a **minimum** of three hours on the outside assignments. Incomplete and/or late outside assignments cannot be resubmitted for a higher grade. There will also be suggested readings from the text. These will be related to the work discussed in class, and are to be completed by the following class period.

Portfolios:

Two portfolios will be turned in for grading. Each portfolio will include both class and outside assignments. Your portfolio must include all of the required drawings, and each of the drawings must be finished, otherwise it will be considered incomplete. The highest grade an incomplete portfolio can receive will be a "C". Incomplete and/or late portfolios cannot be resubmitted for a higher grade. Late portfolios will be lowered one letter grade for each class period beyond the due date. Presentation is an important element in the evaluation of your work, so keep your drawings in good condition for your portfolio assessment.

Drawing concepts covered in Portfolio #1 will include:

- 1) Gesture Drawings (Mass, and/or Mass and Line)
- 2) Contour Line Drawing
- 3) Organizational Line Drawings
- 4) Value

Drawing concepts covered in Portfolio #2 will include:

- 1) Texture
- 2) Perspective Drawing
- 3) Metaphorical Self-Portrait

Grading:

To determine your final grade for this course:

Homework (14 @ 20 pts.)	280 pts.
Portfolios (2 @ 100 pts. ea.)	200 pts.
<u>Total possible points =</u>	<u>480 pts.</u>

Late Assignments:

Late work will drop one letter grade for every day it is late. No late or incomplete assignments may be reworked. However, if you complete an assignment on time, but are unhappy with your grade, you may redo the assignment at any point before the end of the term and resubmit it for a higher grade.

Evaluation of Assignments:

Grading in art courses is not as arbitrary as one might think. The following qualities are taken into consideration when assessing your work:

Technical Success: craftsmanship, skill, mastery of materials, control or justifiable and deliberate lack of control, formal inventiveness, accurate interpretation of assignment, realization of requirements, punctuality.

Conceptual Success: inventiveness of your solution to the assignment, effort to communicate a concept or idea, realization of intent, originality of ideas, relationship of content to the formal execution (healthy marriage of materials to ideas), forthrightness, poetics, metaphor, power of suggestion, politics, conscience, consciousness, insight, social critique, risk-taking.

Aesthetic Success: composition, character, individual style, personality, expression, dynamics, gestalt (unity, impact, effect), emotion.

Outside assignments (homework) are graded out of a possible 20 points, and will be graded as follows:

20-18	=A
17-16	=B
15-14	=C
13-12	=D
11 and below	=F

Portfolios are worth up to 100 points, and will be graded as follows:

A (100-90) Represents outstanding achievement. This grade is given only for the highest accomplishment.

B (89-80) Represents praiseworthy performance. Above average work and participation.

C (79-70) Represents an average, satisfactory performance.

D (69-60) A below average performance. This grade is earned for minimally accomplishing the course requirements.

F (59 and less) Failure to meet course requirements.

Suggested Text:

Drawing: A Contemporary Approach by Claudia Betti and Teel Sale

Course Policies:

Attendance and Participation:

Attendance is required for the entire period for each class. Roll will be taken at the beginning of each class. No more than three absences are allowed during the class.

Three (3) unexcused absences are permitted. Four unexcused absences will result in a drop of one letter grade. Six unexcused absences will result in a drop of two letter grades. Seven absences will result in failure of the course.

Excused absences are due to documented illness (a doctor's note is required) or a death in the IMMEDIATE family.

Three instances of arriving late, leaving early, or coming to class unprepared will be counted as one absence. If you are prone to many absences, this is not the class for you. If absence is unavoidable due to extreme circumstances, please contact the instructor.

*Remember, you are responsible for all material covered in each class, whether you were there or not. I encourage you to contact your classmates or me before missing class if possible, to find out what information will be covered.

Attendance and participation at critiques is **essential** to the learning process in this class. All students are expected to participate in every critique whether or not their project is completed. Lack of participation in critiques will adversely affect the final grade. Attendance is also mandatory at the final studio cleanup. Failure to attend will result in a drop of 1/2 a letter grade.

Cell phones and texting are not permitted in the studio during instruction. Personal stereos may be used during open studio periods **ONLY**. Out of respect to your instructor and other students, please use your phones only during breaks outside the classroom.

· Withdrawal: Students will be responsible for withdrawing themselves from the course, if necessary.

· Incomplete: An "Incomplete" grade will be issued by the instructor only in extreme or extenuating cases.

Office of Students with Disabilities:

Each ACC campus offers support services for students with documented physical or psychological disabilities. Students with disabilities must request reasonable accommodations through the Office for Students with Disabilities on the campus where they expect to take the majority of their classes. Students are encouraged to do this three weeks before the start of the semester.

* Scholastic Dishonesty:

Acts prohibited by the college for which discipline may be administered include scholastic dishonesty, including but not limited to cheating on an exam or quiz, plagiarizing, and unauthorized collaboration with another in preparing outside work. Academic work submitted by students shall be the result of their thought, research or self-expression. Academic work is defined as, but not limited to tests, quizzes, whether taken electronically or on paper; projects, either individual or group; classroom presentations, and homework.

· Freedom of Expression

Each student is strongly encouraged to participate in class. In any classroom situation that includes discussion and critical thinking, there are bound to be many differing viewpoints. These differences enhance the learning experience and create an atmosphere where students and instructors alike will be encouraged to think and learn. On sensitive and volatile topics, students may sometimes disagree not only with each other but also with the instructor. It is expected that faculty and students will respect the views of others when expressed in classroom discussions.

* Academic Freedom

Institutions of higher education are conducted for the common good. The common good depends upon a free search for truth and its free expression. Hence it is essential that faculty members at Austin Community College be free to pursue scholarly inquiry without unreasonable restriction and to voice and publish their conclusions without fear of institutional censorship or discipline. They must be free from the possibility that others of differing vision, either inside or outside the college community, may threaten their professional careers. The concept of academic freedom in Austin Community College is accompanied by an equally demanding concept of responsibility, shared by the Board of Trustees, administration, and faculty members. The essential responsibilities of the Board of Trustees and administrators regarding academic freedom are set forth in the Criteria For Accreditation, adopted by the Southern Association of Colleges and Schools, as updated and revised. In the classroom or in College-produced telecommunications, faculty members should strive to be accurate, to exercise appropriate restraint, and to show respect for the opinions of others. In addition, instructors should be judicious in the use of material and should introduce only material that has a clear relationship to the subject field.

* Student Discipline

Students at the College have the rights accorded to all persons under the Constitution to freedom of speech, peaceful assembly, petition, and association. These rights carry with them the responsibility for each individual to accord the same rights to others in the College community and not to interfere with or disrupt the educational process. As willing partners in learning, it is expected that students will comply with College rules and procedures. ACC students are recognized as responsible persons who neither lose the rights nor escape the responsibilities of citizenship. Enrollment in the College indicates acceptance of the rules set forth in this policy, administered through the office of the Campus Dean of Student Services. Due process, through an investigation and appeal process, is assured to any student involved in disciplinary action.

* General Provisions

The purpose of this policy is to identify for the ACC community the rights and responsibilities of its students, to specify acts prohibited and standards of conduct required, and to set a range of appropriate penalties in cases of rule violations.

· Due Process

In cases of violations of this policy, the following procedures recognize and afford the federal and state due process rights of students as citizens. Emergency Action Provisions are included herein to protect the College and members of the College community in cases of emergencies and other instances requiring immediate action. Nevertheless, even in such instances, the student is afforded federal and state due process rights by these procedures.

* Administration of Discipline

The Campus Dean of Student Services or the appropriate facility administrator shall have primary authority and responsibility for the administration of student discipline. The Campus Dean of Student Services works cooperatively with faculty members in the disposition of scholastic violations.

· Offenses: Prohibited Acts

Prohibited acts include, but are not limited to, the commission of any act punishable by fine, incarceration, or both, under any law of the United States, or of the State of Texas, or under any local governmental ordinance, all as amended from time to time. A student may be punished for acts occurring on ACC-operated property or in connection with ACC-sponsored activities and for acts occurring off ACC-operated property when such acts interfere with the educational process and goals of ACC. Other prohibited acts that constitute offenses for which discipline may be administered are listed in the Student Handbook.

