

## Siena Heights University Syllabus — Winter 2018

### ART 259 RELIEF PRINTING & SCREENPRINTING

3 credit hours

Studio Angelico, Studio 9

TUE | THUR 1-4:00pm

Mad Mohre, Assistant Professor of Art

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Office Hours: TUE | THUR 9-11:30am and by appointment

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### Course Description:

*This course provides instruction in non-toxic print processes including linocut and screenprinting. There is a continued emphasis on experimentation with a foundation in traditional, historical and philosophical aspects of printmaking. Prerequisite: ART 119 Studio fee: \$75*

### Reading Requirements:

Textbooks are not required for this course, but readings will be assigned to you on a regular basis for the duration of the class. These will primarily be in the form of paper handouts and will be assessed based on your participation in one-on-one discussion and reflections in your journal.

### Course Requirements:

#### General

Each student will be expected to complete assignments in and out of class, readings, a midterm review and a final portfolio review. Be prepared to fully participate in the life of the class; this means completing assignments on time, regular attendance (see Attendance), **good studio etiquette (good attitude, good work ethic, etc.)**, and thoughtfulness during one on one discussions and critiques.

Missed assignments can be discussed with the professor—these may be made up, but the student must attend mid-term and final critiques. The student will maintain a sketchbook throughout the semester. Sketchbooks should incorporate process notes and the elements and principles of design for each project (see below). The sketchbook must accompany you every day you are in this class.

#### Course Outcomes

The student will:

- **Employ fundamental design elements:** color, value, line, texture, pattern, shape, scale, space (as they relate to printmaking and book arts)

### Course Outcomes Cont'd

The student will:

- **Employ fundamental design principles:** balance, hierarchy, rhythm, variety and unity (as they relate to printmaking and book arts)
- **Become familiar with a general history of printmaking and book arts through the attendance of the professor's lectures and through individual research**
- **Discuss historical themes and techniques applied to prints and books in individual critiques and group discussions**
- **Review basic vocabulary and learn advanced vocabulary of printmaking and book arts**
- **Demonstrate competency in the following book arts processes:** portfolio construction
- **Demonstrate competency in the following printmaking processes:** linocut, reductive linocuts, woodcuts, screenprinting (serigraphs): bitmap screenprinting, four-color separation screenprinting, stencil screenprinting.
- **Demonstrate competency in the following paper processes:** collage, three-dimensional paper sculptures
- **Develop technical innovation:** experimental screenprinting processes with graphite and watercolor
- **Work productively and diligently**

### Course Requirements

The student will:

- **Maintain a sketchbook** with demonstration and lecture notes, artist research, writings, sketches, etc.
- **Complete ten journal entries**—this will include ten reports on artworks from printmakers or book artists working in ways similar to the units covered in class. Each entry should include one stapled or glued image, a 100-word, handwritten statement discussing historical facts about the artist who created the work (if available), and a general critique of the work. Reports must differ from those examples of artists/artworks presented in class. Five reports are due at midterm and the remaining five at finals. Seven of these reports must be from sources other than the Internet and all sources must be identified on the report.
- **Generate a portfolio containing all assignments** (listed under grading policy)
- **Fully participate in the life of the print and book class;** this means completing assignments on time, regular attendance (see Attendance/Lateness policy), good studio etiquette, and participation in class discussions and critiques

### Reading Requirements

A minimum of 100 pages related to printmaking or book arts (books, magazines, online articles, technical information, critical theory, etc.) as approved by the professor. **This is equivalent to an annotated bibliography and will be reflected in your journal entries by finals.**

### Learning Strategies

The professor will provide:

- Presentations and technical demonstrations as required
- Lectures describing historic and contemporary practices provided to support student's studio work
- Weekly consultation with student
- Supplemental reading and video links

### **Art Department Learning Outcomes**

For a full list, please visit MySiena.

### **Grading Policy:**

Student work will be assessed at midterm and Finals. Assignments will be weighted equally.

