

# PRINT MEDIA – ART 217

**Instructor:** Nathan Heuer

**Meeting Time:** MW 11:15 - 1:45 PM Sprowls Hall Room 403

**Office:** 223

**Office Hours:** MW 9:00 - 11:00 AM and T 2:00 - 3:00 PM

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## **Course Description:**

Print Media is an introductory course designed to familiarize students with a variety of techniques used in printmaking including relief, intaglio, and serigraphic processes. Students will be introduced to the work of contemporary and historically significant printmakers as a part of each unit. The historical role of printmaking in the mass dissemination of information and ideas will become a major point of emphasis in the content of this class, as will the safe handling of materials.

## **Catalog Description:**

An introduction to basic techniques of print media including planographic, relief, and electronic processes.

## **Course Objectives:**

- Become proficient with a variety of print media.
- Develop safe studio practices through knowledge of proper handling and disposal of special materials used in printmaking
- Develop spatial reasoning skills that will be necessary as a professional in the visual arts.
- Understand printmaking as both a historical discipline within the arts and also as a process for exploring complex ideas and conceptual concerns.
- Become fluent in the relationship between artistic practice and the dissemination of mass media
- Become fluent in the vernacular of art and design as a participant in an intensive peer critique process

## **Required Textbook(s), Supplies, and Materials:**

Optional Text: *Printmaking: History and Process* by Donald Saff and Deli Sacilotto.

*Please refer to the separate materials list for necessary art supplies.*

**Access Card:**

An \$80.00 Access Card is mandatory for completion of this course. You can purchase your Access Card at the Co Op Store. Please speak to Cara Houser for further information.

**Course Requirements:***Attendance:*

The primary purpose of a college education is to prepare you for a career, where it is considered unacceptable to show up late, or worse yet, not at all. Because this course meets only twice a week, attendance is imperative. You are allowed three absences per semester, but you are urged not to use these if you do not have to because you will fall behind. Additional unexcused absences will result in a five point reduction from your grade. Repeated tardiness will affect your grade as well, as three tardies will also result in a five point reduction from your final grade. As college students it is essential (and in your own best interest) to get the most possible out of the classroom experience. Special attendance issues like illness or loss in the family will of course invite special consideration by the instructor.

*Preparedness:*

It is your responsibility to come to class with the materials necessary for the completion of class work. If you do not have them you will be asked to obtain them by the quickest means possible and then to return to class. Preparedness also entails having read and feeling familiar with any reading assignments that are given. Continual lack of preparedness will affect your grade!

In the classroom cell phones should be silenced. Personal listening devices are allowed during work sessions, but not during lectures. You are expected to participate in critiques with constructive and respectful comments. Classroom attentiveness and participation will become a factor in your final grade.

*Classroom Conduct:*

You have the right to a safe and respectful classroom environment. Discrimination, harassment, or threatening behavior of any kind is not acceptable and the instructor reserves the right to remove any student engaging in such behavior. In extreme cases the authorities will be contacted.

*Assignments:*

There will be a number of classroom demonstrations, which you are expected to attend. In addition to your work in the classroom you will receive various outside assignments throughout the semester. Some of these will be as simple as doing a sheet of thumbnail sketches and others will entail finished prints that are submitted to group critique. All work is expected completed on time, and one letter grade will be subtracted for each class day that the work is late. An "A" quality piece that is two class days late, then, will receive a grade of "C". The instructor will not necessarily be available at the school every day of the week, so turning in work late could result in a serious grade reduction. For work that is submitted to group critique, one further week will be allotted to rework the piece per suggestions.

