Tutor report

<table>
<thead>
<tr>
<th>Student name</th>
<th>Simon Allard</th>
<th>Student number</th>
<th>487150</th>
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<tbody>
<tr>
<td>Course/Module</td>
<td>Printmaking 2</td>
<td>Assignment number</td>
<td>1</td>
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<tr>
<td>Type of tutorial</td>
<td>(audio)</td>
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Overall Comments

- Good flow of photography, sketching and use of experimental medium to inform your final prints
- Issues within final presentation of work – inky fingerprints and editioning
- Sketches have good use of perspective which is sometimes lost in the final print
- Issues with registration
- Need to ensure your prints have solid colour, not patchy
- Abstract prints of Blackfriars Bridge have potential due to unusual angle and bold shapes / lines

Feedback on assignment

Demonstration of technical and Visual Skills, Quality of Outcome, Demonstration of Creativity

Exercise 1 – Natural Landscape

- You have sent me four prints of trees. I have seen sketches to accompany this and preliminary work evidenced on your blog.
- Do not write 'this one' etc on the front of your print. You need to edition all of your prints so I would expect to see /4, 2/4, ¾, 4/4 etc. in pencil on the left hand side directly under the image. In the middle you would write the title of the print and on the right hand side you would sign it and put the year. Then, in your blog you would identify which you think is the strongest print by using the title and the edition number.
• The black for the tree outlines is quite harsh in your prints (compared to the softer colours you used). It also loses the sense of perspective a little as there does not appear to be any sense of where the light is coming from in the scene. The black of the trees, trunks and fence behind makes the image very flat with no sense of depth. However, well done on using a silk screen print with the emulsion technique.

Exercise 2 – Townscape

• This is an interesting image which has good focal points of interest

• Good use of perspective

• Unsure about the white edging around the people and the background trees where they meet the sky – could you do anything differently about this next time?

• The hatchings of the ‘trees’ need more work

• The printing technique needs more practice as the colours need to be solid not patchy

• Try to avoid inky fingerprints on the paper edges

Exercise 3 – Landscape composition

• Blackfriars Bridge print is a strong image due to the abstract nature and the tilted angle

• Just need to continue to perfect the registration

Assignment 1

• People walking across the bridge – registration issues which you have identified

• Like the combination of a watercolour sky which has been informed by your research into Claude Flight

Sketchbooks

Demonstration of technical and Visual Skills, Demonstration of Creativity

• Good observational drawings aided by photographs

• The sketches where you have written that you forgot your phone, are better than the ones with your phone – you were forced to draw from
real life and there is a lovely quality to these, especially where you have added watercolour to pick out the lighting

- The tree trunk shows experimentation with different colours – what are your thoughts on this? Need some notes to reflect on what colours work and why

- Shepherd' Bush – Be careful of using photographs of high buildings as you will find you have ‘converging verticals’ where the buildings all appear as if they are tipping towards each other

- Good experimentation with different medium although you need to log (in your blog or on the sketchbook) which medium you have used and your reflective analysis of it

- Blackfriars Bridge – the sketch of the huge pillars has great impact and depth of perspective

- What drew you to the bridge with the people on it, to print? Need more information about this one, especially as you seem to have gone straight to the print without any sketches

Learning Logs or Blogs/Critical essays

Context

Blog: https://simonallardocalog2.wordpress.com

There is primary evidence including photographs of locations in London.

You have photographed your linocuts – need to turn them the right way around instead of the viewer looking at them side-on.

You have reflected well on what went wrong on your initial prints, particularly with regards to registering. I am pleased to see you have resolved this issue, so you are now heading in the right direction. I also advise using printing ink rather than paint. [Get some pre mixed black oil based printing ink. At the moment I am mixing ordinary oil paint with printing medium].

On your blog, you need to put some side headings in when starting a new project or exercise, so it is clearer for the assessors to see, rather than running it all along

Suggested reading/viewing

Context

- Research into Claude Flight needs to be developed further with critical analysis of a selection of his work.
• You could discuss the democratization of the print on a more theoretical level, with quotations from Walter Benjamin's 'Art in the Age of Mechanical Reproduction'.

• Advise finding primary evidence – interviews or gallery visits which should all be Harvard Referenced with quotations and a bibliography on your blog (could be a separate tab)

Pointers for the next assignment

• Bolder shapes

• Solid colours, not patchy

• Strong registration

• Start to consider a theme to your work rather than just concentrating on technical skill

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<tr>
<th>Tutor name:</th>
<th>Katrina Whitehead</th>
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<tbody>
<tr>
<td>Date</td>
<td>04.02.17</td>
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<td>Next assignment due</td>
<td>27.05.17</td>
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