

# PRINTMAKING

FALL SEMESTER 2016

Professor: Del Zartner  
Contact: [dzartner@salemcc.edu](mailto:dzartner@salemcc.edu)  
Course Number: ART140  
Credits: 3  
Dates: September 6–December 13, 2016  
Time: Tuesdays 5:20–8:40 pm  
Classroom: Donaghay Hall 112  
Website: [zartnerds.wordpress.com](http://zartnerds.wordpress.com)

## COURSE DESCRIPTION AND GOALS

Printmaking is a study in contrasts. It is a discipline built on complex techniques, yet it can also be playful and spontaneous. It is one of the oldest means of making art, but it simultaneously represents an evolving, cutting edge technology. This range of characteristics is possible because printmaking isn't a single medium. Rather, it represents numerous related processes, all of which share the quality of being indirect. Instead of making marks directly on a paper or canvas, printmakers create their images on one surface and then transfer to another surface. Working this way unlocks unique aesthetic possibilities. It typically also allows you to create multiples of your work.

In ART140, you will explore four printmaking processes: monotype, drypoint intaglio, relief and screen printing. Through lectures, demonstrations, exercises and projects, you will gain a functional understanding of technique while investigating aesthetic and conceptual possibilities.

## COURSE OBJECTIVES

Students will:

- survey the history and development of printmaking with the goal of understanding the context for contemporary practice in the medium.
- analyze a variety of prints and the value of printmaking as an art form.
- master appropriate printmaking terminology.
- develop technical competency in basic printmaking processes including monotype, drypoint intaglio, woodcut relief and screen printing.
- learn methods for approaching the creative process with the goal of developing thoughtful artworks.
- investigate the inherent aesthetic characteristics of different printmaking processes and how these influence artistic choices.
- evaluate and apply the formal elements and principles of art to printmaking.
- explore the expressive possibilities of printmaking.
- engage in constructive critique with regard to their work and the work of their classmates.

## STUDENT EXPECTATIONS

Printmaking is fascinating and often fun discipline, but it can be information intensive. Therefore, you are expected to adopt an active role in your education during this course. To this end, you should:

1. PAY ATTENTION when content is introduced. New information is poorly absorbed when you are multitasking.
2. take notes to help you focus on and recall what you learn. You are responsible for knowing the techniques presented.
3. If necessary, undertake independent research on topics introduced in class to remind, reinforce or supplement your understanding (online search engines are our friends).
4. participate wholeheartedly in discussions, activities and exercises.
5. work consistently throughout the window of time provided for each project. Waiting until the last-minute leads to frustration and weak results, especially if you are new to a technique.
6. ask questions and request help when needed. Don't be shy; if you're wondering something, chances are your classmates are too.
7. be open to different perspectives and what you can learn from them, and also be respectful. No personal attacks or insults will be tolerated either in class or as part of our online community.

## COMMUNICATION

I send class updates regularly via e-mail. Following school policy, I will use your official SCC student account for communication. If you prefer to receive e-mails to a different address, you can automatically forward messages. Visit [support.google.com/mail/answer/10957?hl=en](https://support.google.com/mail/answer/10957?hl=en) for more information. *Check your e-mail messages regularly. You are responsible for knowing the content of all course-related e-mails.*

E-mail is also the best way to contact me. You can typically expect a response no later than 24 hours from the time you send your message. If you do not receive a reply within 24 hours, please resend the mail.

## COURSE WEBSITE

We have a class website at [zartnerds.wordpress.com](http://zartnerds.wordpress.com). Reading and participating are required activities for this course. *You are responsible for knowing the content of the website.* Updates, guidelines, assignments, tutorials and media are posted regularly, and you will also use the blog to turn in certain assignments.

During the first week of classes, you will receive an e-mailed invitation to join. If you do not already have a WordPress account, you must sign up *before* accepting the invitation. After registering and accepting, bookmark the Printmaking Blog ([zartnerds.wordpress.com/category/printmaking-blog/](http://zartnerds.wordpress.com/category/printmaking-blog/)) so you can easily check back. Alternatively, you can follow the website by logging in and clicking the "Follow" button at the lower right of your screen. More detailed instructions on using the course site are available at [zartnerds.wordpress.com/about/using-the-wordpress-site/](http://zartnerds.wordpress.com/about/using-the-wordpress-site/).

