

**STA 280T ADVENTURES IN PRINTMAKING: POLAND,
VISUAL COMMUNICATION ARTS, SS2 Interim 2019**



Jadwiga Sawicka, *Victory* (2011),
photocollage, installation, sound installation, acrylic painting, digital print
M2 Contemporary Art Gallery at the Manufaktura, Łódź, Poland

I. COURSE INFORMATION

Instructor: Clarice Zdanski

Instructor's Email: czdanski@fus.edu

Office Hours: by appointment

Class location: on site in Łódź, Poland

Class meeting times: 5-17 August, 9:00-16:00 M-F

II. COURSE DESCRIPTION

This on-site, experimental course will enable students explore the creative possibilities of media which have largely been considered mechanical, reproductive while also discovering the art and culture of Poland. Participants in the course will meet Warsaw, and then go to the Akademia Sztuk Pięknych in Łódź for the centerpiece of the course, a two-week residence at the PATA printing workshops. Independent travel may be undertaken during the weekend between the two weeks of scheduled studio sessions. During the workshops, students will be able to choose from an incredible array of printing processes, including relief and intaglio techniques (both traditional and innovative approaches), as well as

collograph, silkscreen, textile design and printing, comics and game preproduction, the incorporation of film and photographic media in the printing process, and much more. The course has the following goals: to gain knowledge of printing materials, equipment and techniques; to produce art works using the techniques introduced during the workshops; to understand printing techniques in an art historical perspective and acknowledge printing as a fine art; to construct a basic art vocabulary and develop the skills necessary to critical visual analysis. This Academic Travel course may also include guest lectures, visits to museums, print/drawing collections, and places where artists work and printmaking workshops are held. The course meets directly in Warsaw on 4 August 2019. Students should make their own arrangements for arrival and departure.

III. RATIONALE

The course is a 3-credit studio course, and enables students to meet requirements for art-related majors and minors. It is a travel course, so meets travel requirements as well. It could also serve as an elective for other majors.

IV. COURSE GOALS

The main goal of this course is to introduce class participants to a variety of printing techniques and encourage experimentation in them. This also involves consolidating and enhancing knowledge of foundation skills (for example: drawing skills, preparatory work and transfer methods, knowledge of aspects of composition and value). On a more general level, the course aims to cultivate an understanding of printing techniques in an art historical perspective (uses of printing, the history and development of printing, and consequences for the history of art).

V. SPECIFIC LEARNING OUTCOMES

Upon successfully completing STA 280T, students will have acquired knowledge of the printing techniques offered during the PATA workshops, including relief and intaglio techniques (both traditional and innovative approaches), collograph, silkscreen, textile design and printing, comics and game preproduction, the incorporation of film and photographic media in the printing process. An optional independent travel weekend during the workshop break will enable them to discover nearby areas of interest.

In learning about these printing processes, they will also have learned how to:

- collect and maintain a store of images;
 - produce transfer drawings;
 - construct a cv focusing on their artistic activity;
 - assemble a portfolio of their art works;
 - create presentations of their works in digital format;
 - gain an understanding of and proficiency in traditional printing techniques as well as contemporary practices;
 - construct a basic art vocabulary and develop the skills necessary for critical visual analysis.
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VI. REQUIRED TEXTS AND MATERIALS

Texts and optional or suggested readings and other materials can be found on the Franklin University **Moodle** site, and a Facebook group has been created for ease in communications. Students should **check these sites regularly for course announcements and updates**. All necessary materials will be provided.

VII. ASSESSMENT OVERVIEW

Students will be assessed in three areas, each of which will be graded on a 100-point scale: Studio Assignments/Art Projects; Resources/Art History/Art Terminology; Participation/Contribution to the Course. These three scores will assist in determining an overall grade at the end of the course.

Studio/Projects	AH/Terminology	Attitude/Contribution	
100	100	100	Total 300/3
Example of mid-term or final averages:			
80	85	90	Total 255/3=85

VIII. ASSESSMENT DETAILS

I. With **studio assignments and projects**, students should be able to:

- demonstrate their knowledge and understanding of basic tools and techniques and their ability to use them independently
- show that they have done preparatory work and independent work in the studio
- participate in possible critiques of finished works
- show an understanding of basic studio language and art historical knowledge and be able to use appropriate terminology in class and in written assignments.

EXAMPLES OF POSSIBLE STUDIO PROJECTS:

- A. Assignments in simple printing methods that do not use the printing press (direct stamping, stenciling (intro to applications in serigraphy), monotype, frottage, image transfer,
- B. Relief printing assignments (simple linoleum block, registered printing, wood block print)
- D. Intaglio printing assignments (drypoint, etching)
- E. Stencil printing methods (silkscreen)
- F. Long term assignments (editions, presenting finished works in a portfolio, on a website or in an exhibition)
- G. Digital elaboration of images for use in printing

For SS2 interim 2019, STA280T will be conducted on an independent study basis, and each student will choose from the workshops offered at the academy. Assessment of work produced during the workshop will occur on site during travel, on a case by case basis, with feedback sessions to be scheduled during the Fall 2019 semester..