*Critiques:*

You will be asked to be an active participant in several group critiques throughout the semester. The purpose of these critiques is twofold: first to give you varied and insightful feedback about your work that will help you in producing better art in the future, and second to help you develop critical language skills for discussing your own artwork and the artwork of others. These goals cannot be accomplished if you do not participate. Your opinions about the success of an artwork are important and need to be heard. If you like a fellow classmate's work, it is not enough to simply say that you like the piece – be prepared to say why you like it. This may include issues like technical facility, compositional awareness, or effective concept. On the other hand, if a print or a part of a print is not working, be ready to say so. Remember, however, to be respectful of the other person's feelings. Just as it is not enough to simply say that you like a drawing, it is not enough to say that a drawing is not good or to use hurtful language, and it is also inappropriate. You will be expected to use language related to the elements of art including line, shape, form, positive and negative space, texture, etc. Critique participation will be factored into the overall participation element of your grade.

**Criteria for Grading:**

Your final grade in this class will be determined by a number of factors. The application and development of your printmaking abilities will of course assume primary significance in the determination of your grade. Other factors will include classroom participation, daily preparedness, and a willingness to exceed expected requirements of the class.

Simply fulfilling the requirements of the class will earn you a letter grade of "C". Letter grades of "A" and "B" are earned by exceeding expectations to varying degrees, including by showing an above average application of taught concepts or by putting in a duration of work time above the instructor's recommendations. Conversely, work that does not meet expectations and demonstrates no personal drive towards growth or improvement will receive a grade of "C-" or below. At midterm and at the end of the semester your work will be presented in an individual review meeting with the instructor. For further information please see the attached information on learning assessment.

Here is how your grade is determined out of a set number of maximum points:

-Monotype and Transfer Unit Grade	20 points
-Relief Printing Unit Grade	20 points
-Intaglio Unit Grade	20 points
-Screenprinting Unit Grade	20 points
-Individual Concentration Unit Grade	20 points
-Classroom Participation	30 points
-Critique Participation	20 points
<b>TOTAL:</b>	<b>150 points</b>

The total number of actual points that you have earned will be divided by the total number of points possible in the class. The resulting percentage will determine your grade:

- 100% - 90% = A
- 89% - 80% = B
- 79% - 70% = C

69% - 60% = D

59% - lower = F

**Studio Safety:**

While the facilities in the printmaking studio are arranged to be as safe as possible, this does not change the fact that you will be working with a number of potentially hazardous materials, especially solvents. **It is your responsibility to adhere to all of the safety guidelines stated and posted by the instructor. Willfully improper use of facilities or improper disposal of solvents and flammable materials will at the minimum result in a reduction in your grade and possible failure to pass the class.**

*The instructor reserves the right to make changes to the course syllabus as necessary.*

## **Schedule:**

### **WEEK ONE:**

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January 18: NO CLASS. Martin Luther King Jr. Holiday.

January 20: First day of class. Review of syllabus, class expectations, and materials list.  
Lecture on contemporary printmaking and drawing. Demonstration of Monotype process.

**For the next class:** Bring Putty Knife, Blue Tape, Q-tips, Old Brushes, Scissors, and other materials for Monotypes and a laserprinter image. Also bring a sheet of Stonehenge, Rives BFK or Domestic Etching Paper.

### **WEEK TWO:**

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January 25: Introduction to Monotypes. Introduction to Transfers.

**A minimum of five monotypes demonstrating different techniques will be due on Monday, February 1.**

January 27: Continue work on Monotypes and Transfers.

### **WEEK THREE:**

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February 1: Monotypes and Transfers due for Critique.

**For the next class:** Bring a Putty Knife and Wood Carving Tools (an affordable set is available at the Co Op Store). Also bring a sheet of Stonehenge or other fine arts paper.

February 3: Introduction to Block Printing.

**A minimum of two MDF block prints will be due on Monday, February 15.**

### **WEEK FOUR:**

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February 8: Continue working on Block Prints.

February 10: Continue working on Block Prints.

### **WEEK FIVE:**

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February 15: Block Prints due for Critique.

**For the next class:** Bring Putty Knife, Etching Stylus, and Burnisher (available at the Co Op Store). Also bring a sheet of Domestic Etch or Rives BFK printing paper.

February 17: Introduction to Plexiglass Drypoint.

