ART 245 - CORE PRINTMAKING

Credits: 3

Spring 2021

Monday/Wednesday

3:35pm-6:05pm

Studio Arts, 2nd Floor Classrooms (Rm.213 & Rm.223)

Instructor Information:

Professor Aaron Terry

attery@udel.edu

www.aaroneliahterry.com

Office Location: Studio Arts, Rm. 212

Office Hours By Appointment (on Zoom)

TA: Amir Campbell

amiracle@udel.edu

COURSE DESCRIPTION:

Core Printmaking is an introductory printmaking course designed specifically for Fine Art majors. Projects are designed to allow students to explore and demonstrate an understanding of printmaking’s history and several of its core methods. Projects will stress the technical aspects of creating an edition as well as support of the conceptual conversation of each student’s practice. Students will learn to properly use printmaking vocabulary, and will generate multi-state editions as a part of their research.

***COVID INFORMATION AND GUIDELINES***

We are in a pandemic which we have never faced before. There will certainly be hurdles to face this semester. In the interest of everyone getting the most out of this class AND
staying safe and healthy, please read the following guidelines and please understand that we are ALL in this together to keep one another safe and healthy regardless of the inconvenience of wearing a mask and washing our hands regularly.

The Safety of Our Learning Environment

Student learning can only occur when students and their instructors feel safe, respected, and supported by each other. On the first in-person class session of the semester you will select or be assigned your seat/desk. This will become your assigned seat for the entire semester. To ensure that our learning environment is as safe as possible, and in keeping with CDC guidelines to slow the transmission of COVID-19 and the University of Delaware’s Return to Campus Guidelines (Health and Safety Section), we will adhere to the practice of physical distancing and wear face masks. This means that you:

- Should avoid congregating in groups outside of the classroom before and after class
- Use only your assigned a seat for the entirety of the semester
- Upon entering the classroom, wipe down your seat and desk area
- May not move your chairs/desks from their designated positions at any time
- Must remain at least 6 feet apart from your classmates, Teaching Assistants, and instructors at all times
- Must wear a cloth mask that covers your nose and mouth

As necessary, the University may announce modifications to these practices. In that event, these guidelines will be updated to reflect those modifications.

If you do not feel that you can maintain these practices over the course of the semester, you are encouraged to consider online-only courses.

Everyone must wear a mask which covers nose and mouth to be in this class (inside and outside of the classrooms, while in the Studio Arts Building).

The way we get through this is together.

COURSE FORMAT:

As the Covid pandemic continues, we will follow a hybrid model of course work that will rely on online demos and presentations in order for everyone to be able to safely view and understand course material without being in close proximity to one another. There will be some days when students will be given the option of working at home or in
the classroom. Faculty will provide a sign-up or login form in class or on Canvas for such days. It will be important for everyone to pay attention and follow these sign-up guidelines throughout the semester to ensure that we are following the safest possible work environment possible.

Lectures, slideshows, demonstrations, and critiques will build on techniques, concepts, and terms applicable to student interests and work. Students will demonstrate their understanding of the history of art and printmaking through individual presentations and discussions in class as well as through engagement in the class.

This class is conducted in a communal printshop. This is a hands-on studio course. You will get dirty, and you will clean up. The printshop is a unique environment in the University that requires students to take ownership of the physical space and participate actively in their fellow students’ creative experience. Significant studio work time outside of class will be necessary.

**STUDENT LEARNING OUTCOMES:**

Students will complete 4 projects

- Create multi-state editions using intaglio (engraving), relief, and screen-printing processes and technologies.

- Identify the properties, functions and significance of printmaking in historic and contemporary context.

- Understand the interdisciplinary nature of contemporary art and consider the relationship of printmaking to other mediums.

- Analyze prints for their production quality and utilization of medium.

- Discuss work, and the work of peers, analyzing process and concept as well as the vocabulary of printmaking processes.

- Understand the communal nature and potential of the print shop and be able to work cleanly, safely, and efficiently within it and with each other.

- Understand issues, politics and the potential uses of appropriation in fine art and digital media.