Austin Area Art Suppliers

Asel Art

510 W. MLK Jr. Blvd

Austin, TX 78701

512-477-1762

Small and specialized, but so close by!

Art Store at the UT Co-op

2242 Guadalupe

Austin, TX 78705

(512) 476-7211, ex. 8240

They give a student discount- good prices!

Artist and Craftsman

www.artistcraftsman.com

1-800-876-8076

Mail order art supply company based in Portland, ME. Good selection.

Daniel Smith

www.danielsmith.com

Customer Service: (800) 426-7923

Mail order art supply company based in Seattle, WA. Amazing customer service!

Dick Blick

www.dickblick.com

(800)-828-4548

Huge mail order art supply company. Wide selection of products, especially on paper.

Pretty good prices.

Jerry's Artarama

6010 N.IH 35

Austin, TX 78752

(512) 420-9359

Large selection and local!

Pearl Art and Craft

www.pearlpaint.com

1- 800- 451- 7327

One of my top picks for a wide range of art supplies and paper. Good prices too.

Utrecht Art Supply

www.utrechtart.com

1-800-223-9132

Huge mail order art supply company. Probably the cheapest around for bread and butter staples that you might need.

Supply List

Note: Students may be required to purchase various additional supplies throughout the term for some assignments

***Indicates supplies needed immediately**

*18" x 24" 'sketching' pad (newsprint)

*18" x 24" drawing pad (heavy weight paper)

*Drawing board: 22" x 30" minimum

*Compressed charcoal, 8-12 sticks ('Char-Kole' is recommended)

*Charcoal pencils: 2B, 4B, 6B, 9B OR ex. soft, soft , medium (measurement of hardness depends on the brand)

*Graphite pencils: HB, 2B, 4B, 6B, 9B

*White vinyl eraser ('Magic Rub' is a good one)

*Pencil sharpener

*Portfolio: 20"x 26" minimum (I recommend the brown paper kind with handles)

*Tool box (for supply transportation and storage)

Graphite sticks OR 'woodless' pencils: 3B, 6B, 9B

Conte crayons: black and white

Gum eraser

Kneaded eraser

Sharpie marker: black, medium or wide tip

Fine point felt tip pen: black, 'Stylus' or 'Pilot Fine Liner'

India Ink

Sumi Brush

Chamois cloth (for blending)

18" or 24" metal ruler

2 metal clips or bulldog clips (for use with drawing pad if necessary)

Workable fixative spray, such as 'Krylon'

Calendar of Events

Week 1: Tues, Aug. 24

Introduction: go over syllabus and materials list
*Read text pp. 31-52

Thurs, Aug. 26

Beginning exercises: line weight, line and mass gesture;
students pose/charcoal
*Homework assignment: your best drawing

Week 2: Tues, Aug. 31

Slide lecture: gesture in drawing
Exercises: mass and line gestures of still lifes/charcoal

Thurs, Sept. 2

Demo types of line: continuous, blind contour, contour
*Homework assignment: types of line

Week 3: Tues, Sept. 7

Critique
Contour, org. line

Thurs, Sept. 9

Slide lecture/demo: organizational line
Organizational line, sighting, using a viewfinder,
composition, scale, proportion, line weight
*Homework assignment: contour
*Read pp. 54-62

Week 4: Tues, Sept. 14

Organizational line

Thurs, Sept. 16

Organizational line
*Homework assignment: organizational line

Week 5: Tues, Sept. 21

Exercises: shape, positive and negative space

Thurs, Sept. 23

Slide lecture: Positive/negative space

*Homework assignment: positive/negative shape drawing

*Read pp.84-92

Week 6: Tues, Sept. 28

Demo additive/subtractive charcoal drawing and types of charcoal,

Additive/subtractive value drawing

Thurs, Sept. 30

Substitute

Value studies, line to create value

*Read text pp. 115-135

*Homework assignment: Value scale: full range, various media

Week 7: Tues, Oct. 5

Slide lecture: expressive qualities of line, use of line to create value

Value: directional markmaking, still life/charcoal stick

Thurs, Oct. 7

Value

*Homework: line to create value, tonal value

Week 8: Tues, Oct. 12

Slide lecture: expressive qualities of line

Value: directional markmaking, still life/charcoal stick

Thurs, Oct. 14

Slide lecture: use of line to create value

Value: cross-hatching, geometric, organic

*Homework assignment: additive/subtractive value

Week 9: Tues, Oct. 19

***Midterm Portfolio due**

Slide lecture/demo: planar analysis (describing shape)

Planar analysis: shape, plane, and volume (bags)

Thurs, Oct. 21

Slide lecture: use of texture and descriptive line in drawing

Demo working with texture/slide lecture

Texture

*Homework assignment: drawing from candlelight

Week 10: Tues, Oct. 26

Texture

*Read text: pp. 169-194

Thurs, Oct. 28

Texture: simulated texture, value: descriptive line

*Read text pp. 137-166

*Homework assignment: texture in drawing

Week 11: Tues, Nov. 2

Texture

*Read text pp. 217-233

Thurs, Nov. 4

Slides- perspective: linear, 1-point, 2-point, aerial

Exercise: 1-point drawing of boxes/graphite pencil

*Homework assignment: mouse perspective

Week 12: Tues, Nov. 9

Linear perspective

Exercise: 2-point drawing of boxes/graphite pencil

Thurs, Nov. 11

Linear perspective

*Homework assignment: 1 and/or 2-point perspective of room

Week 13: Tues, Nov. 16

Linear perspective

1 and 2 point perspective/interior

Thurs, Nov. 18

Linear perspective

1 and 2 point perspective/exterior

*Homework assignment: outdoor perspective drawing

Thurs, Nov. 18th, **RESTRICTED WITHDRAWAL DEADLINE**

Week 14: Tues, Nov. 23

Outdoor perspective

Thurs, Nov. 25

***No School-Thanksgiving**

Week 15: Tues, Nov. 30

Lecture/demo: varieties of fine art paper

Anatomical studies

*Read handout

*Homework assignment: sketches for final project

Thurs, Dec. 2

Preliminary studies (sketches) for final drawing

Work in class on final drawing

Week 16: Tues, Dec. 7

*Final critique

* Final portfolios due

Thurs, Dec. 9

Meet by appointment for final portfolio return/final grades

Color Intaglio Printmaking, Art 150 BC
Instructor- Kathy Sheehan
E-mail: cattywampus@yahoo.com

Course Description and Objectives:

This course will cover a range of methods for working in the intaglio medium using color. The techniques covered will include color printing on single plates (a la poupee, top rolls, viscosity printing), and multi plate printing including chine colle, and stencils. Since effective registration techniques are critical for dealing with multiple colors in intaglio, there will also be a special emphasis on this topic. Through class assignments, demonstrations, and slide lectures, students will learn about historical and current printmaking, and its relationship to the art world.

Suggested Texts

Etching, Engraving, and Other Intaglio Printmaking Techniques by Ruth Leaf
Dover Publishing

Chine Colle: A Printer's Handbook by Brian Shure
Crown Point Press

The Complete Printmaker by John Ross, Clare Romano, and Tim Ross
Free Press

Portfolio Review:

The work you do in this class will be evaluated by the review of 2 portfolios, one at midterm and one at the end of the semester. A variety of print projects will be assigned throughout the semester. Critiques will be held at the completion of each assignment, and the prints will also be reviewed in your portfolio. Approximately 5 prints will be required in each portfolio. Portfolios are graded on their aesthetic, technical, and conceptual merits. Additionally, inventiveness, risk-taking, and personal growth will be considered in relation to each student's work. Late portfolios will be marked down 1 letter grade for every day they are late. Incomplete portfolios cannot receive a higher grade than a 'C'. Portfolios turned in on time may be reworked for a higher grade any time in the class up to the final critique. Presentation is an important element in evaluating the work, so prints should be properly curated. Attendance, participation, and attitude are also factors in the final grade.

Projects:

Any project not finished and presented at the time of the critique is considered late.