Sketchbook	5%
Journal	5%
Readings + Supplemental Research	15%
In-Class work	50%
Participation	10%
Final Portfolio Review	15%

Portfolio consists of the following projects:

- Record album
- Patterned industrial lighting
- Self portrait linoleum print
- Experimental watercolor edition
- Woodcut series

### **Grading Scale:**

A+ (100%) means that you **perfectly** demonstrated assessment criteria.

A (99%-90%) means that you **thoroughly** demonstrated assessment criteria.

B (89%-80%) means that you **sufficiently** demonstrated assessment criteria.

C (79%-70%) means that you demonstrated **some** of the assessment criteria.

D (69%-60%) means that you demonstrated **a little** of the assessment criteria.

F (below 60%) means that you demonstrated **none** of the assessment criteria.

### **Studio Work Time Policy:**

Five in-class hours per week should be used to their fullest extent. This means arriving on time (see below), coming to class prepared with materials, and **turning in assignments when required**. Plan on devoting four hours per week outside of scheduled studio time to completing assignments, watching supplemental video, reading supplemental articles and working towards your final portfolio review.

### **Attendance/Lateness Policy:**

Because this class is structured on a workshop/demonstration format, **attendance from beginning to end of class and punctuality are mandatory**. One absence will be permitted. If you need to be absent for any reason, please email me in advance. Unless it is an extreme emergency, emails must be sent the night before the next day's class.

If you miss two classes in a row without letting me know why, I am required by Federal law to report these absences to the University's Retention Management System. This might have financial aid implications.

Absences include missing class, **attending class but not working**, leaving class and not returning without prior explanation, not working until the end of class, excessive lateness (more than 15 minutes late). Grades will decrease ½ grade for each absence thereafter. Lateness is not an acceptable behaviour. Being late twice will equal ½ absence, therefore being late four times will equal one absence. Be on time and be prepared to work.

### **Cell Phone and Music Policy:**

Students are not allowed to use hand-held electronic devices in this class unless specifically directed to do so. If you need to know the time, ask the professor. No texting or other uses of handheld electronic devices including cell phones and iPods are permitted. Wait until the end of class to add assignments to your calendars. If you are found using these devices, you will be asked to hand them over until the end of class. This behaviour falls under **good studio etiquette** guidelines and counts against your participation grade as it is distracting. **Music, when appropriate, will be communal.**

### **Academic Accommodations Policy:**

Section 504 of the Rehabilitation Act of 1973 (section 504), prohibits discrimination on the basis of physical or mental disability (29 U.S.C. Section 794). Siena Heights University is committed to furnishing appropriate auxiliary aids and services where necessary to afford any student with a disability an equal opportunity to participate in, and enjoy the benefits of a service, program, or activity conducted by a public entity.

An Academically qualified (has met admission standards) student with a disability who is in need of auxiliary aids/services is obligated to provide detailed documentation of the nature of the disabling condition to the Office of Accessibility (303 Sacred Heart Hall/ (517) 264-7683). The student will discuss with the coordinator of the OA how the disability impacts performance in the academic setting. The student should initiate this process at the beginning of the semester, so that accommodations may be arranged before the student experiences difficulty. This process is not retroactive — a student may not disclose a disability in order to retake a failed test, or redo a failed portfolio review. Once appropriate accommodations/services have been determined, the student presents a Letter of Accommodation (provided after consultation with the coordinator of the OA) to his/her course teaching staff and discusses a plan for implementing the accommodation/service.

### **Academic Dishonesty Policy:**

Any form of academic dishonesty, as defined in the 2016-2018 Siena Heights University Catalog, page 358, will result in the student failing this course. A pdf of the catalog is available online at: [http://sienaheights.edu/Portals/0/SHU%202016-18%20course%20catalog%20final\\_web2.pdf?ver=2017-10-20-100633-997](http://sienaheights.edu/Portals/0/SHU%202016-18%20course%20catalog%20final_web2.pdf?ver=2017-10-20-100633-997)

You are responsible for upholding the standards described in this policy even if you have never read it.