- Employ printmaking as a part of your studio and art making practice.
THE PRINT SHOP

Studio Etiquette & Expectations

The print shop is a communal space. A clean and organized print shop is necessary for you or any of your peers to produce art. Respect the space and conserve the materials, for yourself and for others. Schedule 15-45 minutes of cleanup time at the end of every printing session. All areas must be cleaned of excess ink, tape, and detritus after printing. Tools must be clean, dry, and returned to their proper location. Inks must be properly sealed and stored. Drying racks should be rotated. Prints should be left only on drying racks or in flat files; prints left on tables or work surfaces will be considered abandoned. Food should not be consumed in the printshop.

If it is determined that you are responsible for a mess in, or damage to, the printshop, you will be responsible for remedying the issue as determined by the department.

MATERIALS:

Students will be given a list of materials which you will be responsible for purchasing to be used in class. The list is meant to be a basic list necessary for completing assignments. A lot of work has gone into providing you with options in materials, costs and quality of materials. It is up to you to decide which materials are best for you.

This is also a learning experience! There are many different types of papers, inks, tools and materials to be used in art and printmaking. Your understanding of cost, use and conservation is a part of the learning process.

Finally, some of the materials found in the printshop are potentially hazardous. Take notes and follow instructions on safe use and handling of all printshop materials. If you have, or develop, any sensitivity to any materials, contact instructor or staff immediately. If you don’t know the proper procedure for handling a tool or material, leave it alone.

COURSE WEBSITE:

www.udel.edu/canvas
This site will be used to post grades, schedules, and miscellaneous links or files of interest. I will primarily communicate through canvas to the group or directly through email for individuals. You are expected to regularly check both Canvas and email.

**SUGGESTED LEARNING MATERIALS**

This class does not have a textbook. There are a variety of solid instructional books for printmaking, some of which can be found in the UD Library, but specific techniques and tools are also widely demonstrated on YouTube. Instructional materials that expand on your individual areas of interest and on processes covered in class will be provided to you in class through demos and written instructions. Students are expected to take notes on work covered in class as well. There will be additional information provided throughout the semester on Canvas.

This class will require reading and viewing videos for research and group discussion. Specific research materials will be sent to your udel email.

**USE OF COMPUTERS AND CELL PHONES**

Cell phones are addictive toys designed to cannibalize your mental energy. That said, I recognize their usefulness in certain situations and their ubiquity in 21st century life. Be mindful, and keep their use to a minimum. If cell phone use becomes problematic or distracting, I will happily ban them from the printshop altogether. We will be having discussions that require your attention. If it becomes clear that you can’t pay attention because of your cell phone, you’ll be asked to stop using it once and you will be responsible for assessing what information was missed because you weren’t paying attention. After the first incident, you will be asked not to use the cell phone at all. Beyond the second incident, your grade will be negatively affected.

Feel free to bring computers, laptops, ipads, drawing tablets to work on designs and work in class (for class).

**LEARNING ASSESSMENT**

**ASSIGNMENTS & GRADING**

This is a course about the technicalities of printmaking - you will be expected and encouraged to make original art that is inline with your interest, but first and foremost this an exploration of a technical practice.
Projects will be assigned in class, and supported via demonstrations and discussions. Each assignment will on average require 5-15 hours to complete.

Each student will submit a final portfolio for grading at the end of the semester, which may include supporting materials such as sketches and transparencies, as well as additional proofs and reworked prints (do not dispose of anything until class ends). You will also be required to submit a digital portfolio: be in the habit of documenting work week by week.

Each assignment will have designated criteria and goals set forth in the assignment sheet, you should display a thorough understanding of all of them. In addition, each assignment is also graded on the following:

The student has/has not:

- Turned in all elements completely and on time.
- Editioned prints properly
- Submitted in a professional manner (in a portfolio, correctly ordered and neatly arranged free of fingerprints and smudges)
- Produced a consistent edition as is appropriate for the project.
- Understood the role of paper selection in producing the final image.
- Practiced safety procedures and safe handling of tools and shop equipment.

Late assignments will be penalized one full grade letter for each class session they are late. If a student submits an assignment on time however, they can re-submit that assignment anytime prior to the end of the semester with the intent to improve their grade.

**READINGS AND RESPONSE PAPERS**

Students will be expected to write 6 one page (500 word) response papers throughout the course of the semester (roughly one every other week). The specifics of these will be discussed in class, but will generally be a critical reflection on a given essay, artist interview, exhibition, or artwork. Students may also use these writings as a way to shape an artist statement about their work.
GRADING:

All assignments must be completed in order to receive a passing grade in the course.

