Andrew Rice
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Spring 2015

Class: ART 3310 (Relief I) Tuesday and Thursday 9:10 am- 12:05
Print Shop (ART 252)
Office hours: by appointment in Print Shop (Rm. 252)
Course fee: $79

relief2015uofu.tumblr.com

Class Description
The aim of this course is to introduce you to the different techniques for making reliefprints. The course will cover the technical aspects of relief printmaking and the main focus will be the development of your own unique imagery within the medium. The techniques covered will include black and white printing as well as multiple color using both photo-copy transfer as well as hand drawn imagery. We will also cover various methods for creating color prints, including blended rolls, color reduction (suicide printing) and the use of hand registered multiple plate printing.

Course Text and Readings
relief2015uofu.tumblr.com

No course text but there will be handouts detailing techniques. Please keep a folder specific to the class to hold the handouts and take notes to correspond to the handouts during demonstrations. I have also set up a Tumblr page for the class where I will post links to artists and techniques relevant to the class.

Course Content and Other Objectives
During the semester there will be a series of short projects that utilize the above techniques. Each project will begin with a demonstration and you will have a period of time to complete the project both in class and as homework. You will receive handouts at the demonstrations but I encourage you to take notes alongside the handouts. Towards the end of the semester you will be able to concentrate more fully on those techniques that primarily interest you.

Course Objectives
To develop and extend personal ideas and language within your artwork and prints. To discuss and analyze your ideas and the ideas of your classmates more confidently in both individual and group critiques. To understand and fully exploit the techniques and materials so that your ideas can be fully realized. To place printmaking in an historical context and understand its link to other disciplines. To develop a professional attitude to the Printshop, and others, by using facilities and equipment competently and safely.
Teaching and Learning Methods

There are no restrictions to the kind of imagery you can use in your prints, but be prepared to discuss and support those ideas during regular class critiques. The success of your finished prints will depend on careful preparation and will include keeping sketchbooks of ideas and collecting source material such as photographs, books, magazines, sketches, websites, etc. In order that you are fully prepared, you must bring this source material to each class period. There is a limited time to complete these projects and your time spent in class cannot be wasted. I will be available on an individual basis during class and will check on your progress during the projects.

ALL WORK SHOULD BE ORIGINAL. Photographs, cuttings, etc. can be used as aids in the creation of your images but the end result should not be an exact copy. This class is NOT for making reproductions of other photos, paintings, etc. It is for the creation of original work using particular print techniques. Research is an important component of any art process and the more time spent planning and developing an idea the more successful the finished image. Again, I will be available during class time and office hours to discuss this with you during the project.

It is important to note that the time and energy you put into the projects will be reflected in the quality of your work and ultimately in your final grade. Patience and perseverance are required if you are to be successful. The techniques we will cover are not particularly difficult to learn but will require practice to fully exploit their potential.

Development of your own imagery will be one of the hardest parts of the class. Justifying and articulating your ideas and decisions will also be difficult. Planning ahead and not rushing through the projects will make it easier for you. Constantly be looking at other artists and how they have translated their ideas will help you out as well. Sculptors, painters, photographers, conceptual artists have all used printmaking techniques to translate their ideas and investigating the successful artists that have done this will help you develop your ideas you have used in other mediums into the intaglio process. I am here to help you with this but it will be easier for me to assist you if you bring as much material, pictures, books, drawings, etc.

I will also show images and print portfolios during the semester to introduce different artists, historical and contemporary, and the various techniques they utilized. I encourage questions and discussion during these periods to promote further investigations into the medium.

The last project may be a group portfolio on a theme decided in class, if you wanted to do that. You will be expected to print a full edition decided on based on class size, in color. The individual sets will be set up and each participant will receive complete set of prints produced by the class. This will be discussed and decided on toward the end of the semester.

The end of the semester will also include individual portfolio reviews where all your work will be discussed. Keep your work safe and in good condition. Generally, all work is graded as the semester progresses and your final grade is an average of those grades.
Demonstrated Techniques

Health and safety, plate preparation. Registration techniques. Using tools correctly. Xerox toner transfer. Color printing, including surface roll, simultaneous color printing, color reduction and multiple plate printing and registration.

Attendance Policy

Attendance is mandatory. The third absence without a written excuse will result in the drop of your final grade by one letter. The fourth absence but another letter, etc... There is no limit for absence with genuine written excuse, but if these become excessive you will miss out on the important demos and information and may have to drop the class.