II: Art History/Art Terminology projects: STA280T is not a writing intensive course, but students will be expected to be able to demonstrate their knowledge and articulate their ideas in written form. During the course, students will have the opportunity to express their ideas for art works and their reflections upon the history of art in written assignments and in-class critiques. Rubrics and guides will be posted on the Moodle site or on the Facebook group page.

EXAMPLES OF POSSIBLE ART HISTORY/TERMINOLOGY PROJECTS:

- A. Sketchbook or folder containing ideas for art works and reflections upon the history of printing
- B. Final online presentation of individual work
- C. Pre-travel cv and presentation portfolio
- D. Post-travel presentation of works, possibly as a learned conversation on campus in the Fall 2019 semester
- E. Viewer's responses to exhibitions or workshop events

III. Participation and attitudes toward work are key factors in determining the final grade, and will be assessed through:

- attendance;
- respect for work environment, tools and techniques;
- ability to work with others;
- contributing to a positive, well-organized working environment
- completion of assignments by designated dates;
- independent work in the studio outside class time;
- quality of presentation of finished work;
- participation in organized events;
- contributions to possible critiques and evaluation sessions;
- respect for course protocol (coming to class on time, staying until the end of the class, cleaning up after class is over).

IX. GRADING POLICIES AND EXPECTATIONS

Each assignment will be graded individually with a number score on a scale of 0-100; the number score corresponds to a letter grade, as listed below. All assignments will be averaged together at the mid-term and at the end of the semester (see the table above under ASSESSMENT OVERVIEW for an illustration. The numerical average is not the sole factor in assigning the mid-term and final grade. Other qualitative, more subjective aspects may be taken into consideration in formulating the grade, for example, steady progress, improvement in attitude towards work or respect for course protocol,.

A+	n.a.	A	96-100	A-	90-95
B+	87-89	B	84-86	B-	80-83
C+	77-79	C	74-76	C-	70-73
D+	67-69	D	64-66	D-	60-63
F	0-59				

Franklin's grading policy and a table with GPA equivalents can be found here:

<http://fus.edu/files/FUS-academic-catalog-2018-2020.pdf>

X. HOW TO DO WELL IN THIS COURSE (POLICIES / REQUIREMENTS)

Studio classes emphasize learning by doing in addition to assimilating an abstract body of concepts through reading and research. Following instructions, paying attention during demonstrations and proceeding with care in the studio at all times are important at every stage of the creative process. Acquiring manual dexterity, familiarity with processes and mastering techniques are processes that require time, diligence and repeated effort. Please do not put off projects until the end of the course, also because you will have to cooperate with other artists to plan your time on presses, machines and other equipment, and with the workshop assistants. Moreover, you may have to try and try again to get good results.

Given the special nature of artistic work, class attendance is fundamental. ***A total of one absence will be tolerated during the course. A second absence will automatically result in a grade reduction from the final grade (i.e. an B+ would drop to a B). Three unexcused absences will result in a report to the dean and the registrar.*** You must attend class in order to acquire the necessary skills and information to understand and complete all assignments, and to get the continuous feedback that studio work entails.

This is all the more important in STA 280T SS2 interim 2019, since the time frame for the entire course is so short, and the work schedule so highly condensed (i.e., no time for **make-up work or extra credit**). Should an emergency situation occur, contact me immediately.

XI. ACADEMIC INTEGRITY: STATEMENT ON CHEATING AND PLAGIARISM

A student whose actions are deemed by the University to be out of sympathy with the ideals, objectives or the spirit of good conduct as fostered by the University and Swiss community may be placed on Disciplinary Probation or become subject to dismissal from the University. Cheating is a dishonest action out of sympathy with the ideals, objectives and spirit of the University. Furthermore, cheating reflects negatively on one's personal integrity and is unjust to those students who have studied. See the FUS Academic Catalog for full statement (page 199): <http://fus.edu/files/FUS-academic-catalog-2018-2020.pdf>

XII. RESOURCES AVAILABLE

Office hours: Make arrangements with me by email, Whatsapp or our Facebook page if you need to see me during the hours we are not involved in the workshops.

Accessibility Services and Accommodations: For documented disabilities and rights to accommodations, follow the procedure outlined on the FUS website:

<https://www.fus.edu/health-and-counseling/accessibility-services>

Writing and Learning Center: Fowler Learning Commons, 1st Floor. Here you can get help with writing issues. For further information: <http://fus.edu/writing-and-learning-center>.

Collaborative learning: In the studio, we all work together in the same limited space. In learning by doing, watching fellow participants at work and exchanging impressions on working methods are excellent ways to acquire more knowledge. For the presentations, they can also help you by giving feedback prior to speaking before the group or uploading assignments on the Internet.

Moodle site: Our Moodle site contains a record of what was done in class and descriptions of all assignments, and will be updated as we go along. It also has resources on various aspects of printing and material relating to special projects, including uploaded documents or links to helpful material on the Internet. ***Students who have been absent are expected consult the Moodle site, fellow participants and the Professor so as to keep up with the workshop.***

Technology Help and Supplies: At Franklin, the IT Staff office is located in Lowerre Academic Center, ground floor, for all computer-related and Internet problems. At the academy in Łódź, you will be able to use the library, the art supply store, and the digital printing center.