## OFFICE HOURS

I do not have scheduled office hours. However, I am on campus Tuesday, Wednesday and Thursday evenings. If you would like to meet in person, please schedule with me via e-mail.

**GRADING**

## Breakdown

Project 1—Monotype	15%
Project 2—Drypoint Intaglio	15%
Project 3—Relief Printing	15%
Project 4—Screen Printing	15%
Project 5—Final	15%
Final Portfolio	5%
Creativity Journal	10%
Attendance	10%

Grade	GPA	Percentage
A	4.0	93-100%
A-	3.7	90-92%
B+	3.3	88-89%
B	3.0	83-87%
B-	2.7	80-82%
C+	2.3	78-79%
C	2.0	73-77%
C-	1.7	70-72%
D+	1.3	68-69%
D	1.0	60-67%
F	0.0	Below 60%

Students receive written grades for each assignment and project plus a written course grade at midterm. Please note that the course grade is not final until the end of the semester.

If you wish to dispute an assignment grade, you must, within one week of initial grading, resubmit the assignment with a written statement of why you feel you deserve re-evaluation. I will consider and provide a written response. Requests for grade review may result in a higher grade, no change or a lower grade. The only exception is a mathematical error in grade calculation, which may be brought to my attention without a written statement.

**ASSIGNMENTS**STUDIO PROJECTS

There are five required studio projects for ART140: Printmaking. These are intended to help you apply what you are learning and so are crucial to mastering the material for the course. Studio projects account for the bulk of your grade (75%). Therefore, it is to your distinct advantage to approach each project thoughtfully and with a steady work ethic. Projects will necessitate spending some time working outside of class. Detailed guidelines for each project will be given when it is introduced.

Criteria for evaluation of studio projects include:

- completion of all assigned requirements including related homework
- participation in class activities for the project
- demonstrated understanding and application of relevant materials and techniques
- thoughtful development of ideas and concept with consideration of the medium
- active participation in critique

HOMEWORK

In addition to projects, there will be homework assignments throughout the semester. Most explore a specific concept or are steps in the completion of a project. Marks for homework will be factored either into your creativity journal grade (see next subsection) or into the grade for the project to which they relate.

Criteria for evaluation of homework include:

- completion of all assigned requirements
- demonstrated understanding and application of relevant materials and techniques

**ASSIGNMENTS** continuedCREATIVITY JOURNAL

The creativity journal is a semester-long homework assignment intended to nurture inspiration. Although you will be using a composition notebook (see the [Student Materials List](#)), you are not limited to writing and drawing. In fact, you are not limited by anything other than your imagination. Your journal should be as playful and stream-of-thought as possible. Record things you see and hear, take notes, make lists, compose poems, rant, doodle, sketch, scribble, paint, collage and collect. Get in the habit of always carrying it with you so you can notice things and record your reactions. By the end of the semester, your journal should reflect both the world around you and the world inside your own head.

At minimum, you must complete 20 pages per week in your creativity journal or about three pages per day. That sounds like a lot, but you don't have to labor over each entry. Think quantity not quality, because this isn't about fussing or perfectionism. Rather, the goal is to collect and/or produce so much stuff that your normal ways of creative noticing and thinking break wide open. For more information, see the Creativity Journal pdf on our website: [zartnerds.files.wordpress.com/2015/09/creativity\\_journal.pdf](http://zartnerds.files.wordpress.com/2015/09/creativity_journal.pdf).

The creativity journal is worth 10% of your total grade and will be reviewed at midterm and finals. So you can be honest without fear of embarrassment or repercussion, I will not read any writing except assigned homework unless you indicate it's okay. You can also fold over sensitive pages to keep them private.