Evaluations are determined by the:

1. understanding and achievement of the assignment’s goals and objectives,
2. demonstrated ambition, challenge and originality undertaken in the assignment’s solution,
3. conceptual development and creative inventiveness,
4. mastery in execution of media and technique.

Evaluation assessment guideline:

A, A- = Exceptional accomplishment, outstanding performance with special initiative and competence.

B+, B, B- = Superior and above average performance, student pursues goals with extra effort and success.

C+, C, C- = Required work, adequate performance, average competence, work completed.

D+, D, D- = Inferior effort, marginal outcome, less than required involvement to develop goals.

F = Failure to complete or submit the assignments.

COURSE GRADE BREAKDOWN

Projects (3 methods and Final Project) - 45 Points.

Final portfolio (digital and hard copy*) - 10 Points

(*If COVID conditions permit a physical copy)

Written Assignments and Sketchbook - 15 Points

Attendance and Participation - 15 Points

- Attendance - please see the attendance section of this syllabus.

- Participation:
- Take part in class discussions.

- Participate in critiques (both your work and the work of others)

- Research example of artists working in the methods we learn

- Generally be engaged in the class.

- Go beyond what is required of the projects and allow them to serve you as an individual artist.

**Printshop Grade** – 10 points

This is a communal grade. The state of the printshop as an entity will be assessed throughout the semester. Everyone working in the shop, i.e. all printmaking students, will receive the same grade based on the condition of the shop.

**Course Evaluation** – 5 points

At the end of the semester, you will be prompted to evaluate the course. This is important for you and for the faculty to be able to take your perspective and constructive criticism into consideration for the future (keeping positive responses and taking criticism into consideration). This is anonymous. Faculty have no way of knowing who wrote what, but we do know who participated. For those of you that participate, these 2 points can mean the difference between a B- and B or a B+ and an A-. Please participate!

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100 points total (plus an additional 2 points for course evaluation participation)

* Attendance - please see the attendance section of this syllabus.

* Class investment - this is a less tangible element of your final grade. When I consider this I ask the following: did you do only the bare minimum on projects? Were your prints consistently sloppy even after you received feedback and support to make the correction? Did you challenge yourself with each progressive project? Did you display that you were drawing on your knowledge from past assignments?

Did you participate in class discussions and contribute positively to critiques? Did you use your cellphone or laptop in class at inappropriate times?
COURSE SCHEDULE

The following schedule may change over the course of the semester.

CORE PRINT SPRING 2021

Mondays and Wednesdays

Week 1


2/17 - Studio work, drawing, preparation and Studio Drawers.

Homework: review Printmaking presentation and respond with examples of printmaking in your life (see class Canvas page for more details). This is Response Paper#1

ORDER SUPPLIES! (especially for first assignment: engraving)

Week 2

2/22 - Intro to Engraving, Plate Prep, Understanding the process & safety considerations, Discuss ideas for first engraving. Drawing time.

2/24 - Studio Time

***2/26 - Last Day to add/drop classes***

Homework:

- Present student work and interests to class online (Google Slides to be shared via Canvas)

- Watch demo on engraving (posted on Canvas).

- Drawing in class and beginning to engrave plexi-plates.

Engraving Assignment:

Using a piece of plexi-glass/plexi-plate, create an engraved image utilizing an etching needle (or other tool to create marks in the plexi-plate). Consider the process and historical and conceptual precedents when creating a series of editions (consider historical and contemporary artists using engraving as a medium as well as your own concepts, interests and ideas).
Technical skills will be considered, including appropriate and conservative use of ink to print, color mixing, clean-up and proper printing techniques for an optimal image printed in multiple.

The edition should consist of the following:
a) an edition of 5 images printed on paper as well as a “2nd State” of an additional edition of 5 images on paper. In a Second State, significant changes are made from the original print. Additional information, such as new line work and texture are added to the plate.

Prior to the execution of the etching, evidence of a well-planned drawing should be made, considering the full parameters of the plexi plate, considering space and plans for the 1st and 2nd state such as an initial drawing (1st state) with a second state considering added tonality, shading and more details to the original drawing. These considerations should be taken into account before beginning the 1st State.

Week 3

3/1 – Studio Day – Engraving. By now you should be working on Second State.


Week 4


3/10 – Critique (TBD-->may be held as a zoom). All work must be done before coming to class. This includes signing, numbering and titling prints. ***This is expected before class. Not at the beginning of class.

