

U3A

Dunedin Charitable Trust

A LEARNING OPTION FOR THE RETIRED

Series 1 2012

PRINTMAKING AS ART

Dates: Thursday, 15 March to Thursday, 19 April 2012

Time: 10.00 am – 12 noon

Venue: Salmond College, Knox Street, North East Valley

Enrolments for this course will be limited to 50

Course Fee: \$40.00

Tea and Coffee provided

Course Organiser: Gary Blackman (467 2822)

Course Assistant: Sue Harvey (471 0546)

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You may apply to enrol in more than one course. If you wish to do so, you must indicate your choice preferences on the application form, and include payment of the appropriate fee(s).

All applications must be received by noon on Wednesday, 8 February 2012, and you may expect to receive a response to your application on or about 17 February.

Any questions about these courses after 17 February should be referred to the Secretary, U3A Dunedin, telephone 471 9913 or on email at <graysinn@clear.net.nz>

Please keep this brochure as a reminder of venue, dates, and times for the courses for which you apply.

PRINTMAKING AS ART

Printmaking emerged in the 15th century as a new means of creating and disseminating artists' images on paper. Apart from illustrating books, artists have made prints as vehicles of social comment, political satire, propaganda, of personal and visionary ideas, or simply as a means of reproduction.

In this course of six sessions the history of the three principal forms of printmaking – relief, intaglio and planographic printing – will be described and illustrated with examples of woodcut, wood engraving, metal engraving, etching, drypoint, mezzotint, aquatint, lithography, linocut, monotype, and screen print, as used by notable artists of all periods.

CONTRIBUTORS

David Bell is Head of Department of Art Education at the College of Education and has a special interest in the Japanese woodblock print tradition.

Gary Blackman has practised lithography and etching and will discuss the works of Durer, Rembrandt, Piranesi, Hogarth, Blake, Goya, Picasso and others. He has also coordinated this course.

Roger Collins is an eminent scholar of the 19th century French artist Charles Meryon and will discuss Meryon's life and remarkable etchings.

Neil Emmerson is Studio Coordinator in printmaking at the Dunedin School of Art, Otago Polytechnic, and will discuss lithography and more recent printmaking techniques.

Bryan James in retirement is working full-time as an artist / printmaker and will discuss the Western tradition of the woodcut and wood engraving.

Kathryn Madill is an established artist, and an imaginative printmaker with particular skills in mezzotint.

THE PROGRAMME

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| 15 March | What is a print? The techniques of printmaking
<i>Gary Blackman and Kathryn Madill</i> |
| 22 March | History of the Western woodblock and wood engraving
<i>Bryan James</i> |
| 29 March | Masters of Etching and engraving
<i>Gary Blackman</i> |
| 5 April | The Japanese woodblock tradition
<i>David Bell</i> |
| 12 April | Charles Meryon, etcher and visionary
<i>Roger Collins</i> |
| 19 April | Lithography, linocut and screenprinting
<i>Neil Emmerson</i> |