

**Professor Juana Valdes**

**Class: Collagraphs: Discover Dimensional Prints ART-4405C-001**

**Tuesday 4:430 – 8:50PM**

**BLDG. VA53 Room 104 Printmaking Studio**

**Email: [jvaldes7@fau.edu](mailto:jvaldes7@fau.edu)**

**Office Hours: Tues 2- 4:00 PM**

### **Course Description**

The word Collagraph is made up of from a union of the words “collage” and “graphic”—a collagraph plate is made the same way a collage is made, and it’s then printed as an intaglio print. A collagraph print is made from a collage of various materials glued together on cardboard, plexiglass, wooden boards, etc. Students will explore different ways to create plates using mediums, fabrics, sand, and found objects, using basic relief, intaglio and embossing printing techniques on an etching press, creating dimensional prints. Using a multidisciplinary approach, students explore the various forms of printing intaglio, embossing and relief, prints. The emphasis is on learning the basics, which leads to personal experimentation and refinement of students' work. This course offers a Creative, experimental, and aesthetic explorations in printmaking with an emphasis on individual development and criticism.

### **Course Objective**

The nature and breadth of Collagraph as a means of creating uniquely rich and interesting printed imagery make it one of the most exciting innovations to take place within printmaking in recent decades. Collagraph allows one to work directly with materials, and to explore the qualities of those materials in a much more proactive manner than that allowed by, say, etching. This course, will introduced students to a whole range of approaches to collagraph and carborundum media, using a variety of materials and supports as well as various methods of plate construction, inking and printing. The workshop will include discussion and critique of image composition and color theory and therefore it is particularly suitable to those students who are looking for rigorous critical debate and personal development towards exhibition. While mastering the techniques students will develop the ability to think critically and creatively.

1. Students will produce a body of work (6 Print Editions of 10 prints) which demonstrates knowledge of printmaking theory and practice.
2. Students will become aware of design, composition and order as aesthetic goals in printmaking.
3. Students will gain skill and experience with a variety of relief and intaglio printmaking techniques as a means of personal expression.
4. Students will gain experience with generating and developing strong visual imagery in a printmaking context.

Bring a bag full of assorted flat objects, i.e. tin foil, fabrics, lace matches, sticks, strings, ground foods, textured objects, sandpapers, feathers, leaves, papers, corrugated, mat boards, tea bags, or any other found objects that do not exceed an 1/8" thickness. Keep in mind these objects will be incorporated into the print process, therefore these things will not be returned to you as is

### **Week 1- January 11**

Intro to class, shop, setting up, lockers, overview of objectives, grading, attendance, open hours, supplies, collection of personal profiles, new handouts, set up of groups, Writing – keeping a log of technical info and of experiences.

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**Week 2- January 18 (Monday Holiday Martin Luther King Day)**

Prepared cardboard; cutting, assembling and coating cardboard plates. Complete cutting and sealing of improvisation plates, Purchase additional supplies for cardboard plates – 3-ply chipboard, new cutters – Ulfa knife or box cutters,

**Week 3 January 25**

Paper: What is it? Understanding the differences between rag, oriental papers, sizing and thinking about relationship of paper to an image. Preparing and soaking paper for mono printing, printing and drying. Setting Coating and assembling of boards, as relief and as collagraph: using gesso, matte medium and shellac.

**Week 4 February1**

Assignment: Re-work small cut boards or make new ones. No bigger than 6 x 6. Begin to make new cardboard cuts (2) Straight relief and beginning prep of collagraph plate. Continue to keep log. Complete purchasing of any additional supplies

**Week 5 February 8**

Keeping a newsprint journal. Printing by hand and press. Demo on print possibilities. Deeper explanation of inks and printing. Counter proofs and stencils. Review of collagraph plates and continue assemblage in class. Beginning to proof new boards. Assignment: Complete collagraphs and rework or refine all other relief plates. Purchase rag papers for intaglio printing.

**Week 6- February 15 Studio time**

Printing Demos: Intaglio; printing below the surface. Printing collagraphs, Color, Combining relief and intaglio. Printing individual plates. Seeking Final Resolutions. What is a good print? The artist Proof, Editioning, Curating and Signing. Open workshop to continue proofing of individual plates. One on One discussion about work.