Project #1: Multi-color 1 plate, chine colle

Project #2: Multi-color 1 plate, a la poupee and/or top roll

Project #3: Multi-color, 1 plate, viscosity printing

Project #4: Multi-color, 2 or more plates, stencils

Project #5: Multi-color print exchange, (ed. size is size of class)

Syllabus 2

Attendance and Participation:

Attendance is required for the entire period for each class. Roll will be taken at the beginning of each class. Three instances of arriving late, leaving early, or coming to class unprepared will be counted as one absence. No more than three absences are allowed during the class. If you are prone to many absences, this is not the class for you. If absence is unavoidable due to extreme circumstances, please contact the instructor.

*Remember, you are responsible for all material covered in each class, whether you were there or not. I encourage you to contact your classmates or me before missing class if possible, to find out what information will be covered.

Attendance and participation at critiques is essential to the learning process in this class. All students are expected to participate in every critique whether or not their project is completed. Lack of participation in critiques will adversely affect the final grade. Attendance is also mandatory at the final studio cleanup. Failure to attend will result in a drop of 1/2 a letter grade.

Cell phones and beepers are not permitted in the studio during instruction. Out of respect to your instructor and other students, please use your phones only during lunch and breaks.

Grading:

Your final grade will be based on the following:

2 portfolios @ 100 points each	200 pts.
10 pts. participation for each critique (#1-5)	50 pts.
10 pts. for attitude, shop clean-up	<u>10 pts.</u>
	260 pts total possible

**Revised Art 150
Calendar of Events:**

Week 1	Sat, 1/28:	Intro-review syllabus and supply list View line etchings *Begin Project #1: Multi-color 1 plate, chine colle
Week 2	Sat, 2/4	Work on Project #1/ printing of 1 st plates Open studio, Project #1 *Homework: Artist's statement- This can be a general statement about your typical subject matter, influences, intention, techniques, or a more specific statement about the self-portrait project. *Homework, Project #2: Multi-color 1 plate, a la poupee and/or top roll
	Fri, 2/10	*Add/drop Deadline
Week 3	Sat, 2/11	Holiday, no class
Week 4	Sat, 2/18	*Critique: Project #1: Multi-color 1 plate, chine colle *Artist's statement due. Begin Project #2: Multi-color 1 plate, a la poupee and/or top roll *Demo: Printing- Ink modification, application to plate/ a la poupee inking, wiping, top roll, registration techniques Open studio, Project #2: continue working plates/ line etching
Week 5	Sat, 2/25	*Demo: Soft ground and aquatint techniques Open studio, Project #2: Application of soft ground and working of the plate.
Week 6	Sat, 3/4	Open studio, Project #2

*Homework: Project #3: Multi-color 1 plate, top roll

Calendar 2

Week 7	Sat, 3/11	<p>*Critique: Project #2: Multi-color 1 plate, a la poupee and/or top roll</p> <p>Begin Project #3: Multi-color 1 plate, viscosity</p> <p>Open studio: continue work/print plates</p>
Week 8	Sat, 3/18	<p>Open studio, Project #3: work on plates</p> <p>*Demo: sugarlift, white ground, spit bite</p> <p>View examples of slides of prints with sugarlift, white ground, spit bite.</p> <p>*Homework: Project #4: Multi-color, 2 or more plates, stencils</p>
Week 9	Sat, 3/25	<p>Open studio: continue plate work, Project #3</p>
Week 10	Sat, 4/1	<p>*Midterm portfolios due</p> <p>*Critique: Project #3: Multi-color 1 plate, viscosity</p> <p>Begin Project #4: Multi-color, 2 or more plates, stencils</p> <p>Open studio, Project #4: continue plate work</p>
Week 11	Sat, 4/8	<p>*Demo: Multi-plate color printing, a la poupee inking, aquatint</p> <p>Open studio, Project #4, Multi-color, 2 or more plates, stencils</p> <p>*Homework: Project #5: Multi-color class print exchange</p>
Week 12	Sat, 4/15	<p>*Spring Break, no class</p>

Calendar 3

Week 13	Sat, 4/22	<p>*Critique: Project #4, Multi-color, 2 or more plates, stencils</p> <p>Begin Project #5: Multi-color class print exchange</p>
Week 13	Sat, 4/22	Open studio Project #5: continue working plates/printing
Week 14	Sat, 4/29	Open studio: plate work/print Project #5:
Week 15	Sat, 5/6	<p>Open studio: Project #5: Multi-color print exchange</p> <p>*Homework: Revised artist's statement, due next class</p>
Week 16	Sat, 5/13	<p>*Final Critique: Project #5, Multi-color print exchange, (Edition size is size of class)</p> <p>*Revised artist's statement due</p> <p>*Final Portfolios due (5 prints)</p> <p>*Mandatory studio cleanup: all students MUST attend. Failure to participate will result in a drop of 1/2 a letter grade.</p>
Finals Week	Sat, 5/20	Return final portfolios/individual meetings

Supply List:

*Supplied by DVC (covered in studio fee):

*Rags

*Inks

*Z Acryl grounds for plates

Optional tools:

Roulettes

Burin

Supplies you need to purchase:

Dry point needle/ etching scribe
(a.k.a. 'twisted whistler')

18 x 24 copper plate(s)
(to be purchased from DVC)

sponge brushes

1 sheet .005 mylar 24" x 36"

Scraper

Burnisher

razor blades

Masking tape

100% rag printing paper (min.15 shts)

blotters(6)

newsprint

Putty spreaders (plastic or metal)

Q-Tips, old toothbrush

Apron, smock or lab coat

Asian papers (washi)

pencil(s)

sketchbook

Ruler

retractable paint scraper

tool box

scissors

600 grit wet/dry sandpaper

tarlatan (min 2 yd. reg.)

Portfolio (at least 22" x 30")

Tracing paper

Disposable latex rubber gloves (buy a box)

cheap brushes, asstd. sizes

X-acto knife and blades

Saral transfer paper
(white or red)

Sharpie markers, pencils,
eraser

Lithography, Art 3120
6/11-7/20/2007
T, Th. 9 AM- 3 PM
CSU Stanislaus
Instructor- Kathy Sheehan
Office hours by appt. Print Shop Rm.
E-mail: catttywampus@yahoo.com

Course Description:

This class covers the fundamental theories and practices involved in the development of graphic images based on lithographic techniques and processes with an emphasis on the unique qualities of the lithographic print, including color. An emphasis will be placed on materials, techniques, tools, and craftsmanship relevant to fine art lithographic printmaking.

Course Objectives:

Students will build skills and gain knowledge of the stone lithography medium through slide lectures, demonstrations, studio practice and critiques.

Prerequisite:

Art 1020, Art 1200 or instructor permission

Projects:

Project #1: Crayon drawing
Project #2: Crayon and tusche
Project #3: Xerox transfer
*Optional Project #4: Two color print

Suggested Texts:

The Tamarind Guide to Lithography: Art and Techniques by Garo Antreasian and Clinton Adams, pub. Harry Abrams

Stone Lithography by Paul Croft, pub. Watson-Guption

Learning Outcomes:

Upon successful completion of this course, students will be able to identify various kinds of lithographic prints and techniques in contemporary and historical art. Students will also be able to create lithographs on stone and successfully print those images in color and black ink, and in multiple copies.

Attendance and Participation:

Attendance is required for the entire period of each class. Roll will be taken at the beginning of each class. There will be a 45 minute lunch each day, and a ten minute afternoon break. Three instances of arriving late, leaving early, or coming to class unprepared will be counted as 1 absence and will affect your attendance grade. No more than three absences are allowed during this course. For each absence beyond this your grade will be lowered by one letter grade. There will be no exceptions You will have

difficulty learning the material we will cover if you are absent more than once, due to the very fast pace set in a summer course. If you are prone to many absences or have a schedule that conflicts with this class, this is not the class for you. If absence is unavoidable due to extreme circumstances, please contact the instructor.

*Remember, you are responsible for all material covered in each class, whether you were there or not. I encourage you to contact your classmates or me before missing class if possible, to find out what information will be covered.

Attendance and participation at critiques is essential to the learning process in this class. All students are expected to participate in every critique whether or not their project is completed. Lack of participation in critiques will adversely affect the final grade. Attendance is also mandatory at the final studio cleanup. Failure to attend will result in a drop of 1/2 a letter grade.

Cell phones, beepers, and personal stereos are not permitted in the studio during instruction. Out of respect to your instructor and other students, please use your phones only during breaks outside the print shop.

