"The invention of printing is the greatest event in history. It is the mother of all revolution, a renewal of human means of expression from its very roots. Printed thoughts are everlasting, provided with wings, intangible and indestructible. They soar like a crowd of birds, spread in all four directions and are everywhere at the same time.” —VICTOR HUGO, The Hunchback of Notre-Dame

ART 220
Introduction to Printmaking
M,W 8:00-10:40 am
Spring 2020
SFASU School of Art
Neal Cox
Lower Art 133
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January 15 through May 8, 2020

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

Course Description:

Printmaking I - Three semester hours, six hours studio, six hours assigned independent study per week. Exploratory studies in the use of basic media and techniques for printmaking. Prerequisites: art 100, 110. Fall, spring.

Welcome to Beginning printmaking. Students will be given instruction and time sufficient for the successful completion of six projects ranging through the basic printing processes including screen printing, relief, and etching (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.
Program – STUDIO ART BA PLOs

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Student Learning Outcomes (SLO’s): Students enrolled in ART 220 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 basic 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, in order, of lecture, demonstration, studio time, and clean up. 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. While there is no lab monitor, I am available quite often during normal business hours as long as I am not otherwise engaged with classes or meetings, and many of the advanced students are willing to answer questions (please be respectful of their time and good will). There is a key in the lock box on the entry door to the print studio and students will be given the code within the first two weeks of class depending on how well they demonstrate, as a whole, their ability to be responsible users of the print studio. If I determine that open access needs to be revoked mainly through student abuse of the facilities, I will change the code and students will have to work only during times when I am available to supervise. Enrolled students may access the building using card swipe access.

Grading and Attendance: Formal evaluation of coursework will proceed as follows: Grades will be assigned using 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. In addition to the four projects, there will be sub-assignments that will factor into the grading of the semester. Some of these assignments will contribute to the successful completion of a project while others will be associated with the miscellany that comes with being a printmaking student. I will assign you to order or otherwise purchase your materials on time and you will be graded on wether or not you did so. You may be graded on note taking, daily clean up, and critique participation. In each project, there will be milestones of completion leading to the successful completion of the entire project. These will be listed in the calendar below. Failure to meet these deadlines will result in a reduction of your grade. You will, for example, be required to generate thumbnail sketches and/or have a finished design ready to transfer to a printing block, plate, screen, or stone. Those students who finish these sub assignments on time will not fall behind in class and will be rewarded with high 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:**

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

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
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:

The materials fee will cover the following consumable items: newsprint, solvents, relief/intaglio inks, screen printing inks, ink additives, photo emulsions, digital film, inkjet ink, linoleum blocks, and printing paper for all five print projects, and materials for the homemade brayer project.

Students will need to acquire the following:

Tackle box for tool storage (could purchase locally at Walmart, Lowes, Harbor Freight, etc.)

Assortment of watercolor brushes (#6 round, ½” flat; Hobby Lobby)

Utility knife (I highly recommend the Olfa heavy duty snap-off available at Lowes)

#2 pencil

1 pair of Rubber gloves (Lowes or Walmart)
Safety glasses (Lowes or Walmart)
1 roll of 1” masking tape (Lowes or Walmart)
1 box of shop towels (Lowes or Walmart)
Fine tip permanent marker (sharpe)

**Optional**

Bone Folder (talasonline.com)

Apron

X-acto knife (Hobby Lobby)

18” steel ruler (Hobby Lobby)

Six projects:

- Monotype
- Single Run Linocut
- Reduction Linocut
- Multi-run Screen Print
- Single Run copper Plate Etching
- Homemade brayer

Calendar:

Wednesday 01/15: Introductions; “What is a Print?”; Print Show and Tell; Syllabus; Introduction to Project 1: Monotype.

Monday 01/20: Martin Luther King Jr. holiday: no classes.

Wednesday 01/22: Intro to project 2: Single-Run Linocut; Laminating linoleum to blocks; Preparing a line transparency; homework: prepare three thumbnail sketches. Drawer Assignment. Balance of time to continue work on monotype.

Monday 01/27: Status check: thumbnails. Prepare a pigment transfer sheet; Trim linoleum; Transfer a design to the linoleum; Cutting techniques and safety considerations; homework: prepare a line transparency.

Wednesday 01/29: Work Day. Status check: Design must be transferred and cutting begun before the end of class. Tool checkout to those students who are ready to carve.
Monday 02/03: Status check: block must be cut by beginning of class. Paper Preparation. Registration. Proofing demonstration.

Wednesday 02/05: Work Day. Status Check: Proof must be printed by the end of class.

Monday 02/10: Signing and numbering an edition. Glassine slip sheets and print documentation.

Wednesday 02/12: First edition: Linocut due at the beginning of class BAT plus five prints, and documentation. Introduction to project 3: Reduction Linocut. Print show and tell. Laminate linoleum to blocks. Homework, generate three thumbnails.

Monday 02/17: Transfer images using multiple transfer sheets. Cut the whites. Status check: three thumbnails due at the beginning of class. Image transferred and carving begun by the end of class.

Wednesday 02/19: Punch Hole Registration. Check out registration pins and guides to students who are ready to print. Color mixing demonstration. Print first run.

Monday 02/24: Status check: first run due. Work day.

Wednesday 02/26: Demonstration of printing second run.

Monday 03/02: Work Day

Wednesday 03/04: Reduction linocut due at the beginning of class. Midterm Critique projects 1, 2, and 3.

Monday 03/09: **Spring Break**

Wednesday 03/11: **Spring Break**

Monday 03/16: Introduction to Project 4: Screen Printing. Screen selection and checkout; preparation; scoop coating and curing; Preparation of a cliché verre positive transparency. Homework, three thumbnails.

Wednesday 03/18: Status check: three thumbnail designs due by beginning of class. Exposure and development.

Monday 03/23: Status check: transparencies due by beginning of class. Work day.

Wednesday 03/25: Printing demo.

Monday 03/30: Work Day
Wednesday 04/01: Work Day. SGCI conference. Neal will be out of town. Roll will be taken by a sub.

Monday 04/06: Project 4 Screen Prints due by beginning of class. Introduction to copperplate etching. Print show and tell. Plate preparation. Beveling, degreasing, grounding. homework: thumbnail sketches.

Wednesday 04/08: Three thumbnail sketches due. Transferring a line drawing to the hard ground. Drawing through the hard ground. Etching.

Monday 04/13: Work Day


Monday 04/20: Proofing and etching. Reworking the plate.

Wednesday 04/22: Status Check: Proof printed. Visiting Artist Ross Mazzupappa will be conducting a workshop on how to make your own brayers. Each student will make a brayer.


Wednesday 04/29: Work Day

Monday 05/04: Final Exam scheduled for 8:00 am -10:30 am. Edition due at the beginning of class. Final Critique. Projects 4 and 5.

End of semester clean up tasks will be assigned and must be checked off before the end of finals week.

*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 and 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.