**Week 7 February 22**

Different inking methods, a la poupee – more than one color, combining plates and methods of working. Ink up relief background and over print each plate in a single color to create brilliant exciting prints. printing one plate with no ink to get a blind embossed effect in conjunction with other color plate printing.

**Week 8 March 1** review of w work done up to now  
Continuation of proofing and developing of plates.

**Week 9 March 7 – Spring Break**

**Week 10 March 15**

Puzzle prints cutting out plate and assemble them. Combining plates and methods of working.

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**Week 11 March 22 Selection of theme for final print portfolio**

Alternative ways of printing multiple color plates

**Week 12 March 28**

Silk Collagraph Silk aquatint has the richness of mezzotint, the spontaneity of action painting, the sheer washes of a water color, the vivacious surface of a palette knife impasto and the durability of a steel-faced etching plate.

**Week 13 April 5 Studio time**

silk collagraphic plate-making method created with acrylic paint development of plate and proofing.

**Week 14 April 12 Studio time**

Techniques: Mounting, storing and framing prints; portfolio preparation

**Week 15 April 19**

Objectives: Studio time

**Week 16 April 26 Final Project is due**

**Final Examination April 28- May 4 Final critique and comprehensive clean-up.**

**Final clean-up:** Students must spend one hour working on the group clean-up. If a student cannot make the date, s/he must pre-arrange an alternate date to contribute to the group effort. Failing to attend the clean-up period will reduce your final semester grade by one full letter. After the clean-up, students may not use the studio to print.

**Reading List:** Covers all printmaking techniques plus short historical descriptions of each medium.

Saff and Sacilotto, Printmaking, History And Process, New York, Holt, Rinehart and Winston, 1988

Romano, C., Ross, J. and T., The Complete Printmaker, New York, The Free Press, 1990

Wenniger, Collagraph Printmaking, Rothenstein, M., Relief Printmaking

Collagraphs and mixed-media printmaking / Brenda Hartill and Richard Clarke.

**Artists Books**

Castleman, R., A Century Of Artists Books, New York, Museum of Modern Art, 1994

Drucker, J., The Century Of Artists' Books, New York, Granary Books, 1995

General Survey Of Contemporary And Historical Prints

Mayor, H., Prints And People, The Metropolitan Museum of Art, 1971

Gascoigne, B., How To Identify Prints, New York, Thames and Hudson Inc., 1986, 1995

Castleman, R., Prints Of The 20th Century, A History, New York, The Museum of Modern Art

Artist Council of Great Briton, The Mechanical Image A Historical Perspective On 20th Century Prints

**Internet Resources:**

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<http://madeuk.blogspot.com/2009/06/collagraph-course-with-sarah-young.html>

<http://theprintstudio.tumblr.com/>

<http://www.micaprintmaking.com/category/resources/>

<http://www.magical-secrets.com/artists/smith/video>

<http://www.magical-secrets.com/artists/ruscha/video>

<http://www.magical-secrets.com/artists/wilson/video>

### **EXPECTATIONS OF ART STUDENTS**

1. Attendance and punctuality are mandatory.
2. An organized sketchbook with handouts and notes.
3. Careful, thoughtful solutions to the art problems- turned in on time.
4. Participation in group evaluations and critiques.
5. Student is responsible for missed notes and materials
6. Care of artwork and clean up of materials and workspace.
7. Work must be ready and properly presented on time for critique.

### **Grade Breakdown**

60% - print projects (30% of the course grade will be based on timely and successful completion of all projects and assignments 30 % on final presentation and development of idea.)

20% - class participation and preparedness

10% - presentation & gallery visits assignments

10% - critique

### **Attendance**

Attendance will be carefully recorded daily. It is important that you arrive to class on time tardiness of more than 15 minutes will count after two times as one full absence. Coming to class without the appropriate supplies prevents you from working properly and hinders the quality of your work and grade. You are responsible for the work that you missed when absent. Please take time to contact one of your fellow students to get up-to-date on class work.

