ART 420.001 Advanced Printmaking

Fall 2018

Tuesday, Thursday 11:00 am – 1:40 pm

Neal Cox

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Office Hours: Mondays through Thursdays 2:00-2:45, Fridays by appointment

Course Description:

**Printmaking II** - Three semester hours, six hours studio, six hours assigned independent study per week. Advanced techniques and practice in the use of printmaking processes. Levels A-F. Prerequisite: ART 220. Fall, spring.

Welcome to Advanced Printmaking. Our primary focus this semester will be on the processes of intaglio related to drawing as well as photography. Students will be given instruction and time sufficient to successfully complete six editions, including the final project (see calendar at the end of this syllabus).

Program Learning Outcomes (PLO’s):

Program – STUDIO ART BFA PLOs

1. Undergraduate students will demonstrate proficiency in studio foundation skills as they relate to the elements and principles of design.

2. Undergraduate students will exhibit a high level of proficiency in the use of materials, techniques and media.

3. Undergraduate students will demonstrate understanding of contemporary art issues through exploration of synthesis of content, problem solving and creativity.

4. Undergraduate students will define and state knowledge of Art Historical precedents.

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Student Learning Outcomes (SLO's): Students enrolled in ART 420 should be able to demonstrate through the successful completion of projects and other coursework (including possible exams, quizzes, readings, and writing samples) the acquisition of the following:

• Proficiency in the technical skills related to printmaking
• The ability to articulate key concepts and terminology related to printmaking
• The ability to develop and execute a cohesive body of work

Course Outline: A typical class day will consist of lecture, demonstration, and studio time, in that order. As noted below, there will be a series of reviews held throughout the semester, wherein students will be required to display their work for the purpose of gaining valuable group feedback. It is expected that students will need to spend up to six hours each week outside of class working on their projects.

Grading and Attendance: Formal evaluation of coursework will proceed as follows: Grades will be assigned on a scale of 0-4, 0 being low and 4 being high. Each project will be compared to the grading rubric (see below). In addition, there will be a number of formal critiques held throughout the semester. Participation in critiques will be noted and weighed against grades. I reserve the right to assign occasional readings, including written responses, and administer quizzes and/or exams as I see fit and will include the grades of such along-side project grades. Since this class is based largely on studio experience, attendance is mandatory. I expect students to arrive to class on time, every time, just as I expect for myself. Students who miss class will fall behind and the ultimate result will show in poorly executed projects. Students who miss four classes or more will receive a failing grade. I reserve the right to decide whether or not I will repeat lectures and or demonstrations for students who missed them by not coming to class. At the end of the semester, all project/exam/written assignment grades will be averaged to determine the final grade. Below is the grading scale:
As the instructor, I will keep a record of attendance, noting the arrival and departure times of each student. In order to avoid factual error and to be able to verify my own record, students will also be required to sign in and out on a designated sign-in sheet each day. Students who neglect to sign in and out, for whatever reason, may be counted absent, tardy, or as having left early.

**Grading Rubric:**
An assignment receiving a grade of “A” (a numerical grade of 4) represents the best possible example of that assignment. The work is excellent. There are no technical problems. The parameters of the assignment, such as they are, have been met with exactness. Content is both creative and ambitious and goes well beyond simple imitation of the demonstration. The work exhibits a sound understanding on the part of the student.

An assignment receiving a grade of “B” (a numerical grade of 3) represents work that is good, but could be better. The work has some technical errors, but overall is satisfactory and above average. Possibly not all of the parameters of the assignment have been fulfilled, but most have. The content is thought out to a certain point, but it is slightly evident that further inquiry could have been used on the part of the student.

An assignment receiving a grade of “C” (a numerical grade of 2) represents work that is average. The work has several errors, both technical and conceptual. The work betrays a general lack of understanding on the part of the student. Not all parameters have been met. The assignment lacks creativity beyond the demonstration of the assignment.

An assignment receiving a grade of “D” (a numerical grade of 1) represents work that is below average and that is in need of reconsideration. There are many glaring errors in both technique and conceptual rigor. The work doesn’t satisfy the parameters of the assignment, but should be given some credit based on a low level of effort. The work displays that the student does not grasp the assigned content very well at all.

An assignment receiving a grade of “F” (a numerical grade of 0) represents the type of work that can in no way be accepted for credit. The parameters of the assignment are not met. The technical errors are gratuitous. The portrayed attitude is one of “blowing off.” The work should be redone.

**Late Work:** As the instructor, I reserve the right to accept or reject late work (work that is turned in past the published due date) at my own discretion without explanation to the student turning in late work. Late work may be given full,
partial or no credit. This includes work that has been revised and re-submitted. It is in the students’ best interest to turn in quality work on time.

**Acceptable Student Behavior:** Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the i-Care Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

**Optional Recommended Texts:**

Magical Secrets About Line Etching and Engraving: The Step-by-Step Art of Incised Lines by Catherine Brooks, with an Appendix on Printing by Kathan Brown

Magical Secrets About Aquatint: Spit Bite, Sugar Lift & Other Etched Tones Step-by-Step by Emily York

**Lab Policies:** This lab is a shared lab. It is every student’s responsibility to clean up after each work session and to use the equipment with care. Additionally, the printmaking studio is not a storage area. Every student should check out a locker from the School of Art. Consult the office staff for locker assignment. Students will also be assigned a flat file drawer for use during the semester. Those who are enrolling in a subsequent semester will be able to retain the drawer for continued storage. Those who will not be enrolling in a subsequent semester will need to clean out their drawer at the end of the semester. Failure to do so will result in the confiscation, and potential discarding of the contents of the drawer without notice to the student.