Grading

All projects must be completed to receive a grade. Projects may be resubmitted for a better grade but redoing a project takes a lot of time! If you re-do a project but is no better than the original, the grade will stay the same. There is no increase in grade just for re-doing the project; there must be significant improvement in some way. I will not accept work after the last day of class and there is NO extra credit.

Grading and Evaluation

Grades for studio projects will be based on the following criteria:

Development and interpretation of original ideas. Demonstrated knowledge, comprehension and achievement of techniques. Participation in critiques. Presentation of work, ie, keep work clean, registered, etc. Professionalism within Printshop. Using equipment correctly and cleaning work areas after use, keeping blankets and press clean, etc. Work finished by deadline.

The time and effort you put into your work will be reflected in the above.

A final grade can only be given if all assignments are completed.

Grade guideline/breakdown;

‘A’ grade is given to those whose work is consistently above average in both technical ability and conceptual ideas. Active in critiques.

‘B’ grades are for those who complete the technical basics of the assignment with basic conceptual inquiry. Active in critiques.

‘C’ grades are for work that is poorly executed and/or badly conceived and not researched. Not active in critiques.

‘D’ grades are for work that is uncompleted and not researched or given any effort. Missed multiple class periods without valid, written excuse. Missed critiques.
You will receive a grade for each project and your FINAL GRADE will be an average of the semester grades as well as adherence to the class and Printshop guidelines. (Note: Students who do not use the Printshop in a professional and respectful manner will receive a lower grade.)

An Incomplete will only be given for medical reasons.

**Responsible Studio Behavior**

The printshop is a communal space used by other classes and individuals. You MUST clean up after yourself and keep the printing areas clean. This not only makes working easier for everyone, but makes it safer as well. Be extremely careful when using the acids, presses, hotplates, etc. The Printshop only becomes unsafe when people are careless. If ever have any questions about a procedure or how to use anything, let me know and I will help you. Never guess about something you are unsure about.

**Cell Phones, etc.**

Do not talk on the phone in class! If something is too important to wait, please go out in the hall. No texting, talking or using your phone during demonstrations or critiques. Your phone is also not a good source material for images. If you have an image on your phone you want to use, transfer it to a computer or print it out.

**Access to Studio/Equipment During Non-Class Hours.**

Printshop will be open 24/7 during the semester. Get your U-Card keyed for the Art Building if it is not already.

**Supply List**

**PAPER:** Kozo, Kitakata, Masa, Japanese/Asian papers, Somerset, Magnani Revere, Pescia, Stonehenge, Rives BFK, etc.

*Printmaking specific paper is important as you cannot use newsprint or drawing paper. The local art stores (Dick Blick, Campus Bookstore, Ruels) have a decent supply of printmaking papers. You can also order online through Daniel Smith, Dick Blick, Dolphin Paper, etc.*

**Variety of cheap brushes, Apron or old shirt, Pencils, Sketchbook, Lino cutter(s), Woodcut tools (if wanted)** – available from Bookstore or Dick Blick. **Plates/Blocks**- I have sintra available for purchase. Linoleum and a variety of woods work well too. If you want to use these other materials you must obtain on your own. **Lupe**- small magnifying glass. **Gloves**- for protecting hands from ink, acid and chemicals. **Surgical gloves** (nitrile or latex) for chemicals in cleaning or wiping plates. MANDATORY!! **Blue Shop Towels. Rubber or textured drawer liner**- to keep plate/block from slipping when cutting. Used in place of bench hook. **Can of black spray paint**- always good to have around for various applications. **Mask**- Ideally you want a mask that protects against chemical fumes.

**List of suggested artists for research**- I encourage you to look for others, and share if found.

Jim Dine
Sue Coe
Art periodicals and websites can be a great source of info as well. We have a great collection in the Owen Reading Room as well The Marriott Library. If have any questions or looking for anything specific, I will do my best to help you find it.

http://hyperallergic.com/
http://www.printeresting.org/
http://www.blouinartinfo.com/
http://www.saatchionline.com/

Our own Marriott Library has great resources available as well. I suggest going here first to use the on campus resources while they are available to you.

Art (studio): http://campusguides.lib.utah.edu/art
Art History: http://campusguides.lib.utah.edu/arthistory
Art Education: http://campusguides.lib.utah.edu/arteducation

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 801-581-5020. CDS will work with you and the instructor to make arrangements for accommodations.

All written information in this course can be made available in alternative format with prior notification to the Center for Disability Services.