Homework:

-document engraving assignment and upload to Canvas (as a two sets of editions and as two single images of each of your 1st and 2nd state prints).

-watch relief demo and presentation

Relief Project Assignment:

Watch demo on Canvas for process, registration and printing.

Using a 6”x8” piece of linoleum or wood block to create an edition of 10 prints using “reductive” technique in relief through 3, reductive stages (in each stage, you remove more of the relief block surface).
In printing your edition, consider the following:

- take note of the orientation of your registration jig! If you switch the placement of your plate and/or your paper, you will lose registration. Mark top of paper (in pencil) to avoid mix-ups.

- General rule of thumb: print light to dark (not a rule…but a general approach).

Technical skills will be considered, including the planning and execution of the reductive process involved in carving, appropriate and conservative use of ink to print, color mixing, clean-up and proper use of the press beds as well as registering your prints properly using a jig.

*See definitions and steps to relief printing (supplemental material)

**Week 5**

3/15 - Studio Day – Relief Printing (Carving 1st State)

3/17 - Studio Day – Relief Printing (Carving & Printing 1st State)

**Response Paper#2 Due** – Describe your thoughts on making work “backwards & reversed”. Look up and discuss 3 artists that regularly work this way. The 3 artists should be diverse (meaning from different backgrounds, histories, cultures and perspectives, meaning NOT: Picasso, Lichtenstein and Dalí).

Ideas/sketches for 3 state Relief Print Due: Studio Time. Sketch book review.

**Week 6**

3/22 – Studio Day – Relief Printing (Printing 1st State and beginning to draw and Carve 2nd State)

3/24 – Studio Day – Relief Printing (Carve 2nd State & Print 2nd State)

**Week 7**
3/29 – Studio Day – Relief Printing (Print & Carve 2nd State & beginning to draw and Carve 3rd State)

3/31 – Studio Day – Relief Printing (Carve & Print 3rd State)

Week 8


4/7 – Critique: Relief Prints

Screen Printing Assignments:

1. Create an edition of 10, one color prints demonstrating the ability to consistently mix color, print an edition and get consistent results in line quality, color, and placement on paper (registration) from a hand-drawn image using a “block out” stencil method.

2. Create an edition of 10, two color prints demonstrating the ability to consistently mix 2 colors, print an edition and get consistent results in line quality, color, and placement on paper (registration).

3. In both assignments, attention to details should consist of the following:

   - The printed image should reflect the details and linework of the original design.
   - Keep facilities clean: sinks, tables and drying racks kept clean
   - Ability to properly and thoroughly clean/reclaim your screen (remove block out stencil and ink)
   - Ability to master the use of inks: mixing, keeping them from drying out in your screen, etc.
   - Ability to respect and maintain equipment: screens, squeegees, tables, ink spatulas, ink table, inks, sinks, emulsion room, exposure unit and turning off all water (red hose and power washer).

*During this portion of the class, students will be responsible for purchasing their own screens. There are many options for screen purchasing, which will be covered in class. You are not to use other screens without prior authorization.

*Misuse or abuse of the facilities, materials and other people’s property will be grounds for failure of the course.
Week 9

4/12 – Go over facility use of Screen Print Studios. Exposing screens, wash out screens and begin printing.

4/14 - Studio Day - Screen Printing. Continued Printing, erase/reclaim screen (power washer) and draw a two color image for screen.

Homework: Response Paper#3 Due next class:
In a word doc, please write a paragraph or two response to the presentation and give your opinion on the use of appropriation that many of the artists in the presentation used. When did appropriation appear fair? Did the artists successfully make the appropriated imagery their own? Or did they rip off the original image? Is appropriation fair? Or not?

Please add an example of a piece of appropriated art (that is a print) that you find successful and a piece that you think is not successful. The two images should be jpeg/jpg and you should paste the two images in the word doc with your thoughts on the matter and upload them as the assignment submission to Canvas. The images should not be images that you saw in the presentation.

Appropriation: noun, "the action of taking something for one's own use, typically without the owner's permission."

Sketches for first second print due next class.

Week 10

4/19 – UD MENTAL HEALTH DAY (NO CLASS)

4/21 – Begin Screen Printing 2 color print. Go over registering prints.