We will be using messy materials so dress appropriately.

Grading Criteria:

The work you do in this class will be evaluated by the review of each project. Critiques will be held at the completion of each project. Projects are graded on their aesthetic, technical, and conceptual merits. Additionally, inventiveness, risk-taking, and personal growth will be considered in relation to each student's work. Projects will be marked down 1 letter grade for every day they are late. Incomplete or unfinished projects cannot receive a higher grade than a 'C'. Projects turned in on time may be reworked for a higher grade any time in the class up to the final critique. Presentation is an important element in evaluating the work, so prints should be properly curated. Attendance, participation, and attitude are also factors in the final grade.

Grading in art courses is not as arbitrary as one might think. The following qualities are taken into consideration when assessing your work:

Technical Success: craftsmanship, skill, mastery of materials, control or justifiable and deliberate lack of control, formal inventiveness, accurate interpretation of assignment, realization of requirements, punctuality.

Conceptual Success: inventiveness of your solution to the assignment, effort to communicate a concept or idea, realization of intent, originality of ideas, relationship of content to the formal execution (healthy marriage of materials to ideas), forthrightness, poetics, metaphor, power of suggestion, politics, conscience, consciousness, insight, social critique, risk-taking.

Aesthetic Success: composition, character, individual style, personality, expression, dynamics, gestalt (unity, impact, effect), emotion.

Your final grade will be based on the following:

3 projects @ 100 points each	300 pts.
Artist's Statement	50 pts.
10 pts. participation for each critique (#1-3)	30 pts.
10 pts. for attitude, shop clean-up	<u>10 pts.</u>
	390 pts. total possible

A/A- (Excellent): Student has demonstrated a high level of competence in meeting course objectives. Four grade points per unit of credit are awarded. (A- yields 3.7 grade points.)

B+/B/B- (Good): Student has demonstrated a more than satisfactory level of competence in meeting course objectives. Three grade points per unit of credit are awarded. (B+ yields 3.3 grade points and B- yields 2.7 grade points.)

C+/C/C- (Satisfactory): Student has demonstrated a satisfactory level of competence in meeting course objectives. Two grade points per unit of credit are awarded. (C+ yields 2.3 grade points and C- yields 1.7 grade points.)

D+/D/D- (Unsatisfactory): Student has demonstrated only a barely passing level of competence in meeting course objectives so that it is not necessary to repeat the course for credit. One grade point per unit of credit is awarded. (D+ yields 1.3 grade points and D- yields 0.7 grade points.)

F (Failure): Student has not demonstrated a minimally passing competence in meeting course objectives. Credit is not merited. Zero grade points are assigned.

CR (Credit): Student has demonstrated at least a satisfactory C- level of competence in meeting course objectives (at least B- level in graduate courses). Not used in grade point average calculations.

NC (No Credit): Student has not demonstrated minimally satisfactory competence in meeting course objectives. Credit is not awarded. Not used in grade point average calculations.

Student Artwork Pick-up Policy: All student artwork and materials must be removed from the department at the end of the semester or term. Students have 10 days in which to pick-up art pieces and art materials from the department after the final date of the class. Artwork and/or materials remaining after the 10 day period will be thrown away. This policy applies to all open studio areas, drawers and cabinets.

Bay Area Art Suppliers

Artel

Modesto, CA

Local art store, carries limited selection, has printmaking paper

Dan Smith

(mail order, based in Seattle, WA)

www.danielsmith.com 1-800-426-6740

Very wide assortment of printmaking supplies, i.e. tools, paper, inks. Excellent customer service.

Dick Blick

5301 Broadway, Oakland (510) 658-2787

811 University Ave., Berkeley (510) 486-2600

Wide selection of products, especially on paper. Pretty good prices.

Graphic Chemical

(mail order, based in IL)

www.graphicchemical.com, 1-800-465-7382

Huge variety of specialized printmaking supplies.

Nasco

Modesto, CA

209-545-1600

Local art store, carries limited selection, has printmaking paper

Pearl Art and Craft

969 Market St., SF (btwn. 5th and 6th St.), (415) 357-1400

One of my top picks for a wide range of art supplies and paper. Good prices too.

Takach

Albuquerque, NM

A variety of specialized printmaking supplies, especially for litho.

Tap Plastics

Cheap place for Mylar.

Utrecht Art Supply

1909 University Ave, Berkeley (510) 649-0808

Probably the cheapest in town for bread and butter staples that you might need.

Supply List:

The following is a list of supplies needed for the Lithography class, Art 3120. The \$10.00 student course fee covers about $\frac{3}{4}$ of the ink purchased by the Art Department for use in this course. The remaining supplies are the responsibility of the students to purchase. Many of the materials are not easily available to purchase, except through very specific channels. For an **optional** \$30.00 donation to the Printmaking Fund, the Art Department will purchase and supply students with the majority of the listed materials. We are able to purchase in bulk for a substantial savings over the retail price. These supplies can be found at Takach Press Corp. 1-800-248-3460, or Graphic Chemical Co. (both on the web)
****Items marked by an asterisk will be needed immediately****

If you chose not to take advantage of this option, you are responsible for providing the following supplies:

- *French Chalk
- *Gum Arabic
- *Asphaltum
- *Tusche
- *Drawing materials: Combo package #3, 35110503, \$12.55 ea

You are responsible for purchasing THESE supplies for yourself, NOT supplied by CSUS:

- | | |
|--|-------------------------------------|
| *Apron, smock or lab coat | *Tool box |
| Ruler | Glassine |
| Saral transfer paper (limited studio supply) | X-acto knife and blades/scissors |
| 1 sht. .005 Mylar, acetate, or Duralar | *Cheesecloth (min. 3 yds) |
| *Cellulose sponges (min. of 2) | *KimWipes |
| *Newsprint (18" x 24", min. 25 shts) | *Stainless steel mixing bowls (2) |
| Sharpie markers | *Heavy duty hand cleaner |
| Pencil/eraser | *Disposable latex or nitrile gloves |
| *Cheap brushes, asstd. sizes | Solvent resistant gloves (1 pr.) |
| Sketchbook | Dust mask (required) |
| *Masking tape | Respirator (optional) |
| Portfolio (at least 22" x 30") | *Baby food jars/shot glasses |
| *Printmaking paper, Arches Cover or Rives BFK (min. 5 sheets)
Lithography, Art 3120 | |

6/11-7/20/2007

T, Th. 9 AM- 3 PM

Instructor- Kathy Sheehan

Office hours by appt. Print Shop Rm.

E-mail: catttywampus@yahoo.com

Calendar of Events

Week 1: Tues, June 12

Intro- review syllabus and supply list

Discussion of shop hazards, precautions, and first aid.

Tool check out procedures, lockers. studio clean-up.

Grain stones, gum borders, draw image on stone

*Homework: Artist's statement- This can be a general statement about your typical subject matter, influences, intention, techniques, or a more specific statement about the self-portrait project.

Thurs, June 14

Demo 1st etch and rollup, 2nd etch, have students do this

*Demo: Printing- Ink modification, application to plate, paper prep, press operation, registration techniques.

Open studio/Project #1

Begin printing

Week 2: Tues, June 19

*Demo: Curating, signing, and documentation of prints

Open studio/Project #1

Finish printing

*Homework, Project #2

Thurs, June 21

*Critique Project #1, artist's statement due

Begin Project #2

Week 3: Tues, June 26

Open studio/Project #2,

Thurs, June 28

Open studio/Project #2

Week 4: Tues, July 3

Open studio/Project #2

*Homework/ Project #3

Thurs, July 5

*Critique Project #2

Begin Project #3

Week 5: Tues, July 10

Open studio/Project #3

Thurs, July 12

Open studio/Project #3

Week 6: Tues, July 17

Open studio/Project #3

Thurs, July 19

Last day of Class

*Final Critique: Project #3, revised artist's statement due.

*Final Portfolio due

*Mandatory studio cleanup: all students MUST attend. Failure to participate will result in a drop of 1/2 a letter grade.