Grace Library: Art materials are located in the 700s section of the reference section upstairs and in the stacks downstairs in Grace Library. You will need to use the library to research material, and art books are a wonderful way to browse and get ideas. Consult the library staff for assistance.

XIII. COURSE SCHEDULE

DATE	PLANNED ACTIVITIES
04/08	Meet at Chopin Airport, Warsaw, in designated area for PATA participants to get the bus for Łódź. Orientation in student residences and neighborhood walk. Group dinner and orientation walk in Łódź if desired.
05/08	9:00-16:00 Printing workshops Morning: welcome and Introductory lecture Afternoon: begin workshops
06-10/08	9:00-16:00 Printing workshops Evenings free
07-08/08	Weekend for independent travel (or in group if desired).
09-16/08	9:00-16:00 Printing workshops 16/08 will be spent installing show, signing works, and concluding the workshops

	Evenings free
17/08	11:00 Opening to Final Show Lunch with group if desired Individual departures for Warsaw or elsewhere

XIV. BIBLIOGRAPHY

The following books in the Grace Library may provide some interesting further reading on printers and printmaking processes.

Adam, Robert. *Intaglio: Acrylic-resist Etching, Collography, Engraving, Drypoint, Mezzotint. The Complete Safety-First System for Creative Printmaking*. London: Thames and Hudson, 2007. 765/Ad1i

Bann, Stephen- *Parallel Lines: Printmakers, Painters and Photographers in Nineteenth-Century France*. New Haven: Yale University Press, 2001. 796.94409034/B22p

British Printmakers, 1855-1955: A Century of Printmaking from the Etching Revival to St. Ives. Wiltshire: Garton & Co. and Scholar Press, 1992, 769.94109034/G19b (2 copies)

Castleman, Riva. *Prints of the Twentieth Century*. New York: Thames and Hudson, 1988. 769.904/C27p

Chamberlain, Walter. *The Thames and Hudson Manual of Etching and Engraving*. London: Thames and Hudson, 1972. 765/C35

Eichenberg, Fritz. *The Art of the Print: Masterpieces, History, Techniques*. London: Thames and Hudson, 1976 769.9/Ei2a

Gascoigne, Bamber. *How to Identify Prints: A Complete Guide to Manual and Mechanical Processes from Woodcut to Inkjet*. New York: Thames and Hudson, 2004. 760.28/G21h

German Expressionist Prints: The Specks Collection at the Milwaukee Museum of Art. New York: Hudson Hills Press, 2004. 769.94309041/D11g

Goldman, Paul. *Looking at Prints, Drawings and Watercolours: A Guide to Technical Terms*. London: British Museum Publications, 1988. 760.014/G56l

Griffiths, Anthony. *Prints and Printmaking: an Introduction to the History and Techniques*. London: British Museum Press, 1996. 760.28/G87p

Griffiths, Anthony. *The Print before Photography: an Introduction to European Printmaking, 1550-1820*. London: British Museum Press, 2016. 769.94/G87p

Haas, Irvin. *A Treasury of Great Prints*. New York: A.S. Barnes, 1956.

- Kanada, Margaret Miller. *Color Woodblock Printmaking: the Traditional Method of Ukiyo-e*. Tokyo: Shufunotomo, 1989. 769.952/K13c
- Lane, Richard. *Masters of the Japanese Print: Their World and Their Work*. Garden City NY: Doubleday, 1962 769.952/L24
- Leaf, Ruth. *Etching, Engraving and Other Intaglio Printmaking Techniques*. New York, Dover, 1984. 765/L47e
- Melot, Michel. *The Impressionist Print*. New Haven: Yale University Press, 1996. 769.94409034/M49i
- Museum of Modern Art (NY). *Artists and Prints: Masterworks from the Museum of Modern Art*. New York: Museum of Modern Art, 2004. 769.97471/W97a
- National Gallery of Art (US). *Colorful Impressions: The Printmaking Revolution in Eighteenth Century France*. Washington DC: National Gallery of Art, 2003. 769.94409/G76c
- Platzker, David and Elizabeth Wyckoff. *Hard Pressed: 600 Years of Prints and Processes*. New York: Hudson Hill Press, 2000. 769.9/P69h
- Sidey, Tessa. *The Prints of Michael Rothenstein*. Aldershot, Hants, England: Scholar Press, 1993. 769.92/R74S
- Stobart, Jane. *Printmaking for Beginners*. New York: Watson-Guption Publications, 2005. 760/St6p/2005
- Wechsler, Herman Joel. *Great Prints and Printmakers*. New York: Abrams, 1967. 769.922/W41
- Welden, Dan. *Printmaking in the Sun: An Artist's Guide to Making Professional-Quality Prints Using the Solarplate Method*. New York: Watson-Guption Publications, 2001. 766.7/W45p