ART 420.001 Advanced Printmaking

Spring 2018

Monday, Wednesday 11:00 am – 1:40 pm

Neal Cox

Room: Art B133

Course Syllabus for Spring Semester, 2018

January 16 through May 11

B133C Office Phone # 468-4563

Email: coxn@sfasu.edu
cox.neal@gmail.com

Office Hours: Monday through Thursday 1:40-2:30, 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 techniques and principles of relief printing. Students will be asked to incorporate some level of ambition in their projects. This could include making large prints, high volume editions, multi-layered prints, combinations of the above, or some other aspect not mentioned here. As always, students should create cohesive work throughout the semester.

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.

Program – STUDIO ART BA PLOs
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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 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 prints. Students who miss six 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:

- 3.5 - 4  A
- 3 – 3.4  B
- 2 – 2.9  C
- 1 – 1.9  D
- 0 - .9  F

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 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:**

Printmaking: A Complete Guide to Materials and Processes, Bill Fick and Beth Grabowski

Post-Digital Printmaking: CNC, Traditional and Hybrid Techniques, Paul Catanese and Angela Geary

The Woodcut Artist’s Handbook: Techniques and Tools for Relief Printmaking, George Walker and Barry Moser

Wood Engraving, R. John Beedham


The Complete Printmaker: Techniques, Traditions, Innovations, John Ross

**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.

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] and

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:**

The materials fee will cover carving tools, black ink, solvents, newsprint, plywood for the first project, and other consumables. Students will need to acquire the following:

- Good quality printmaking paper suitable for printing reliefs. (In my experience, the heavy textured papers don’t work as well as the smoother papers. I would recommend Arches Text Wove as a good text weight paper. BFK Rives works fine for students who want a good cover weight paper. The range of Japanese papers, though expensive, are a real treat to print on. Kitakata and Sekishu are good starts.)
- Rubber gloves
- Safety Goggles
- Standard drawing tools such as an hb pencil
• Masking tape
• Apron
• Tool box
• Roll of shop towels
• Range of colored inks in tubes, including white, yellow, red, and blue (i.e Graphic Chemical’s perfection palette inks, which are affordable, as low as $10.00 for a 75 ml tube)

Calendar (subject to change with or without notice):

Wednesday 1/17: Introduction, syllabus review, drawer assignment, print show and tell.

Monday 1/22: Distribution of 8x10” woodblocks and carving tools for **Project 1: Single run woodcut.** Image transfer. Cutting demonstration. Tool maintenance demonstration.

Wednesday 1/24: Work Day

Monday 1/29: Work Day

Wednesday 1/31: Project 1 proof due at beginning of class.

Monday 2/05: **Project 1 edition of 5 plus BAT due at beginning of class.** Critique. **Intro to Project 2: Multi block woodcut.** Paper Calendaring. How to create a laser cut key image.

Wednesday 2/07: Transfer of key image to secondary block. Carving with a rotary tool.

Monday 2/12: Work Day

Wednesday 2/14: Printing with color ink.

Monday 2/19: Work Day

Wednesday 2/21: **Project 2 due at the beginning of class.** Critique.

Monday 2/26: Visiting Artist Leon Loughridge. Moku Hanga workshop

Wednesday 2/28: Visiting Artist Leon Loughridge. Moku Hanga workshop

Monday: 3/05: Work Day

Wednesday 3/07: **Project 3 Moku Hanga** due at the end of class.

Monday: 3/12: **Spring Break**

Wednesday 3/14: **Spring Break**
The balance of the semester will be open to student directed projects. Students may choose to continue to pursue research on relief printing or may decide to engage in other topics. Following is a suggested schedule of further study in relief printing.

Monday 3/19: Demonstration on Photopolymer Relief

Wednesday 3/21: Work day.

Monday 3/26: Demonstration on type setting.

Wednesday 3/28: Work Day

Monday 4/02: Demonstration on printing with the letterpress.

Wednesday 4/04: Work Day

Monday 4/09: **Project 4 critique.**

Wednesday 4/11: Work day

Monday 4/16: Demonstration on collagraphic printing.

Wednesday 4/18: Work day

Monday 4/23: Work day

Wednesday 4/25: work day

Monday 4/30: Work day

Wednesday 5/02: Last Day of regularly scheduled class. **Project 5 due at the beginning of class. Final Critique.**

Wednesday 5/09: Final Exam Scheduled for 10:30 am - 12:30 pm. We will be cleaning the studio. Each student will receive an assigned task. Upon satisfactory completion of said task, each student will be eligible to receive a grade for the course. Those who do not satisfactorily complete a clean up task will receive a WH grade.

*For those students willing to take the risk, I am willing to give an “A” for any print that is juried into an exhibit outside of Nacogdoches, regardless of the grade I assign the project. Proof of acceptance will need to be provided. Sources of juried competitions include [callforentry.org](http://callforentry.org) and [http://collegeart.org/jobs-and-opportunities/opportunities/type/3/](http://collegeart.org/jobs-and-opportunities/opportunities/type/3/). I will also regularly post calls for entry on the bulletin board just inside the print studio.*
Following is a brief sampling of upcoming opportunities:


http://brickredgallery.com/worksonofpaper/

http://www.artgymdenver.com/gallery/call-for-entries/

https://contemprints.org/exhibitions/calls-for-entries/

http://www.onpapercontest.com