Fri, July 20

Final- Return of final portfolios/individual meetings for grades

ARTS 2333, Printmaking I
M/W, 6:45-9:25 PM
Instructor- Kathy Sheehan
Office hours: M/W 5-6:30 PM
 T/TH 11:45-12:45 PM
by appt. Attaché Bldg, Rm. 210
Office Phone: 512-223-3257
E-mail: ksheehan@austincc.edu

Course Description:

Introduction to monotype, relief, lithography and intaglio printing methods; line and tonal etching, drypoint, aquatint, soft ground, and other techniques explored. Limited editions will be required.

Prerequisites:

None (ARTS 1311 Design I, and ARTS 1316 Drawing I recommended)

Instructional Methodology:

This class will consist of Lecture, Lab, Critique, and Demonstration. As it becomes necessary throughout the semester, students will be given a description of a process and an explanation of how that process applies to what they are going to do, or what they have just done, in class. This process description will be in the form of an assigned chapter from the textbook, a lecture, a demonstration, or all three. Demonstrations will either be given to the class as a whole or to individual students one-on-one. When an explanation or demonstration is given one-on-one, all students in the class are strongly urged to listen, observe, and participate. The instructor will assist you as best s/he can but the ultimate responsibility for learning lies with the student. Learning to make prints does not come from books, lectures, slide show, television, movies, or watching someone else, it comes from practice. If you do not understand something you must take the initiative and ask for help. Questions and comments are always welcomed.

Course Rationale:

Printmaking I is an introduction to various printmaking methods including monotype, relief, lithography, and intaglio. The objective of this course is to introduce students to the historical origins and development of these printmaking methods, and to teach students to use these media and techniques from an esthetic, as well as technical, standpoint. While Printmaking I students will be focused primarily on developing technical skills in the various methods, students will also work on developing drawing and design skills and will be encouraged to explore printmaking in a creative manner.

Course Objectives:

- Students will become familiar with the historical development of relief, intaglio, lithography, and monotype printmaking processes.

- Students will successfully create projects and editions of prints using the four printmaking processes listed.

- Students will become competent in the craftsmanship of editioning prints.

- Students will use the printmaking processes in creative and original ways as opposed to reproductive purposes.
- Students will participate in research of a artist-printmaker and present the information to the class.
- Students will professionally present their final editions and monotypes in a presentation portfolio. Students will be able to create book mats for prints, fulfill portfolio requirements, and accomplish print curation and signage.

Grading System:

Portfolio Review:

The work you do in this class will be evaluated by the review of 2 portfolios, one at midterm and one at the end of the semester. A variety of print projects will be assigned throughout the semester. Critiques will be held at the completion of each assignment, and the prints will also be reviewed in your portfolio. Approximately 5 prints will be required in each portfolio. Portfolios are graded on their aesthetic, technical, and conceptual merits. Additionally, inventiveness, risk-taking, and personal growth will be considered in relation to each student's work. Late portfolios will be marked down 1 letter grade for every day they are late. Incomplete portfolios cannot receive a higher grade than a 'C'. Portfolios turned in on time may be reworked for a higher grade any time in the class up to the final critique. Presentation is an important element in evaluating the work, so prints should be properly curated. Attendance, participation, and attitude are also factors in the final grade.

Projects:

Any project not finished and presented at the time of the critique is considered late and will be graded down as a result.

Completed projects should show evidence of the following:

- 1) Competent use of tools and techniques
- 2) The involvement of original ideas in your prints
- 3) Properly curated prints (signed and dated for final prints and editions)
- 4) Quality presentation of resolved work at critiques and in your portfolio

Project #1: Linoleum

Project #2: Monotype

Project #3: Intaglio

Project #4: Solarplate

Project #5: Independent Project

Evaluation of Assignments:

Grading in art courses is not as arbitrary as one might think. The following qualities are taken into consideration when assessing your work:

Technical Success: craftsmanship, skill, mastery of materials, control or justifiable and deliberate lack of control, formal inventiveness, accurate interpretation of assignment, realization of requirements, punctuality.

Conceptual Success: inventiveness of your solution to the assignment, effort to communicate a concept or idea, realization of intent, originality of ideas, relationship of content to the formal execution (healthy marriage of materials to ideas), forthrightness, poetics, metaphor, power of suggestion, politics, conscience, consciousness, insight, social critique, risk-taking.

Aesthetic Success: composition, character, individual style, personality, expression, dynamics, gestalt (unity, impact, effect), emotion.

Grading:

Your final grade will be based on the following:

2 portfolios @ 100 points each	200 pts.
10 pts. participation for each critique (#1-5)	50 pts.
Artists statement	20 pts.
10 pts. for attitude, shop clean-up	<u>10 pts.</u>
	280 pts. total possible

- A Represents outstanding achievement. This grade is given only for the highest accomplishment.
- B Represents praiseworthy performance. Above average work and participation.
- C Represents an average, satisfactory performance.
- D A below average performance. This grade is earned for minimally accomplishing the course requirements.
- F Failure to meet course requirements.

Suggested Texts:

The Complete Printmaker by John Ross, Clare Romano, and Tim Ross
Free Press

Etching, Engraving and Other Intaglio Techniques by Ruth Leaf
Dover Press

Printmaking History and Processes by Donald Saff and Deli Sacilotto
Holt, Rhinehart, and Winston

Course Policies:

Attendance and Participation:

Attendance is required for the entire period for each class. Roll will be taken at the beginning of each class. No more than three absences are allowed during the class, Three (3) unexcused absences are permitted. Four unexcused absences will result in a drop of 1 letter grade. Six unexcused absences will result in a drop of two letter grades. Seven absences will result in failure of the course.

Excused absences are due to documented illness (a doctor's note is required) or a death in the IMMEDIATE family.

Three instances of arriving late, leaving early, or coming to class unprepared will be counted as one absence. If you are prone to many absences, this is not the class for you. If absence is unavoidable due to extreme circumstances, please contact the instructor.

*Remember, you are responsible for all material covered in each class, whether you were there or not. I encourage you to contact your classmates or me before missing class if possible, to find out what information will be covered.

Attendance and participation at critiques is **essential** to the learning process in this class. All students are expected to participate in every critique whether or not their project is completed. Lack of participation in critiques will adversely affect the final grade. Attendance is also mandatory at the final studio cleanup and final critique. Failure to attend will result in a drop of 1/2 a letter grade.

Cell phones and beepers are not permitted in the studio during instruction. Personal stereos may be used during open studio periods ONLY. Out of respect to your instructor and other students, please use your phones only during breaks outside the print shop.

· **Withdrawal:** Students will be responsible for withdrawing themselves from the course, if necessary.

· **Incomplete:** An "Incomplete" grade will be issued by the instructor only in extreme or extenuating cases.

* Scholastic Dishonesty:

Acts prohibited by the college for which discipline may be administered include scholastic dishonesty, including but not limited to cheating on an exam or quiz, plagiarizing, and unauthorized collaboration with another in preparing outside work. Academic work submitted by students shall be the result of their thought, research or self-expression. Academic work is defined as, but not limited to tests, quizzes, whether taken electronically or on paper; projects, either individual or group; classroom presentations, and homework.

· Freedom of Expression

Each student is strongly encouraged to participate in class. In any classroom situation that includes discussion and critical thinking, there are bound to be many differing viewpoints. These differences enhance the learning experience and create an atmosphere where students and instructors alike will be encouraged to think and learn. On sensitive and volatile topics, students may sometimes disagree not only with each other but also with the instructor. It is expected that faculty and students will respect the views of others when expressed in classroom discussions.

* Academic Freedom

Institutions of higher education are conducted for the common good. The common good depends upon a free search for truth and its free expression. Hence it is essential that faculty members at Austin Community College be free to pursue scholarly inquiry without unreasonable restriction and to voice and publish their conclusions without fear of institutional censorship or discipline. They must be free from the possibility that others of differing vision, either inside or outside the college community, may threaten their professional careers. The concept of academic freedom in Austin Community College is accompanied by an equally demanding concept of responsibility, shared by the Board of Trustees, administration, and faculty members. The essential responsibilities of the Board of Trustees and administrators regarding academic freedom are set forth in the Criteria For Accreditation, adopted by the Southern Association of Colleges and Schools, as updated and revised. In the classroom on in College-produced telecommunications, faculty members should strive to be accurate, to exercise appropriate restraint, and to show respect for the opinions of others. In addition, instructors should be judicious in the use of material and should introduce only material that has a clear relationship to the subject field.