Date	ART 259	ART 460		DEMO DAY		
	Emilie, Austin, Cordell, Tim, Kalen	Emily		LECTURE DAY		
				CRIT DAY		
1/9	Introduce: Syllabus, assign drawers, and Collage Assembly for vinyl record. Brainstorm Pancake Printmaking.	Introduce: Syllabus and discuss Senior Show + Show Statements + Junior Crit. Brainstorm Pancake Printmaking.		CRIT + DUE DAY		
				HOLIDAY		
1/11				NEW ASSIGNMENT		
	Choose a record album whose cover you would like to see redesigned. Work day: Collage Assembly x 4 versions and assemble journals.	Inspiration phase.		GROUP CRITIQUE = CRITIQUE WITH THE CLASSMATES IN ALL STACKED COURSES		
1/16				MUST ATTEND		
	Work Day: Collage Assembly x 4 versions due & scanned end of class.	Ideation phase.				
1/18						
	PANCAKE PRINTING	PANCAKE PRINTING				
1/23						
	Demo: 4-color separation (computer) + Screenprinting.	Implementation phase.				
1/25						
	Work Day: print front and back cover for albums.	Implementation phase. 1/25 project due start of class.				
1/30						
	Demo: Assemble portfolio wrapper for album.	Inspiration phase.				
2/1						
	Individual Critique: Screenprinted album + portfolio built.	Inspiration phase.				
2/6	Introduce: Shepard					

	Introduce: Shepard Fairey lamp project. Continue with Work Day: lamp printing and assembly	Inspiration phase.				
2/8	Lecture: Patterning (Rectilinear, Curvilinear, Floral) and Phenomonology. Begin drawing.	Ideation phase.				
2/13	Introduce: Bill Fick Project. Continue with Work Day: lamp printing and assembly.	Ideation phase.				
2/15	Lecture: Linoleum and start on self portrait. Continue with Work Day: lamp printing and assembly.	Implementation phase.				
2/20	Work Day: lamp printing and assembly and large linocut: self portrait (Bill Fick).	Implementation phase. 2/20 project due start of class.				
2/22	Group Critique: patterned lamps (assembled and hung by start of class). Continue with Work Day: large linocut.	Critique 259. Continue Work Day: Inspiration phase.				
2/27	Work Day: large linocut: self portrait (Bill Fick).	Inspiration phase.				
3/1	<b>MIDTERM CRITS</b>	<b>MIDTERM CRITS</b>				
3/6	<b>WINTER BREAK</b>	<b>WINTER BREAK</b>				
3/8						

	<b>WINTER BREAK</b>	<b>WINTER BREAK</b>				
3/13	Introduce: Woodblock billboard project.	Ideation phase.				
3/15	Lecture: Corita Kent and Eleanor Roosevelt. Continue with Work Day: billboards and linocuts. Linos transferred to plate by this date.	Implementation phase.				
3/20	Work Day: linocuts and billboards.	Implementation phase. 3/20 project due start of class.				
3/22	Work Day: linocuts and billboards.	Inspiration phase.				
3/27	Demo: Screenprinting with Watercolor and Graphite - students propose project	Ideation phase.				
3/29	<b>EASTER</b>	<b>EASTER</b>				
4/3	Work Day: printing linocuts and woodblock billboards.	Implementation phase.				
4/5	Work Day: printing linocuts and woodblock billboards.	Implementation phase.				
4/10	Work Day: printing linocuts and woodblock billboards.	Implementation phase. 4/10 project due beginning of class.				
4/12	Work Day: printing					

	Work Day: printing linocuts and woodblock billboards.	Inspiration phase.				
4/17						
	Group Critique: Screenprinting with Watercolor and Graphite	Inspiration phase.				
4/19						
	Work Day: printing linocuts and woodblock billboards.	Ideation phase.				
4/24						
	Group Critique: Linocuts and Woodblock billboards. Sign up with Mad for final critiques.	Implementation phase. Project due 4/26 beginning of class. This is the final check-in with larger group before Final Individual Critiques.				
4/26	<b>FINAL INDIVIDUAL CRITS and ALL PROJECTS + SUPPLEMENTAL MATERIALS DUE.</b>	<b>FINAL INDIVIDUAL CRITS and ALL (5) PROJECTS + SUPPLEMENTAL MATERIALS DUE.</b>				
5/1	<b>CLEAN STUDIO</b>	<b>CLEAN STUDIO</b>				