### **Grading**

Grading is based on the quality of your work. Work should demonstrate a serious and well-executed attempt to understand and express an idea. All of the assignments are based on formal as well as conceptual criteria and grades on projects are determined by presentation, imagination, intent, timeliness, and following directions. Grades are based on the following attendance, participation in class, understanding of the given material and completion of all assigned projects. All projects are expected to be completed by the assigned due date. Although there is a focus on process content, depth of research and risk taking will also be taken into consideration and be evaluated. Each project will be viewed for how it reflects on the stated objectives of the specific assignment, as well as the creative insights and growth of the individual.

A = Excellent work B= Above average work C = Average work D = Below Average work  
F= Failing.

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**Lateness Policy:** All projects must be in class on the designated due date during or prior to a student's regular class period. **Students have until the next project is due to turn in late work. Late work will drop a letter grade.** Work not turned in by the following presentation will not be accepted. Students are asked to see me if there are extenuating circumstances.

**Note:** In accordance with university policy, all cell phones and beepers must be turned off during class time.

**STATEMENT OF ACADEMIC INTEGRITY:** Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information see [http://www.fau.edu/regulations/chapter4/4.001\\_Honor\\_Code.pdf](http://www.fau.edu/regulations/chapter4/4.001_Honor_Code.pdf).

**STUDENTS WITH DISABILITIES:** In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton SU 133 (561-297-3880), in Davie - MOD I (954-236-1222), in Jupiter - SR 117 (561-799-8585), or at the Treasure Coast - CO 128 (772-873-3305), and follow all OSD procedures.

### **Supply List**

#### **Cardboard Relief**

- \* Chipboard (2 or 3 ply), hot pressed Bainbridge 172 (2ply) or Letramax 2000, double
- \* Mat or exacto knife, plus blades (\$2.00-\$6.00)\*
- \* Foam brush, 1 1/2" or 2" (\$1.00)\*
- \* Gesso, pint\*
- \* Matte medium, pint, gel medium, shellac\*
- \* Black tempura paint, or India ink, or sumi ink or black gouache\*
- \* Collagraph
- \* Supports: as recommended for cardboard cuts or Masonite, linoleum, polystyrene or wood.
- \* Adhesives and sealers: Gesso, matte medium, gel medium, modeling paste, shellac
- \* Materials: Any flat object or materials: papers, tapes, aluminum foil, powders; i.e. pumice, carborundum, etc. strings, clothes, and fabrics.
- \* For Plate making: Carving tools, assorted brushes and foam brush.

#### **General Supplies**

- \* Newsprint 18" x 24" \*
- \* Palette knife (flexible) and/or putty knife 1 1/4" (\$4.00-\$5.00)\*
- \* Glass scraper, purchase at a hardware store (\$2.00)\*
- \* Assortment of soft brushes\*
- \* Wooden spoon (rice paddle) (\$1.00-\$2.00)\*
- \* 4" Brayer (soft), (Speedball) (\$8.00-\$9.00)\*
- \* Frosted Mylar, .004, 20" x 30", can be frosted on 1 or 2 sides\*

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- \* Apron
- \* Hand cream
- \* Rubber gloves or soft cotton gardening gloves
- \* Masking tape, 1/2"

**Printmaking Paper List**

**Oriental Papers**, with name, size and approximate price

- \* Uniryo (\$2.00)
- \* Clean Bark, un-sized 26" x 52" (\$3.00)
- \* Kozo 25" x 31" (\$1.50)
- \* Goyu 21" x 29" (\$4.50)
- \* Mulberry 24" x 37" (\$4.00)
- \* Kinwashi 24" x 36" (\$3.00)

**Rag**

- \* Folio 22" x 30" (\$1.50)
- \* Stonehenge 22" x 30" (\$1.50)
- \* Rives Heavyweight 19" x 26" (\$1.50)
- \* Rives Heavyweight 26" x 40" (\$3.00)
- \* Arches Cover 22" x 30" (\$2.50)
- \* Somerset 22" x 30" (\$3.00)
- \* Lana Gravure 22" x 30" (\$3.00)

Things to look for in buying paper include: size, weight, color acid free, rag, price, and ingredients; i.e. kozo, mulberry, mitsumata.