Criteria for evaluation of the creativity journal include:

- the volume of material you create/collect
- your engagement in creative play
- the completion of all assigned requirements, including any homework you are asked to do in the journal

FINAL PORTFOLIO

The final portfolio is an organized collection prints created during the course, including required editions. It is not a separate project, but rather a presentation of work already made. If you follow the guidelines for each project leading up to the final portfolio, it is an easy 5% of your course grade.

Criteria for evaluation of the final portfolio include:

- inclusion of all required prints and editions specified in individual project guidelines
- organization and collation according to provided instructions
- neatness of presentation

**DUE DATES**

All assignments are due on the date listed in this syllabus unless you receive written notice of change from the instructor. *No late work is accepted.* This policy is intended to prepare you for your future career. Artists and designers face a lot of deadlines: projects, grants, commissions, job applications, etc. Late submissions remove you from viable competition. Period. Therefore, it is in your interest to develop good habits now.

If you must be absent from class on the day an assignment is due, please let me know in advance so that we can make arrangements for you to turn in the work early or online.

**ATTENDANCE AND PARTICIPATION**

Regular and prompt attendance in all classes is expected and is the most straightforward way to earn points in this course. Therefore, it is strongly recommended that you take advantage by coming to every meeting. Students begin with 100 points for the attendance portion of their semester grade. You must be present and participating for the entire period to get full marks for that day. If you must miss class, let me know in advance. *It is your responsibility to find out from your classmates or the course website what you missed.*

There are no excused absences for ART140: Printmaking, but I understand things come up. Therefore, you are allowed one absence—the equivalent of one week of classes—without penalty. It is recommended that you save this freebie for illness or other unavoidable circumstance. Subsequent absences result in a reduction of 25 attendance points each. Four absences—one freebie plus three penalized absences—affect your overall grade even if you otherwise get perfect marks. Tardies and early departures equal ½ absence.

**CRITIQUES**

Learning to evaluate artwork—both your own and others'—is a crucial part of being an artist. At the conclusion of each studio project in ART140, we will hold a group critique to share constructive criticism. Arrive prepared to discuss your completed work including the ideas and processes that went into its making. You are also expected to offer thoughtful feedback on your classmates' projects.

Critiques can be seen as the exams of a studio art course. Because we will be critiquing in a group setting, it is not possible to make up missed critiques. If you are absent, your grade for the project will be automatically lowered by one full letter. You must submit your assignment on time even if you cannot attend critique. Take a clear photograph, and e-mail it prior to the start of class on the due date.

**IN-CLASS ACTIVITIES**

We will complete a number of in-class activities designed to help you understand and retain what you are learning, and your full participation is expected. Although not graded separately, in-class activities factor into your the participation component of your attendance grade and also demonstrate your understanding of relevant materials and techniques, which is part of the evaluation for your studio project assignments.

**MAKE UP WORK**

No make ups are available for outside projects, homework or critiques. Assignments are expected on the due date, and late work is not accepted. For in-class tutorials, exercises and other activities, you may request a make-up within one week of what you missed provided this is possible given the nature of the activity.

**OUTSIDE WORK**

Understanding the techniques and concepts of printmaking takes practice. Although much of the required workload can be completed during class time, you must maintain your creativity journal, complete homework and accomplish certain tasks related to assigned projects on your own time. Expect to spend *at least* as much time on ART140: Printmaking outside of class as you spend in it.

**STUDENT WORK STORAGE**

Student work cannot be stored in the classroom. Please buy or construct a portfolio or make other arrangements to keep your assignments and projects in good condition for presentation and submission.

**SUPPLIES**

Salem Community College provides printmaking paper, ink and many basic tools for ART140. Students are responsible for purchasing the items listed below. A pdf version of this list with hyperlinks to samples can be found via [zartnerds.wordpress.com/printmaking/](http://zartnerds.wordpress.com/printmaking/).

