

COURSE DETAILS – 3 DAYS LW0187

TITLE: PRINTED LANDSCAPES IN LINO AND MONOTYPE

TUTOR: MARK CAZALET

LEVEL: SUITABLE FOR ALL

AIMS OF COURSE:

Many of us respond powerfully to the landscape, and there is a rich tradition of English artist printmakers who have articulated this love of the places we appreciate. We look at their example, ranging from Bawden and Ravillious to Ben Nicholson and Hodgkin.

By employing two methods of printmaking we will benefit from the spontaneous response which mono-printing compels, and then conversely with the more considered planning needed to produce an image in linocut. The contrast of processes is echoed in the differing qualities of effect achieved. Monotype is painterly, fast, and unique. Linocut is linear, slow and reproducible. This is a course that will link our emotional interpretation of the gardens at West Dean with these two exciting mediums of printmaking. Moving through a structured progression from producing a monotype directly in the landscape, to processing an image into a design, cutting a linocut plate, and then printing the image. We will also, as time allows, try reworking a number of the prints using monotype over or under the finished lino plate.

This is a fast moving course, which is accessible to all levels. However an ability to throw yourself into your work and take risks is essential, as is a love of landscape and prints!

WHAT STUDENTS SHOULD ACHIEVE:

Produce at least two mono-prints.

Produce one finished linocut plate, and from this; a proofing print, a good print, and possibly a mixed technique reworked print.

Learn to identify what moves us about a specific landscape.

Learn how to handle the mediums of mono-print and Lino-cut effectively.

See the potential of reworking prints as an additional process.

MATERIALS AND TECHNIQUES COVERED:

Monotype with single coloured ink.

Learn the preparatory design process for Linocut cutting.

Printing from Lino plates, proofing and editioning techniques.

Reworking prints and mixing mono-print with lino-print to produce a combined image.

TEACHING METHOD:

We all follow the same programme, but as I get to know each student's needs I can tailor the sessions towards individual objectives. Every session has a group introduction, followed by individual instruction. The final review session is the most important in terms of tutorial direction with a detailed analysis of the week's work and suggestions as to how each student could progress after the course.

EVENING SESSIONS:

First evening session – attendance is an essential part of the course:

The programme and thesis of my course is set out on the opening evening, followed

by a DVD of an Artist's vision.

Other optional evening activities:

I give an optional illustrated talk on my work one evening. Students are free to work up to the close of the studios at night without supervision.

STUDENT PREPARATION FOR COURSE IF ANY:

If possible research the mediums of Lino-cut and Monotype; Picasso (Lino-cut) and Degas (Monotype). If a beginner, try drawing from a local landscape, capturing what is important about it for you.

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HEALTH AND SAFETY:

The tutor instructs students in health and safety issues relevant to this course. Students may work unsupervised on agreed projects once they have satisfied the tutor as to their competence. There may be restrictions on the equipment available to students in the tutor's absence. All Personal Protection Equipment, apart from footwear, is provided by the College.

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MATERIALS FOR THE COURSE:

PLEASE REMEMBER THAT ON PRACTICAL COURSES YOU MAY WELL NEED TO PURCHASE MATERIALS THROUGHOUT THE COURSE TO COMPLETE PROJECTS

Included in the non-residential fee for this course is: water based ink and an A4 lino sheet.

These items will be available for purchase in the College Shop:

Sketch books
Pencils; HB, 2B, 4B, 6B
Cartridge paper, smooth weave, hot rolled 180gsm
Tracing paper – 3 x A4 sheets
Carbon paper – 1 x A4 sheets
Brushes (for water based inks)
A set of lino cutting tools

Please bring any of the above, if you have them, and in addition:

Water containers

COURSE TIMETABLE (unless otherwise stated above or agreed with the tutor during the course)

Course timetable for 2–9 day courses – each course starts with a welcome session on the first evening of the start date of the course and is followed by 2–9 days depending on the length of the course.

Arrival Day	From 4.00pm Arrival for residential students. Non-residential students please arrive by 6.45pm
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	for	welcome chat and dinner.
	7.00	Dinner.
	8.15–9.15	First teaching session.
Daily Timetable	9.15am	Morning classes.
	10.30	Coffee.
	12.45pm	Lunch.
	2.00pm	Afternoon classes.
	3.30	Tea.
	5.00	Classes finish.
	7.00	Dinner.
	8.15	Evening working – students may have evening
	access to	certain workshops in the absence of their tutor,
	but only	with their tutor's permission and provided it is safe
	to do so.	
Departure – last day	10.00am	Residential students are asked to vacate rooms.
	3.00pm	Classes finish.
	3.30	Tea then departure.