

GONZAGA-IN-FLORENCE SYLLABUS

Course: VART 250 **LINOGRAPH PRINTMAKING** CRN 22024
Credits: 3 Credits
Instructor: **YVONNE DI PALMA**



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OFFICE HOURS

Thursdays from 2:00 – 7:00 p.m. (SPRING SEMESTER) or by appointment.

PREREQUISITES

There are no prerequisites for this course, but if the student has had Drawing he can also profit greatly from this experience and do more prints of a higher quality than a beginner. There is much individual attention, so the backgrounds of the students may differ.

COURSE DESCRIPTION

The **LINOGRAPH PRINTMAKING Course VART 250** reveals the method of making prints by spreading colored inks over pieces of hand-carved linoleum which are then covered with paper and pressed in a printing press. It is the modern version of the ancient woodcut “Xilograph” technique. (Reference is made to the great Albrecht Dürer and “The New Style”.) Various projects of increasing difficulty are given to the beginning student, while the history of “Xilography “ is also discussed, and many examples are shown, enabling the student to apprehend the various facets of this intriguing technique and finally express himself artistically. The completion of all of the projects given allows the student to be able to produce a full edition of a good-sized, 2-3color, strong image by the end of the semester.

COURSE OBJECTIVES

In a world of push-button printers, the student taking the **Linograph Printmaking Course VART 250** learns the beauty of the ancient manual carving technique utilized in various ways to laboriously produce extremely unique multiple images on paper (or textiles). The objective of the course is not only to help the student gain a knowledge of the incising and printing processes, but to make him aware of one of the methods that allowed man to duplicate some of the first books.(A visit to the illuminated Manuscripts in the nearby Cloisters of San Marco obviates this reality.)

The originality of the resulting images should stimulate the student to test the validity of linograph printing as an expressive artistic media in today’s society.

GRADING AND OTHER POLICIES

The student must complete all of the projects and show growth and understanding of the concepts and techniques demonstrated, and finally be able to produce an imaginative, well-made linograph print. No absences are permitted. Preparation for each project and additional work and research are encouraged.

COURSE OUTLINE & SCHEDULE

Usually 3 hours on Tues. between 2.00-7.00p.m.

January: Examples and History (Dürer, Egyptians, Japanese masters etc.)
Positive and Negative space
Choice and creation of first simple, sharp contrast image to carve
Transfer of image on to linoleum.
Learning to carve.
Basic carving tools.
Hands-on. Small piece of linoleum..

February: *"Inbutsu"* and *"shubutsu"* methods dating back to the 8th century.

How to print a simple image.

Rolling out the inks

Hand Printing.

Second image interposed on first.

How to "register" plates for two or more colors

March: *"camaieu"* and *"chiaroscuro"*

Using the printing press properly

Pressure adjustments

Speed

Different ink types for different effects.

Third plate

How to do lettering.

Thinking backwards.

How to carve and print a larger, stronger image.

Careful drawing, design and planning.

Thoughts reversed...

April: Analysis: Munch, Van Gogh, Gauguin, "Die Brucke", Kandinsky, and Picasso.*

The importance of paper quality.

Printing expertise.

Creation of a numbered edition.

Intervening by hand on a print.- Highlights.

Mounting a print for show.

Final Group Show

Critique

Ginervra Mariani, *"Le tecniche di'incisione a rilievo La Xilografia"*.