**MATERIALS FOR STUDENT PURCHASE**

- Composition Notebook, College Ruled, 9.75" x 7.5"
- Pad of Newsprint 18" x 24"
- Pencils/Pens
- Fine Sharpie marker, black
- X-Acto Knife #1
- 10–15 X-Acto Blades #11
- Plastic Containers with Lids 4oz–16oz (can be recycled containers from yogurt, margarine, etc.)
- 1" x 12" x 18" White Pine Board
- Apron or Work Shirt (optional but recommended)
- Package of disposable rubber, vinyl or nitrile gloves, snug fitting (optional but recommended)
- T-shirt or other cloth item for fabric printing demonstration (optional)
- Portfolio (purchased or constructed) to safely transport your prints
- Additional materials as necessitated by course including any custom paper or printing surfaces

**ELECTRONIC DEVICES AND RECORDING**

Cell phones and other personal electronic devices are permitted in class as long as they are set to silent. Your phone must be put away during demonstrations, lectures, discussions, exercises, critiques, quizzes and other structured activities. Violation of this policy will result in a the loss of ½ of your attendance points for that day. Phones may be out and in use during open workshop time, but you must leave the classroom for calls.

No photographs, videos or audio recordings may be made of the instructor without permission.

**ACADEMIC HONESTY POLICY**

Students found to have committed an act of academic dishonesty may be subject to failure of this course, academic probation and/or suspension from the college. See the [Student Handbook](#) for additional details.

Although the use of copyrighted material is legal for educational purposes, I expect your artwork to be your own. If you are using something as a reference, please comply with the rules of [Fair Use](#). Essentially, you should transform your source significantly in order to create a work of art different in intention from the original. Any student attempting to present work that he or she did not produce will receive an "F".

**ADA STATEMENT**

If you have a 504 Accommodation Plan, please discuss it with me. If you have any disability but have not documented it with the Disability Support coordinator at Salem Community College, you must do so to be eligible for accommodations. To contact the Disability Support Coordinator, call (856) 351-2773, visit DON108 or email [disabilitysupport@salemcc.edu](mailto:disabilitysupport@salemcc.edu) to set up an appointment. To find out more information about disability support services at Salem Community College, visit [www.salemcc.edu/student-success-resources/disability-support-services](http://www.salemcc.edu/student-success-resources/disability-support-services).

**COURSE SCHEDULE** (subject to change)

- September 6      Course Introduction  
                    An Overview of Printmaking  
                    Introduction to Project 1: Monotype  
                    Ink Basics for Monotype  
                    Transfer Monotype  
                    Dark Field Monotypes
- September 13    Paper for Printmaking  
                    Advanced Ink Handling for Monotypes  
                    Press Printing Monotypes  
                    Additive Monotypes  
                    Disposable Plate Monotypes  
                    Multiple Drop Monotypes
- September 20    Workshop
- September 27    **CRITIQUE PROJECT I: MONOTYPE**  
                    Introduction to Project 2: Drypoint  
                    Test Plates  
                    Drypoint Drawing on the Intaglio Plate  
                    Proofing a Drypoint
- October 4        Intaglio Plate Preparation  
                    Transferring Images to Intaglio Plates  
                    Printing an Intaglio Edition
- October 11      Intaglio Monoprints  
                    Workshop
- October 18      **CRITIQUE PROJECT 2: DRYPOINT**  
                    Workshop  
                    Introduction to Project 3: Woodcut Relief Printing  
                    Stamp Prints
- October 25      **CREATIVITY JOURNAL DUE FOR MIDTERM REVIEW**  
                    Transferring Images to the Wood Block  
                    Carving the Wood Block  
                    Making Repairs and Adjustments  
                    Proofing and Printing the Wood Block

**COURSE SCHEDULE** (subject to change)

November 1	Relief Monoprints Workshop
November 8	CRITIQUE PROJECT 3: WOODCUT RELIEF Introduction to Project 4: Screen Printing Creating Stencils Setting up and Printing
November 15	Screen Printing Troubleshooting Workshop
November 22	OPTIONAL T-SHIRT DESIGNS DUE Workshop
November 29	CRITIQUE PROJECT 4: SCREEN PRINT T-Shirt Printing Workshop
December 6	Instructions on Assembling the Final Portfolio Workshop
December 13	CRITIQUE FINAL PROJECT What's Next? Expanded Options in Contemporary Printmaking: 3D, Installation, Digital Final Portfolio Due