* Student Discipline

Students at the College have the rights accorded to all persons under the Constitution to freedom of speech, peaceful assembly, petition, and association. These rights carry with them the responsibility for each individual to accord the same rights to others in the College community and not to interfere with or disrupt the educational process. As willing partners in learning, it is expected that students will comply with College rules and procedures. ACC students are recognized as responsible persons who neither lose the rights nor escape the responsibilities of citizenship. Enrollment in the College indicates acceptance of the rules set forth in this policy, administered through the office of the Campus Dean of Student Services. Due process, through an investigation and appeal process, is assured to any student involved in disciplinary action.

* General Provisions

The purpose of this policy is to identify for the ACC community the rights and responsibilities of its students, to specify acts prohibited and standards of conduct required, and to set a range of appropriate penalties in cases of rule violations.

· Due Process

In cases of violations of this policy, the following procedures recognize and afford the federal and state due process rights of students as citizens. Emergency Action Provisions are included herein to protect the College and members of the College community in cases of emergencies and other instances requiring immediate action. Nevertheless, even in such instances, the student is afforded federal and state due process rights by these procedures.

* Administration of Discipline

The Campus Dean of Student Services or the appropriate facility administrator shall have primary authority and responsibility for the administration of student discipline. The Campus Dean of Student Services works cooperatively with faculty members in the disposition of scholastic violations.

· Offenses: Prohibited Acts

Prohibited acts include, but are not limited to, the commission of any act punishable by fine, incarceration, or both, under any law of the United States, or of the State of Texas, or under any local governmental ordinance, all as amended from time to time. A student may be punished for acts occurring on ACC-operated property or in connection with ACC-sponsored activities and for acts occurring off ACC-operated property when such acts interfere with the educational process and goals of ACC. Other prohibited acts that constitute offenses for which discipline may be administered are listed in the Student Handbook.

Office of Students with Disabilities:

Each ACC campus offers support services for students with documented physical or psychological disabilities. Students with disabilities must request reasonable accommodations through the Office for Students with Disabilities on the campus where they expect to take the majority of their classes. Students are encouraged to do this three weeks before the start of the semester.

ARTS 2333, Printmaking I
M/W 6:45-9:25 PM
Instructor- Kathy Sheehan
Office hours M/W 5-6:30 PM
 T/TH 11:45-12:45 PM
And by appt. Attaché Bldg, Rm.
Office Phone: 512-223-3257/E-mail: ksheehan@astincc.edu

Austin Area Art Suppliers

AseI Art

510 W. MLK Jr. Blvd
512-477-1762
Small and specialized, but so close by!

Artist and Craftsman

www.artistcraftsman.com
1-800-876-8076
Mail order art supply company based in Portland, ME. Good selection.

Daniel Smith

www.danielsmith.com
Customer Service: (800) 426-7923
Mail order art supply company based in Seattle, WA. Amazing customer service!

Dick Blick

www.dickblick.com
(800)-828-4548
Huge mail order art supply company. Wide selection of products, especially on paper. Pretty good prices.

Jerry's Artarama

6010 N.IH 35
(512) 420-9359
Large selection and local!

Hida Tool and Hardware

www.hidatool.com
(510) 524-3700 or (800) 443-5512
Sells exclusively Japanese tools. Beautiful wood block carving tools.

Home Depot

Excruciating, but they have everything, including wood for wood cuts.

Japan Woodworker

www.japanwoodworker.com
1-800-537-7820
Huge selection of Japanese and Western style wood block carving tools.

McClain's Printmaking Supplies

www.imcclains.com 1-800-832-4264
Amazing source for relief printmaking supplies and info

Pearl Art and Craft

www.pearlpaint.com
1- 800- 451- 7327
One of my top picks for a wide range of art supplies and paper. Good prices too.

Utrecht Art Supply

www.utrechtart.com, 1-800-223-9132

Supply List:

(Items w/asterisk will be needed immediately)

Dry point needle/ etching scribe

*Apron, smock or lab coat

Copper plates

Asian papers (washi)

Solarplates

*Pencil/eraser

*Unmounted linoleum

Ruler

*.005 mylar

Scissors

Matboard

*Tool box

*Tracing paper

Retractable paint scraper

*100% rag printing paper

*Sara transfer paper

Burnisher

Scraper

*Sharpie markers

*Linoleum gouges

Glassine

Portfolio (at least 22" x 30")

Q-Tips, old toothbrush

*Disposable latex rubber gloves (buy a box)

*Dishwashing or other thick rubber gloves

Dust mask

Cheap brushes, asstd. sizes

*X-acto knife and blades

*Sketchbook

Calendar of Events

Week 1: Wed, Jan. 21

Intro- review syllabus and supply list

What is a print?

Discussion of safety, shop hazards, precautions, and first aid.

Tool check out procedures, flat files, studio clean up.

*Homework Project #1: buy supplies, create key drawing

Week 2: Mon, Jan. 26

Demo: transferring image, carving

Slides of contemporary prints/self-portraits

In class: Project #1: linoleum self-portrait

*Homework: Artist's statement- This can be a general statement about your typical subject matter, influences, intention, techniques, or a more specific statement about the self-portrait project.

Wed, Jan. 28

*Demo: Printing- Ink modification, application to plate, paper prep, press operation, registration techniques.

Open studio/ Project #1: self-portrait, printing of 1st blocks

Week 3: Mon, Feb. 2

Open studio/ Project #1: self-portrait

Wed, Feb. 4

*Quick critique, sample lino block due

Open studio/ Project #1: self-portrait

*Demo: Curating, signing, and documentation of prints

Week 4: Mon, Feb. 9

Open studio/ Project #1: self-portrait

View examples of slides/prints

*Homework/ Key drawings for Project #2

Wed, Feb. 11

*Critique, lino block self-portrait due, also artist's statement due.

Week 5: Mon, Feb. 16

Demo monotype inking and printing

View examples of slides/prints

Open studio/Project #2: monotype

Wed, Feb. 18

*Demo Open studio/Project #2: monotype

Week 6: Mon, Feb. 23

Substitute

Open studio/Project #2: monotype

Wed., Feb. 25

Substitute

Open studio/Project #2: monotype

Week 7: Mon, Mar. 2

Open studio/Project #2: monotype

Wed, Mar. 4

*Critique Project #2: monotype

*Homework/Project #3: intaglio

Week 8: Mon, Mar. 9

*Demo plate prep (drypoint)

Open studio/ Project #3: intaglio

Wed, Mar. 11

*Demo inking and printing (drypoint)

Open studio/ Project #3: intaglio

Week 9: Mon, Mar. 16

No School- Spring Break

Wed, Mar. 18

No School- Spring Break

Week 10: Mon, Mar. 23

*Demo plate prep (etching ground application)

Open studio/ Project #3: intaglio

Wed, Mar. 25

*Demo etching and printing plates

Open studio/ Project #3: intaglio

Week 11: Mon, Mar. 30

Open studio: Project #3

*Demo etching plates/aquatint (optional)

Wed, Apr. 1

Open studio: Project #3

*Critique: Drypoint due

Week 12: Mon, Apr. 6

Open studio: Project #3

Wed, Apr. 8

*Critique Project #3: intaglio

*Homework/ Project #4: Poly plates

Week 13: Mon, Apr. 13

Open studio/ Project #4: Poly plates

Wed, Apr. 15

Open studio/ Project #4: Poly plates

Week 14: Mon, Apr. 20

Open studio/ Project #4: Poly plates

Wed, Apr. 22

*Critique Project #4: Poly plates

*Homework/ Project #5, independent project

***Last day to withdraw: Mon, Apr. 27**

Week 15: Mon, Apr. 27

Open studio/ Project #5, independent project

Wed, Apr. 29

Open studio/ Project #5, independent project

Week 16: Mon, May 4

Open studio/ Project #5, independent project

Wed, May 6

Open studio/ Project #5, independent project

Week 17: Mon, May 11

Open studio/ Project #5, independent project

Last day to work in studio

*Homework: Revised artist's statement, due next class

Wed, May 13

Last day of Class

*Final Critique: Project #5, independent project
revised artist's statement due.

