

**BINGHAMTON UNIVERSITY**  
**FINE ARTS**  
**ARTS 254 – PRINTMAKING I: WOODCUT**  
**ARTS 350 – PRINTMAKING I: ETCHING & MONOTYPE**

**SYLLABUS**

**Instructor: Alexandra Davis**  
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**Classroom: 302**  
**Tues./Thurs. 4:40/7:40 pm**  
**Office Hours: Tues/Wed/Th**  
**3:00pm – 4pm or by**  
**Appointment**

## **Course Description**

Open to the serious printmaking student this course will provide the essential technical skills used in historical and contemporary printmaking. Through exploration, application, and analysis of historical and contemporary models, the student will be provided the necessary conceptual, formal theories, and techniques in order to resolve and understand the process of printmaking. This is a unique course and will be individually tailored for the printmaking student.

The student will attain the skills to produce work with wood as a primary medium. Students will have their first contact with wood; grain, pattern, hardness, and inconsistencies, providing the student with a natural matrix, giving wood a second life as print. Students will experiment with the use of different tools on a block of clear pine using a negative carving process. In close dialogue with the material the image will be created and printed emphasizing line, texture and dark patterns. Students will be introduced to the basic woodblock printmaking procedures which will transfer to other printmaking processes. The use of hand printing, proper use of the printing press, making inks, (Oil based & water-based), color separation, registration on a variety of papers, and various surface materials will be demonstrated. Students will be allowed to integrate woodcut plates and the techniques learned with intaglio printmaking methods to produce the singular image printmaking process called Monotype and its familiar, Monoprint.

The student will obtain the skills to produce work incorporating intaglio methods, using metal plates, zinc and copper for: line etchings, aquatint etchings, sugar-lift, or lift ground etchings, and soft-ground etchings. This printmaking process requires incising the printing surface and using acid baths. Monotypes will be explored as a method of investigating etched plate solutions, as well as a means to personal expression.

The students will acquire the skills to produce work in Monotype. Monotypes are unique images produced from a singular image printmaking process. Monotypes can be created on metal, plexi-glass, or using collagraphic methods; using subtractive, additive or a

combination of both processes.. Monotype and Monoprints will be addressed in this course. The student will have the opportunity to produce interchangeable multi plate images upon completion of this course.

Note: The preceding subjects are supplemented by mandatory classroom (indoor & out-of-doors) work from still life objects: skeletons and skulls, on location natural objects and landscape, with the possibility of live models. Outside sketchbook assignments and non-plagiarized photography will be used as subject matter. (Permission or credit has to be given to the artist for photography if it is not the students. That includes pictures from the internet). All preceding and following information is intended as a general outline and is subject to revision and variation under the discretion of the instructor.

**Additionally:**

1. Various historical and contemporary models will be studied through slides, readings, books, magazine articles, and visiting artists.
2. Students will be informed about upcoming shows at galleries, various exhibitions, and the NYC print show during the semester.
3. Dialogue and discussions about contemporary issues, theories, and new technological advances, in printmaking will be emphasized in this class.
4. The Binghamton University Museum's Assistant Director, Jacqueline Hogan will provide a designated time this semester for the viewing of historical prints. (Time to be announced).
5. Students will have the opportunity to research and give a structured presentation of a contemporary artist using printmaking methods during the semester. Specifics will be provided at a later date.

## **Course Structure**

Class attendance is mandatory. If you are not in class you will miss out on valuable knowledge. The content presented in each class is a stepping-stone to what will be dealt with during the next class.

Students are expected to be fully prepared with the appropriate materials and supplies for each class meeting. Problems presented in class will be supplemented by related outside work. The use of a sketchbook will be required and entries will be assigned.

Students are expected to participate in a Health and Safety Demonstration before working in the studio.

Students are expected to devote an equal amount of time to outside assignments.

Critical dialogue pertaining to historical and contemporary masters will be an essential part of this class. Research and presentation on a contemporary artist.

## Course Goal

1. To learn through exploration, application, and analysis of historical and contemporary models how the practice of printmaking is integral to the development of a personal visual arts language.
2. Students will produce a large body of work using varied printmaking methods. Each student will have the opportunity to realize and sustain a professional studio environment.
3. To provide students with the necessary conceptual and formal theories, techniques and skills, to produce a body of work that is cohesive and consistent with their own individual artistic vision.
4. To review major art movements and explain their influences in today's art making. To understand that art making goes beyond the formal meaning of beauty and that its content is what defines its meaning.

## Reviews & Critiques

Evaluation and assessment of progress will occur regularly, though one-on-one discussions with the instructor during studio time/office hours, and through two in-class group critiques and one individual critique.

Group critiques: Mid-term Critique and Final Critique – Individual Critique to be announced.

ATTENDENCE IS MANDATORY FOR CRITIQUES

**Evaluation** – Grades will be determined on the following criteria:

25%	Portfolio and Critiques
40%	Main Projects
20%	Sketchbook Assignments
15%	In class participation, studio habits, and attendance.

**Note:** Extra Credit can be given to students interested in learning a new technique or process, producing an extra printmaking project.

## Evaluation Process

Individual and group critiques will take place and mid-term and final grades will be based on submitted portfolios and sketchbooks. Submitted portfolios and sketchbooks will contain all work prepared by the student up to that date.

**Prerequisites:** Arts 171 or instructor permission