**One plexiglass drypoint due on Wednesday, February 24.**

### **WEEK SIX:**

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February 22: Continue with Plexiglass Drypoint.

February 24: Plexiglass Drypoint due.

Introduction to Copper Etching.

**Complete a 3 x 4 inch practice copper etching due on Wednesday, March 2.**

WEEK SEVEN:

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February 29: Work on practice Etching.

March 2: 3 x 4 inch copper etching due.

Demonstration on aquatint techniques.

**Complete a 6 x 8 inch copper etching with at least one area of aquatint due on Monday, March 21.**

WEEK EIGHT:

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March 7: NO CLASS. Spring Break.

March 9: NO CLASS. Spring Break.

WEEK NINE:

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March 14: Work on large Copper Etching with Aquatint.

March 16: Work on large Copper Etching with Aquatint.

WEEK TEN:

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March 21: Unit Critique of Drypoint and Etchings.

**For the next class:** Bring blue tape. Bring idea sketches and reference images for screen print designs. Also bring a suitable fine art paper.

March 23: Demonstration on Approaches to Screen Printing.

**Two screen prints on paper will be due Monday, April 11.**

WEEK ELEVEN:

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March 28: Continue Work on Screen Prints.

March 30: Continue Work on Screen Prints.

WEEK TWELVE:

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April 4: Continue Work on Screen Prints.

April 6: Continue Work on Screen Prints.

WEEK THIRTEEN:

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April 11: Screen Prints Due for Critique.

April 13: Choose a technique learned during the semester and develop a concentrated body of work for the final course critique.

WEEK FOURTEEN:

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April 18: Open Work Session.

April 20: Open Work Session.

WEEK FIFTEEN:

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April 25: Open Work Session.

April 27: Open Work Session.

WEEK SIXTEEN:  
May 2: Final Critique.

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*The instructor reserves the right to make changes to the course syllabus as necessary.*

## **Materials List:**

A number of the materials necessary for this class, including copper plates, plexiglass, MDF blocks, and chemicals are provided in your course fee. The following additional materials will be necessary for the class. Dates when you will need each item are listed in the course schedule.

Many of these materials are available at common retail stores. You can purchase printmaking specific supplies at the Co Op Store or online from the following vendors:

Graphic Chemical & Ink Co.  
Utrecht  
Dick Blick  
Daniel Smith

Following are the materials you will need during the course of this semester:

- A folder to keep handouts and other materials
- Various printmaking papers, including Rives BFK, Domestic Etching Paper, and Stonehenge Paper
- An etching stylus
- An etching burnisher - a scraper is optional
- A set of wood carving tools - the Japanese set available at the school bookstore is highly recommended
- A stiff putty knife
- Blue Painter's Tape
- Various stiff brushes
- Q-tips
- Cotton balls
- An X-acto knife
- Black Sharpie markers
- Fine art pencils
- Soft graphite sticks
- Latex gloves are recommended but not required.

\*You may be asked to purchase other materials not listed here depending upon specific needs or the progress of the class.

*The instructor reserves the right to make changes to the course syllabus as necessary.*

## **Reference Bibliography:**

Grabowski, Beth and Bill Fick. *Printmaking: A Complete Guide to Materials and Processes*. China: Prentice Hall, 2009. Print.

Rockman, Deborah. *Drawing Essentials: A Guide to Drawing from Observation*. New York: Oxford University P, 2011. Print.

Robertson, Jean and Craig McDaniel. *Themes of Contemporary Art: Visual Art After 1980*. New York: Oxford University P, 2010. Print.

Saff, Donald and Deli Sacilotto. *Printmaking: History and Process*. New York: Holt, Rinehart, and Winston, 1978. Print.

Stiles, Kristine, ed. *Theories and Documents of Contemporary Art: a Sourcebook of Artists' Writings*. Berkeley: University of California P, 2012. Print.

Tallman, Susan. *The Contemporary Print: from Pre-Pop to Postmodern*. London: Thames and Hudson, 1996. Print.