*Final portfolio due

*Mandatory studio cleanup and critique: all students MUST attend.
Failure to participate will result in a drop of 1/2 a letter grade.

Return of final portfolios/individual meetings for grades by appt.

ARTS 2334, Printmaking II
T/TH 9-11:40 AM
Instructor- Kathy Sheehan
Office hours: M/W 5-6:30 PM
 T/TH 11:45-12:45 PM
by appt. Attaché Bldg, Rm. 210
Office Phone: 512-223-3257
E-mail: ksheehan@astincc.edu

Course Description:

In depth experimentation with intaglio, lithograph and relief printmaking; line etching, aquatint, soft grounds, and multi-plate color techniques will be explored. Emphasis will be placed on using the printmaking media expressively.

Prerequisites:

ARTS 2333 Printmaking I

Instructional Methodology:

This class will consist of Lecture, Lab, Critique, and Demonstration. As it becomes necessary throughout the semester, students will be given a description of a process and an explanation of how that process applies to what they are going to do, or what they have just done, in class. This process description will be in the form of an assigned chapter from the textbook, a lecture, a demonstration, or all three. Demonstrations will either be given to the class as a whole or to individual students one-on-one. When an explanation or demonstration is given one-on-one, all students in the class are strongly urged to listen, observe, and participate. The instructor will assist you as best s/he can but the ultimate responsibility for learning lies with the student. Learning to make prints does not come from books, lectures, slide show, television, movies, or watching someone else, it comes from practice. If you do not understand something you must take the initiative and ask for help. Questions and comments are always welcomed.

Course Rationale:

The purpose of Printmaking II is to provide each student with an experience which builds on the foundation laid in Printmaking I. The course should require the student to delve into one or more processes in depth.

Course Objectives:

Students will demonstrate competency with advanced techniques and problem solve assigned technical assignments in three methods of printmaking: Relief, Intaglio, and Collograph.

- Students will develop critical thinking skills by participating in critiques.

- Students will become familiar with contemporary and historical printmaking concerns and specific printmaking approaches by doing original research on an artist/printmaker's work, creating a project using similar techniques and presenting the information to the class.

- Students will demonstrate a high degree of craftsmanship by creating a professional portfolio of print editions and presenting the prints of the portfolio in an archival manner.
- Students will reinforce their technical skills by keeping a project notebook.

Grading System:

Portfolio Review:

The work you do in this class will be evaluated by the review of 2 portfolios, one at midterm and one at the end of the semester. A variety of print projects will be assigned throughout the semester. Critiques will be held at the completion of each assignment, and the prints will also be reviewed in your portfolio. Approximately 5 prints will be required in each portfolio. Portfolios are graded on their aesthetic, technical, and conceptual merits. Additionally, inventiveness, risk-taking, and personal growth will be considered in relation to each student's work. Late portfolios will be marked down 1 letter grade for every day they are late. Incomplete portfolios cannot receive a higher grade than a 'C'. Portfolios turned in on time may be reworked for a higher grade any time in the class up to the final critique. Presentation is an important element in evaluating the work, so prints should be properly curated. Attendance, participation, and attitude are also factors in the final grade.

Projects:

Any project not finished and presented at the time of the critique is considered late and will be graded down as a result.

Completed projects should show evidence of the following:

- 1) Competent use of tools and techniques
- 2) The involvement of original ideas in your prints
- 3) Properly curated prints (signed and dated for final prints and editions)
- 4) Quality presentation of resolved work at critiques and in your portfolio

Project #1: Woodcut

Project #2: Direct to print plates (litho)

Project #3: Etching w/aquatint, multi-plate/color

Project #4: Solarplate

Project #5: Independent project, multi-plate

Evaluation of Assignments:

Grading in art courses is not as arbitrary as one might think. The following qualities are taken into consideration when assessing your work:

Technical Success: craftsmanship, skill, mastery of materials, control or justifiable and deliberate lack of control, formal inventiveness, accurate interpretation of assignment, realization of requirements, punctuality.

Conceptual Success: inventiveness of your solution to the assignment, effort to communicate a concept or idea, realization of intent, originality of ideas, relationship of content to the formal execution (healthy marriage of materials to ideas), forthrightness, poetics, metaphor, power of suggestion, politics, conscience, consciousness, insight, social critique, risk-taking.

Aesthetic Success: composition, character, individual style, personality, expression, dynamics, gestalt (unity, impact, effect), emotion.

Grading:

Your final grade will be based on the following:

2 portfolios @ 100 points each	200 pts.
10 pts. participation for each critique (#1-5)	50 pts.
Artists statement	20 pts.
10 pts. for attitude, shop clean-up	<u>10 pts.</u>
	280 pts. total possible

- A Represents outstanding achievement. This grade is given only for the highest accomplishment.
- B Represents praiseworthy performance. Above average work and participation.
- C Represents an average, satisfactory performance.
- D A below average performance. This grade is earned for minimally accomplishing the course requirements.
- F Failure to meet course requirements.

Suggested Texts:

The Complete Printmaker by John Ross, Clare Romano, and Tim Ross
Free Press

Etching, Engraving and Other Intaglio Techniques by Ruth Leaf
Dover Press

Printmaking History and Processes by Donald Saff and Deli Sacilotto
Holt, Rhinehart, and Winston

Course Policies:

Attendance and Participation:

Attendance will be taken at each class meeting! Each student will be awarded an attendance point for each full class attended. The total number of times that the class meets will determine the number of points possible to be earned for the "attendance test grade". All students will be allowed two absences without the attendance test grade being affected. There will not be any differentiation made between excused and unexcused absences! The total number of attendance points will be graded on a percentage basis and considered a single test/project grade.

If you are prone to many absences, this is not the class for you. If absence is unavoidable due to extreme circumstances, please contact the instructor.

*Remember, you are responsible for all material covered in each class, whether you were there or not. I encourage you to contact your classmates or me before missing class if possible, to find out what information will be covered.

Attendance and participation at critiques is **essential** to the learning process in this class. All students are expected to participate in every critique whether or not their project is completed. Lack of participation in critiques will adversely affect the final grade. Attendance is also mandatory at the final studio cleanup and final critique. Failure to attend will result in a drop of 1/2 a letter grade.

Cell phones, beepers, and personal stereos are not permitted in the studio during instruction. Out of respect to your instructor and other students, please use your phones only during breaks outside the print shop.

· **Withdrawal:** Students will be responsible for withdrawing themselves from the course, if necessary.

· **Incomplete:** An "Incomplete" grade will be issued by the instructor only in extreme or extenuating cases.

* Scholastic Dishonesty:

Acts prohibited by the college for which discipline may be administered include scholastic dishonesty, including but not limited to cheating on an exam or quiz, plagiarizing, and unauthorized collaboration with another in preparing outside work. Academic work submitted by students shall be the result of their thought, research or self-expression. Academic work is defined as, but not limited to tests, quizzes, whether taken electronically or on paper; projects, either individual or group; classroom presentations, and homework.

· Freedom of Expression

Each student is strongly encouraged to participate in class. In any classroom situation that includes discussion and critical thinking, there are bound to be many differing viewpoints. These differences enhance the learning experience and create an atmosphere where students and instructors alike will be encouraged to think and learn. On sensitive and volatile topics, students may sometimes disagree not only with each other but also with the instructor. It is expected that faculty and students will respect the views of others when expressed in classroom discussions.

* Academic Freedom

Institutions of higher education are conducted for the common good. The common good depends upon a free search for truth and its free expression. Hence it is essential that faculty members at Austin Community College be free to pursue scholarly inquiry without unreasonable restriction and to voice and publish their conclusions without fear of institutional censorship or discipline. They must be free from the possibility that others of differing vision, either inside or outside the college community, may threaten their professional careers.

The concept of academic freedom in Austin Community College is accompanied by an equally demanding concept of responsibility, shared by the Board of Trustees, administration, and faculty members.

The essential responsibilities of the Board of Trustees and administrators regarding academic freedom are set forth in the Criteria For Accreditation, adopted by the Southern Association of Colleges and Schools, as updated and revised.

In the classroom or in College-produced telecommunications, faculty members should strive to be accurate, to exercise appropriate restraint, and to show respect for the opinions of others. In addition, instructors should be judicious in the use of material and should introduce only material that has a clear relationship to the subject field.

