

## Materiality and the Religious Impulse

# Printmaking Syllabus / Winter 2009

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*Always bring a notebook and writing utensil to studio meetings for technical notes*

### **Week 1: Typesetting Part I**

**Materials:** technical notebook

**Reading:** selected excerpts from Ellen Lupton, *Thinking with Type*, and technical notes (both pdfs)

#### **Learning**

**objectives:** learn and demonstrate ability to set type properly, with good craftsmanship

**Assignment:** Design and set type for a broadside that will ultimately include a linoleum cut print image.

Consider the religious forms we explored fall quarter that combined printed images with text. These included: devotional manuals, devotional prints, indulgences, didactic prints of the Reformation, Lutheran tracts, books of hours pages, and other forms.

Using one of these forms as a compositional strategy for your design, develop a design for a broadside that to address content that carries the same kind of weight as spiritual practice. Your content address spiritual/religious practice or other concepts or ideas of importance to you such as social injustice, climate change issues, etc.

### **Week 2: Linoleum cut prints: cutting and hand printing**

**Materials:** linoleum block, printing paper ('rice' or Japanese-style paper is preferable)

**Reading:** see website

#### **Learning**

**objectives:** learn and demonstrate ability to hand cut and hand print a linoleum block consistently and with good craftsmanship

**Assignment:** design an image that addresses the broadside assignment described above. Cut the block, proofing as necessary. Hand print the final image in an edition of 5 impressions. Sign and number the editioned prints properly.

### **Week 3: Typesetting Part II**

**Materials:** completed linoleum block, printing paper (Rives BFK, Arches, Strathmore or equivalent)

**Reading:** see website

#### **Learning**

**objectives:** learn and demonstrate the ability to combine linoleum cut image with type employing accurate registration, good craftsmanship and consistency in press printing.

**Assignment:** Complete the printing of the broadside assignment described for week 1 by combining the printed text with a press-printed linoleum block image. Print an edition of 5 that is properly signed and numbered. **Due Friday week 5**

**Week 4: Copper engraving**

**Materials:** two 2 x 2 inch copper plates

**Reading:** see website

**Learning**

**objectives:** explore basic engraving and intaglio printing techniques

**Assignments:** (1) Fully develop two sample plates exploring and practicing the following techniques: flicking, stippling, hatching, cross-hatching, and curved lines (try circles if you feel inspired!). Print each plate twice using intaglio technique.

(2) Develop an image that is your own creation, but that also adopts, adapts or appropriates elements from an early modern engraving. This is a way to develop an image of your own, while also developing a kind of “master’s study”.

Create a pen-and-ink drawing (employing cross-hatching, hatching and/or stippling and flicking that mimics the marks made by an engraving burin) *at the same scale* of the final engraving. **Pen-and-ink drawings will be due for in-class review Friday week 5**

Following the drawing review (and possible revision of your drawing) create and print an edition of 5 engraved prints that is properly signed and numbered.

**The final edition is due Friday week 6**

**Week 5: Engraving drawing review and Bookbinding: Part I**

**Materials:** photocopy paper for book pages, binder’s needle, linen binder’s thread, beeswax, scissors, folding bone

**Reading:** technical notes for binding process will be provided in class

**Learning**

**objectives:** learn and demonstrate the ability to fold, collate, and stitch folios into signatures and signature packets.

**Assignment:** Make three signature packets. Two should be made out of basic photocopy paper, a third out of good printmaking paper (Japanese, rice or a lightweight intaglio paper are best). Stitch all three signature packets and bring the finished packets to class on Friday, week 6.

**Due Friday, week 6**

**Week 6: Bookbinding: Part II**

**Materials:** davy board, box cutter or utility knife, Japanese paper pieces, cloth or flexible decorative paper, pencil, straight edge or ruler, polyvinyl acetate adhesive (PVA), roll of wax paper.

**Reading:** technical notes for binding process will be provided in class

**Learning**

**objectives:** learn and demonstrate the ability to bind a codex with good craftsmanship and good functionality.

**Assignment:** bind three hard-cover codices. **Due Friday, week 7**

**Three printmaking credits for:**

(1) One typeset and linocut broadside

(3) 2 engraving samples printed twice each

(5) An edition of engraved images

(2) An edition of hand-printed linocuts

(4) 1 pen-and-ink drawing for a final engraved image

(6) 3 hard-bound codices