

## SHORT COURSE DETAILS

S4D08380: PRINTED LANDSCAPES IN LINO AND MONOTYPE

Tutor: MARK CAZALET

Dates: 4 DAYS SUNDAY 2 DECEMBER – THURSDAY 6 DECEMBER

### ABOUT YOUR COURSE:

Many of us respond powerfully to the landscape; its moods, spaces and associations move us.

There is a rich tradition of English artist printmakers who have articulated this love of specific place. Looking carefully at the work of Cotman, Bawden, Ravillious, Sutherland, Ben Nicholson and Hodgkin we will learn from their techniques and differing intentions.

By employing two contrasting of processes we will benefit from their complimentary approaches: Monotype is painterly, fast, and produces a unique image. Linocut is linear, slow and reproducible. The spontaneous response which mono-printing demands is extremely direct, whereas linocut requires considered planning and mark-making to produce an image. This is a course that will link our emotional interpretation of the gardens at West Dean with these two exciting mediums of printmaking.

You will move through a structured progression from producing a monotype directly in the landscape, transforming an image into a design, cutting a linocut plate, and then printing the final state. 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!

Everyone should produce at least four mono-prints, one finished linocut plate, and from this; a proofing print, a good print, and possibly a mixed technique reworked print. You will also learn to identify what moves us about a specific landscape, how to handle the mediums of mono-print and lino-cut effectively, and to see the potential of reworking prints as an additional bonus process.

We all follow the same programme, but as I get to know your needs I can tailor the sessions towards your 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 you could progress after the course.

### LEVEL: SUITABLE FOR ALL

A subject focused course that is delivered to suit any level of experience from beginner to advanced practitioner. A structured start is followed by guided independent practise.

### ABOUT YOUR TUTOR:

Mark Cazalet studied at Falmouth School of Art. He works on ecclesiastical commissions which include a chancel ceiling mural. Other work includes lino and wood cuts for Old Stile Press.

### TIMETABLE:

#### Arrival day: Sunday 2 December

From 4.00pm	Arrival for residential students
5.30pm	Workshops available for dropping off equipment and materials
6.45pm	Non-residential students please arrive by 6.45pm for welcome chat and dinner
7.00pm	Dinner
8.00pm – 9.00pm	<b>First teaching session – attendance is an essential part of the course</b> The programme and thesis of my course is set out on the opening evening, followed by a working session possibly outdoors, bring warm working clothes for first night and brushes.

### **Other days: Monday 3 to Wednesday 5 December**

9.15am	Morning classes start
10.30am	Coffee
11.00am	Morning classes continue
12.45pm	Lunch
2.00pm	Afternoon classes
3.30pm	Tea
4.00pm	Afternoon classes continue
5.00pm	Classes finish
From 6.30pm	Dinner
8.00pm	Evening working – I give an optional illustrated talk on my work one evening. You are free to work up to the close of the studios at night (10pm) without supervision.

### **Departure day: Thursday 6 December**

(Residential students to vacate rooms by 10am)

9.15am	Morning classes start
10.30am	Coffee
11.00am	Morning classes continue
12.45pm	Lunch
2.00pm	Final session <b>important group review and individual direction</b>
3.00pm	Classes finish, please vacate workshop by 3.30pm
3.30pm	Tea then departure

### **REQUIRED PREPARATION:**

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.

### **MATERIALS FOR YOUR COURSE:**

We have a generously stocked craft shop, which opens daily from 8.30am–2pm.

For any materials you need to purchase from the shop, we suggest you do so during the first morning of your course, after having discussed with your tutor.

### **Materials included in the course fee:**

Included in the fee for this course is: water based ink and an A4 lino sheet and 3 sheets of Zerkall paper pre torn down for press bed size per student.

### **Available from the Shop:**

Sketch books  
Pencils; HB, 2B, 4B, 6B  
Various papers for printing on  
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  
Messy printing clothes, overalls or pinny!

### **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.