* Student Discipline

Students at the College have the rights accorded to all persons under the Constitution to freedom of speech, peaceful assembly, petition, and association. These rights carry with them the responsibility for each individual to accord the same rights to others in the College community and not to interfere with or disrupt the educational process. As willing partners in learning, it is expected that students will comply with College rules

and procedures. ACC students are recognized as responsible persons who neither lose the rights nor escape the responsibilities of citizenship. Enrollment in the College indicates acceptance of the rules set forth in this policy, administered through the office of the Campus Dean of Student Services. Due process, through an investigation and appeal process, is assured to any student involved in disciplinary action.

*** General Provisions**

The purpose of this policy is to identify for the ACC community the rights and responsibilities of its students, to specify acts prohibited and standards of conduct required, and to set a range of appropriate penalties in cases of rule violations.

· **Due Process**

In cases of violations of this policy, the following procedures recognize and afford the federal and state due process rights of students as citizens. Emergency Action Provisions are included herein to protect the College and members of the College community in cases of emergencies and other instances requiring immediate action. Nevertheless, even in such instances, the student is afforded federal and state due process rights by these procedures.

*** Administration of Discipline**

The Campus Dean of Student Services or the appropriate facility administrator shall have primary authority and responsibility for the administration of student discipline. The Campus Dean of Student Services works cooperatively with faculty members in the disposition of scholastic violations.

· **Offenses: Prohibited Acts**

Prohibited acts include, but are not limited to, the commission of any act punishable by fine, incarceration, or both, under any law of the United States, or of the State of Texas, or under any local governmental ordinance, all as amended from time to time. A student may be punished for acts occurring on ACC-operated property on in connection with ACC-sponsored activities and for acts occurring off ACC-operated property when such acts interfere with the educational process and goals of ACC.

Other prohibited acts that constitute offenses for which discipline may be administered are listed in the Student Handbook.

Office of Students with Disabilities:

Each ACC campus offers support services for students with documented physical or psychological disabilities. Students with disabilities must request reasonable accommodations through the Office for Students with Disabilities on the campus where they expect to take the majority of their classes. Students are encouraged to do this three weeks before the start of the semester.

ARTS 2334, Printmaking II
T/TH 9-11:25 AM
Instructor- Kathy Sheehan
Office hours by appt. Attaché Bldg, Rm.
Office Phone: 512-223-3257/E-mail: ksheehan@astincc.edu

Austin Area Art Suppliers

Asel Art

510 W. MLK Jr. Blvd
512-477-1762
Small and specialized, but so close by!

Artist and Craftsman

www.artistcraftsman.com
1-800-876-8076
Mail order art supply company based in Portland, ME. Good selection.

Daniel Smith

www.danielsmith.com
Customer Service: (800) 426-7923
Mail order art supply company based in Seattle, WA. Amazing customer service!

Dick Blick

www.dickblick.com
(800)-828-4548
Huge mail order art supply company. Wide selection of products, especially on paper. Pretty good prices.

Jerry's Artarama

6010 N.IH 35
(512) 420-9359
Large selection and local!

Hida Tool and Hardware

www.hidatool.com
(510) 524-3700 or (800) 443-5512
Sells exclusively Japanese tools. Beautiful wood block carving tools.

Home Depot

Excruciating, but they have everything, including wood for wood cuts.

Japan Woodworker

www.japanwoodworker.com
1-800-537-7820
Huge selection of Japanese and Western style wood block carving tools.

McClain's Printmaking Supplies

www.imclains.com 1-800-832-4264
Amazing source for relief printmaking supplies and info

Pearl Art and Craft

www.pearlpaint.com
1-800-451-7327
One of my top picks for a wide range of art supplies and paper. Good prices too.

Utrecht Art Supply

www.utrechtart.com
1-800-223-9132
Huge mail order art supply company. Cheap!

Supply List:

Dry point needle/ etching scribe	Apron, smock or lab coat
Copper plates	Asian papers (washi)
Solarplates	Scissors
Wood	Ruler
.005 mylar	Tool box
Tracing paper	Sara transfer paper
100% rag printing paper	Pencil/eraser
Retractable paint scraper	
Burnisher	
Scraper	
Sharpie markers	
Linoleum gouges	
Wood cut gouges (at least 1 U and 1 V gouge)	
Glassine	
Portfolio (at least 22" x 30")	
Q-Tips, old toothbrush	
Disposable latex rubber gloves (buy a box)	
Dishwashing or other thick rubber gloves	
Dust mask	
Cheap brushes, asstd. sizes	
X-acto knife and blades	
Masking tape	
Sketchbook	

Matboard

Calendar of Events

Week 1: Tues, Jan. 20

Intro- review syllabus and supply list

What is a print?

Discussion of safety, shop hazards, precautions, and first aid.

Tool check out procedures, flat files. Studio clean up.

*Homework Project #1: buy supplies, create key drawing

Thurs, Jan. 22

Demo: transferring image, carving

Slides of contemporary prints/self-portraits

In class: Project #1: woodcut

*Homework: Artist's statement- This can be a general statement about your typical subject matter, influences, intention, techniques, or a more specific statement about the self-portrait project.

Week 2: Tues, Jan. 27

Open studio/Project #1: woodcut

Thurs, Jan. 29

*Demo: Printing-

Open studio/ Project #1: woodcut

Week 3: Tues, Feb. 3

Open studio/ Project #1: woodcut

Thurs, Feb. 5

Open studio/ Project #1: woodcut

View examples of slides/prints (woodcut)

Week 4: Tues, Feb. 10

Open studio/ Project #1: woodcut

*Homework/ Project #2: D2P plates

Thurs, Feb. 12

*Critique Project #1: woodcut

Open studio/ Project #2: D2P plates

Week 5: Tues, Feb. 17

Open studio/ Project #2: D2P plates

Thurs, Feb. 19

Open studio/ Project #2: D2P plates

Week 6: Tues, Feb. 24

Open studio/ Project #2: D2P plates

*Demo

*Homework/ Project #3:

Thurs, Feb. 26

Open studio/ Project #2:

*Demo

Open studio Project #3:

Week 7: Tues, Mar. 3

*Critique Project #2:

Thurs, Mar. 5

Open studio/ Project #3:

Week 8: Tues, Mar. 10

Open studio/ Project #3:

Thurs, Mar. 12

Open studio/Project #3:

Week 9: Tues, Mar.17

No School- Spring Break

Thurs, Mar.19

No School- Spring Break

Week 10: Tues, Mar. 24

Open studio/Project #3: etching

Thurs, Mar. 26

Open studio/Project #3: etching

Week 11: Tues, Mar. 31

- *Critique Project #3: etching
- *Midterm Portfolios due
- *Homework/ Project #4: Solarplate

Thurs, Apr. 2

- *Demo printing with stencils
- Open studio/ begin Project #4: Solarplate

Week 12: Tues, Apr. 7

- Open studio/ Project #4: Solarplate

Thurs, Apr. 9

- Open studio/ Project #4: Solarplate

Week 13: Tues, Apr. 14

- Open studio/ Project #4: Solarplate

Thurs, Apr. 16

- Open studio/ Project #4: Solarplate

Week 14: Tues, Apr. 21

- Open studio/ Project #4: Solarplate

Thurs, Apr. 23

- *Critique Project #4: Solarplate
- *Homework/ Project #5: independent proj./multi-plate

***Last day to withdraw: Mon, Apr. 27**

Week 15: Tues, Apr. 28

- Open studio/ Project #5: multi-plate

Thurs, Apr. 30

- Open studio/ Project #5: multi-plate

Week 16: Tues, May 5

Open studio/ Project #5: multi-plate

Thurs, May 7

Open studio/ Project #5: multi-plate

Week 17: Tues, May 12

Open studio/ Project #5: multi-plate

Last day to work in studio

*Homework: Revised artist's statement, due next class

Thurs, May 14

Last day of Class

*Final Critique: Project #5, multi-plate
revised artist's statement due.

*Final portfolio due

*Mandatory studio cleanup and final critique: all students **MUST** attend.

Failure to participate will result in a drop of 1/2 a letter grade.

Return of final portfolios/individual meetings for grades by appt.