

**ADVANCED STUDIO PRACTICUM: CARRIAGE HOUSE**      **AR 380**  
**PROFESSOR SALMI**      **CREDITS: 1-3 (1 credit = 40 hours)**  
**OFFICE HOURS: MW 10-12, F 9-11**  
**PREREQ: At least 1 semester of printmaking experience.**

Carriage House Press is an artist-run print studio in which student artists produce original hand-pulled editions of various fine art printing techniques including etchings, monoprints, and relief prints.

**Meeting times: TBA**

There is a lab fee of \$160.00 for this course, which covers the following supplies for the semester: 22x30" printmaking paper, plexi plates, zinc plates, aluminum plates, linoleum plates, fair use of supplies, tools, inks, solvents, proofing paper, etc

**OBJECTIVES:**

This course will focus on ways in which students may further their development as an artist/entrepreneur by engaging work on various projects involving Carriage House Press. Typically, 1 project per credit hour enrolled per semester. The scope and nature of these projects will be determined by the instructor and each student. Projects may include, but are not limited to: an edition of prints, assisting visiting artists in the creation and final edition or suite of printing, or assisting in the planning, coordination, and operations of Carriage House Press activities and functions, etc. Students will be involved in all aspects pertaining to the business of running a fine art printing press. Particular emphasis will be on creating the environment for the students to take ownership of all aspects of Carriage House Press as an active learning laboratory and a viable functioning creative enterprise.

Students must be mature, responsible, reliable, able to work both individually and in groups .

**PROJECT EXAMPLES:**

**Periodical CHP E- newsletter** (Not yet completed)

Students will work together towards creating the design, format, contributing to regular articles, discussions about various topics such as new techniques, events, activities

**CHP Hosting community etching workshops** (Scheduled for Fall 2011)

Students will organize, plan, advertise, and carry out periodical community print workshops. 1<sup>st</sup> scheduled workshop has been moved ahead to Fall 2011.

**CHP annual print sale/Open House**

Students will create, prepare, and publicize an annual print sale.

**CHP Cards**

Students have been working on various series of hand-printed cards for sale at Blue Connection Gallery.

**CHP visiting artists**

Students register for set hours working with Visiting Artists assisting with editioned series of prints on a regular basis as needed.

## **IMPORTANT CONCEPTS/TERMS:**

### **Acid**

Having a low pH (below 6.5), therefore harmful to works of art or documents on paper.

### **Acid-free**

Free from the damaging level of low pH. Most papers used in printmaking are usually acid-free.

### **A la poupée**

A kind of print where color is directly applied to a single plate and worked into the appropriate area of the design using cotton daubs called dollies, (poupée is French) is selectively inked in different colors, using stumps of rag.

### **After**

When a printmaker uses the design (often a painting or drawing) of another artist as a basis for a print.

### **Artist's Proof**

The first set of prints pulled for the artist's own use, are marked as A.P. and may or may not be numbered and are considered by many to be higher in value than the subsequent numbered edition prints. Sometimes marked E.A. (French, epreuve d' artiste) or PA (Italian, Prova d'Autore) instead of A.P.

### **Blind Stamp**

A blind stamp is an embossed seal impressed onto a print as a distinguishing mark by the artist, the publisher, an institution, or a collector. Also called a Chop.

### **Block**

A *wood block* is a piece of wood used as a matrix for a print. Wood blocks are used primarily for woodcuts or wood engravings.

### **Bon a tirer** (French, good to pull)

A press proof of a print that is approved by the artist and serves as the standard for the edition.

**E.A.** (French, *épreuve d'artiste*) Artist's proof.

### **Edition**

A number of art prints of a certain image, all the same size and as close to identical as possible. In the days when all prints were made by hand, one of the challenges of producing an edition was to make the copies as consistent as possible; that is, as much alike as possible. Of course, small variations will inevitably happen in any hand-pulled edition. One indicator of the level of the printmaker's art was the consistency of the editions. When editions are produced by commercial photographic or printing techniques, the problem of consistency is eliminated; automated processes are capable of producing literally millions of identical images. This makes edition numbering of [limited editions](#) very important. It also makes it possible to produce potentially many thousands of equally high-quality images if it is an open edition.

### **Edition Numbering**

In limited editions, which are limited to a certain number of prints, the practice of numbering prints has developed. An edition number on a fine art print looks like a fraction, with the larger number on the "bottom," or to the right of the /. Usually it is put in the lower left-hand corner at the bottom of the image, balanced by the artist's signature in the lower right, but there are some variations to this. The practice began in the days when there were only hand-pulled prints. Consistent though an edition might be in the hands of a master printmaker, the plates used to print these editions were relatively fragile. They would begin to break down or subtly deteriorate as the edition was made. Prints made at the beginning of the print run would be clearer, sharper and of better overall quality than prints made near the end of the print run. Printmakers developed the system of numbering each print that was made, in the sequence in which it was made. This is the "top" number, or the number to the left of the /. Thus if a print is numbered 11/230, you know that it was the eleventh print pulled in an edition numbering 230 prints in all. The number was an indicator of the probable quality of the image. When artists started using commercial reproduction methods to create larger editions of virtually identical prints, the tradition of numbering still was carried over. It no longer is an indication of the relative value and quality of an individual print in the edition, but it now serves a new purpose--that of helping ensure an honest edition. Back when there was no other way to pull a print except by hand, you just couldn't get more than a few hundred prints (often, far fewer than that) out of a plate before the prints started looking pretty bad. With today's commercial methods, however, you could print millions if you wanted to. The number of prints in a limited edition is quantified and finite; therefore, these prints are more collectable (read that: worth more on the art market) than prints in open editions, which are not limited. The sequential numbering gives a certain measure of assurance that the edition is limited as claimed. If two or more "print number fives" of a certain limited edition were found to exist, for instance, it would be a great blow to that artist's reputation and resale values. Artist's proofs also are usually numbered, and for the same reason. An AP number looks like a regular edition number, except it is smaller than the edition from which it derives and it includes the letters AP. An example (from an edition of 300, with 20 APs) might be AP 14/20.