Since we use materials that have the potential for causing physical harm, we have instituted a strict policy prohibiting consumption of food and beverages in the classroom.
Academic Policies:

Academic Dishonesty: Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit. For more information visit [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

Students with disabilities: No qualified student with a disability shall, on the basis of disability, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any ... postsecondary education program or activity ... [Federal Rehabilitation Act of 1973, Section 504, 84.43]

An institution shall make such modifications to its academic requirements as are necessary to ensure that such requirements do not discriminate or have the effect of discrimination on the basis of handicap, against a qualified handicapped applicant or student ... for more information visit [http://www.sfasu.edu/policies/academic_accom_stu_disab.asp](http://www.sfasu.edu/policies/academic_accom_stu_disab.asp)

Pregnancy Clause: If you are pregnant or should become pregnant while taking this course, or have a medical condition that could increase your sensitivity to chemical exposure, it is important for you to take all precautions concerning your own personal safety. While reasonable measures have been taken to insure your safety, there is a risk in this class of exposure to materials that could prove harmful to persons at risk. Please contact the professor should you have questions or concerns. Students who need accommodations for certified disabilities should work through the Office of Disability Services and then your professor.

Withheld Grades Semester Grades Policy (A-54):

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically
become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Course Evaluations: Near the conclusion of each semester, students in the School of Art electronically evaluate courses taken within the COFA. As you evaluate this course, please be thoughtful, thorough, and accurate in completing the evaluation. Please know that the COFA faculty is committed to excellence in teaching and continued improvement. Therefore, your response is critical! In the School of Art, the course evaluation process has been simplified and is completed electronically through MySFA. Although the instructor will be able to view the names of students who complete the survey, all ratings and comments are confidential and anonymous, and will not be available to the instructor until after final grades are posted.

Materials List:

High quality printmaking paper such as Rives BFK, Arches Cover, Hahnemuhle Copperplate, etc. Enough 22x30” sheets to print six editions of ten prints each. Each student will decide how much paper to buy depending on the dimensions of each print (for instance, for an edition of ten 11x15” prints, one would need three full sheets of paper).

Etching needle

Copper plates. 18 gauge. Each student will need approximately six to ten plates. Dimension will depend on personal preferences. A 6x9” plate costs about $10.00, not counting shipping.

Assortment of cheap water color brushes. #4 round. ½” flat. Etc.

Box of shop towels

Rubber gloves

Safety glasses

Yellow masking tape

Some optional, but highly recommended supplies include: a file, personal blotting paper, tool box, apron,

Each student will be responsible to turn in six editions throughout the semester. Each edition will be due at a designated time as outlined in the calendar below. As this is an advanced class, students will have the choice to customize their projects according to their interests, within reasonable limits. Each student (with the exception of graduate students and/or returning advanced students who have already completed curriculum for this class) will be required to complete the first project. I will continue to lecture on and demonstrate four more projects as outlined
below. While every student will be required to attend each lecture and demonstration, students may opt to continue on with their own track of study based on what has already been covered in the class. Keep in mind that ambition is a contributing factor in grading for each project. Therefore, for the student who elects to stick with project 1 for the entire semester, for example, the work should increase in quality and ambition proportionate to the project.

Six Projects

Single run line etching with softground
Three-color etching with aquatint
Cliché verre Photo Gravure
Collograph
Advanced mark-making techniques
Final Project/print exchange

Calendar (subject to change with or without notice):

Week 1
T 8-28: Introduction, syllabus review, drawer assignment, print show and tell.

Week 2
T 9-04: Softground transfer, softground drawing.
Th 9-06: Print preparation, Printing.

Week 3
T 9-11: Work Day.
Th 9-13: **First edition due at the beginning of class.** Critique. No wet prints!

Week 4
T 9-18: Introduction to second edition, multi run (at least three color) print. Registration demonstration: key image transfer.
Th 9-20: Registration demonstration: multi-plate printing.
Week 5

Week 6
T 10-02: **Second edition due at the beginning of class.** Introduction to third edition. Photogravure. Sensitizing tissue. Preparing and printing digital photopositive or cliché verre image on frosted mylar.

Th 10-04: Exposure, mating, and development of tissue on plate.

Week 7
T 10-09: Work Day
Th 10-11: Aquatinting plate.

Week 8
T 10-16: Etching plate.
Th 10-18: Work day.

Week 9
T 10-23: **Third edition due at the beginning of class.** Mid-semester Critique. No wet prints!


Week 10
T 10-30: Printing a collograph.
Th 11-01: Work day.

Week 11
T 11-06: **Fourth Edition due at beginning of class.** Introduction to fifth edition. Additional mark making techniques including sugar lift, white ground, spit bite, and engraving.

Th 11-08: Work day.

Week 12
T 11-13: Work day.

Th 11-15: **Fifth edition due at the beginning of class.** Introduction of print exchange/final project.

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**Week 13**

T 11-20: Thanksgiving Holiday. No class.

Th 11-22: Thanksgiving Holiday. No class.

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**Week 14**

T 11-27: Work on final project.

Th 11-29: Work on final project.

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**Week 15**

T 12-04: Work on final project.

Th 12-06: Work on final project.

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**Week 16**

Th 12-13: **Final Project due.** 10:30-12:30 This will be the final critique, print exchange, and clean up of the studio. No wet prints!