### **Limited Edition**

A limited edition is just what the name says: an edition that has been limited to a certain, specific number of prints. The certain, specific number of prints to which a specific

edition has been limited may vary greatly, from less than a hundred (especially with a hand-pulled edition; see above in the section on edition numbering!) to more than ten thousand (yes, if the edition is limited to 11,000 prints, it still is limited, technically). Most artists producing limited editions of lithoprints today fall into an edition size-range between 300 and 1000 copies, plus artist proofs.

### **Original print**

An original print is one printed from a matrix on which the design was created by hand and issued as part of the original publishing venture or as part of a connected, subsequent publishing venture. For fine art prints the criteria used is more strict. A fine art print is original only if the artist both conceived and had a direct hand in the production of the print. An original print must be distinguished from a reproduction, which is produced photomechanically, and from a restrike, which is produced as part of a later, unconnected publishing venture.

### **Platemark**

A platemark is the rectangular ridge created in the paper of a print by the edge of a plate. Unlike a relief or planographic print, an intaglio print is printed under considerable pressure, thus creating the platemark when the paper is forced together with the plate. Some reproductions have a false platemark, while many originals don't even have one: early printmakers used plates which were bigger than their image, and once printed, the paper was often trimmed and the platemark would not appear.

### **Proof**

A proof is an impression of a print pulled prior to the regular, published edition of the print. A trial or working proof is one taken before the design on the matrix is finished. These proofs are pulled so that the artist can see what work still needs to be done to the matrix. Once a printed image meets the artist's expectations, this becomes a *bon à tirer*. This proof is often signed by the artist to indicate his approval and is used for comparison purposes by the printer. An *artist's proof* is an impression issued extra to the regular numbered edition and reserved for the artist's own use. Artist's proofs are usually signed and are sometimes marked "A.P.", "E.A." or "H.C." Commercial publishers found that there was a financial advantage to offering so-called "proofs" for sale and so developed other types of proofs to offer to collectors, generally at higher prices.

### **Signed**

A signed print is one signed, in pencil or ink, by the artist or engraver.

A print is said to be **signed in the plate** if the artist's signature is incorporated into the matrix and so appears as part of the printed image.

In the late nineteenth century, in response to the development of photomechanical reproduction techniques, fine arts prints were signed by the artists in order to distinguish between original prints and reproductions. Seymour Haden and James McNeil Whistler are usually credited for introducing this practice in the 1880s.

### **Watermark**

A watermark is a design embossed into a piece of paper during its production and used for identification of the paper and papermaker. The watermark can be seen when the paper is held up to light.

## **Academic Honesty Policy**

All students are expected to uphold professional standards for academic honesty and integrity in

their research, writing, and related performances. Academic honesty is the standard we expect from all students. Read the Student Handbook for further details about offenses involving academic integrity at: <http://www.millikin.edu/handbook/>. Staley Library also hosts a web site on Preventing Plagiarism, which includes the complete university policy. It is located at: <http://www.millikin.edu/staley/services/instruction/Pages/plagiarism-faculty.aspx>. Visit and carefully read the Preventing Plagiarism web site.

The Faculty has the right and the responsibility to hold students to high ethical standards in conduct and in works performed, as befits a scholar at the university. Faculty members have the responsibility to investigate all suspected breaches of academic integrity that arise in their courses. They will make the determination as to whether the student violated the Academic Integrity Policy. Should the faculty member determine that the violation was intentional and egregious, he or she will decide the consequences, taking into account the severity and circumstances surrounding the violation, and will inform the student in writing, forwarding a copy of the letter to the Registrar and to the Dean of Student Development.

This letter will be destroyed when the student graduates from the University unless a second breach of integrity occurs, or unless the first instance is of sufficient magnitude to result in failure of the course, with an attendant XF grade recorded in the transcript.

If an XF is assigned for the course, the faculty letter of explanation becomes a permanent part of the student's record. If a second violation occurs subsequent to the first breach of integrity, the Dean of Student Development will begin disciplinary and judicial processes of the University, as outlined in the Student Handbook.

If a student receives an XF for a course due to academic dishonesty, this remains as a permanent grade and cannot be removed from the transcript. However, students may repeat the course for credit toward graduation. Some programs and majors have more explicit ethical standards, which supersede this Policy, and violation of which may result in dismissal from some programs or majors within the University. If you have difficulty with any assignment in this course, please see me rather than consider academic dishonesty.

### **Disability Accommodation Policy**

Please address any special needs or special accommodations with me at the beginning of the semester or as soon as you become aware of your needs. If you are seeking classroom accommodations under the Americans with Disabilities Act, you should submit your documentation to the Office of Student Success at Millikin University, currently located in Staley Library 014.