Week 11

4/26 – Studio Day – Screen Printing 2 color

4/28 – Studio Day – Screen Printing 2 color

Week 12

5/3 – Critique Screen Printing. Documentation of Prints Due on Canvas (jpeg image of editions in entirety and single image of best prints).

***LAST DAY TO WITHDRAW FROM CLASS***
Discuss FINAL ASSIGNMENT:

Propose a project utilizing any of the printmaking techniques we have used to date (engraving, relief, screen printing). The project does not have to be an edition (but it can be). It can incorporate and utilize other techniques (painting, photography, etc) and can be printed “non-traditionally” (compared to our projects thus far): on fabric, paper, multimedia, canvas, digital print outs, etc.

UPLOAD Proposal as a Google Slide(s) to be shared with the class.

Propose a realistic assignment (with regards to materials, time and concept), to be completed and presented by May 12.

Response Paper#4 Due – Final Project Proposal. In the proposal, consider and explain how printmaking is affecting your creative approach to production of work? How might this come out in your final project? How does it relate to your normal work.

Final Projects can consist of any of the processes we have worked on in this class during the semester. They should consider and incorporate your own personal art interests. This could mean working with photography, painting or installation based work through the use/incorporation of printmaking. It can be an edition or a mixed media project incorporating multiple medias. Your proposal should outline what materials you plan to use and what materials you will need to complete them (specifically, what print medium will you plan to use).

Homework: Get supplies for final assignments.

5/5 – Studio Day

Week 13

5/10 – Studio Day

5/12 – Final Critique

Week 14


COURSE POLICY DOCUMENT
Attendance

Do not miss class and do not be late to class. If you do, you are responsible for asking your fellow classmates about what you missed. You are allowed two unexcused absences. *Three unexcused absences will automatically reduce your final grade one full letter.* Each additional absence drops the final grade another letter. Repeatedly being late to class may be the equivalent of an absence.

It is important that you are present for critiques and scheduled class discussion days. The class is a community, and your participation is critical. If you believe you have a valid reason to miss a discussion or a critique, let me know *in advance* and we can discuss alternatives.

In-Class Work Periods (designated on the Course Schedule) are mandatory. Be prepared! Work will be completed both in-class and between class periods and delivered according to the Course Schedule. If there is anything that is interfering with your ability to perform what is required in this class, it is your responsibility to speak with me so that accommodations can be discussed.

The Absence on religious holidays listed in University calendars is recognized as an excused absence. Students are urged to remind the instructor of their intention to be absent on a particular upcoming holiday. Absences on religious holidays not listed in University calendars, as well as absences due to athletic participation or other extracurricular activities in which students are official representatives of the University, shall be recognized as excused absences when the student informs the instructor in writing during the first two weeks of the semester of these planned absences for the semester.

***COVID***

In the event that school closes for Covid, you will be responsible for checking in through Canvas to find out about online and zoom classes and conversations if we are quarantined. You will be expected to participate and communicate while in quarantine. IF there are any circumstances which prevent you from regularly being able to communicate, you need to document and communicate that with your faculty instructor directly.

Recognized Excused Absences:

Notification of Absences / Student Responsibilities for Absences: Email your instructor as soon as you are able that you will be, or have been, absent;

Consult with a minimum of three (3) of your peers in the class to determine what was missed. If you consult with only one, you will get only one perspective; If you talk to three of your classmates, you are more likely to get the full story on what is due and what you missed.

Communication

Canvas is the most convenient way to get in touch with me. E-mail is also a good way to get in touch with me. You are required to check Canvas and your email a minimum of 12 hours prior to the next class period. Feel free to contact me with any questions, concerns, or comments. If you are unsure about something, email me. If you are having trouble, email me. If I don't hear from you, I will assume everything is going fine. My office is Recitation 206 when I'm not in the printshop. If you know you need to meet with me, please email me in advance so I can make sure I don't have a conflict.

Course Fee

This semester, there will be no course fee. Instead, students will be expected to purchase materials for class from outside vendors. The course materials list (at the end of this document) has specific recommendations and locations for purchasing materials online. Local materials can be purchased here:

Local art supply stores:

Jerry’s Artarama – 269 S. Main Street, Newark, DE

https://www.jerrysretailstores.com/delaware/

Artist & Craftsman - 3rd & Market, Philly (student discount)

Dick Blick - 13th & Chestnut in Philly (dickblick.com)

Statement on Attending Visiting Artists, Critics, and Curators Lectures and Gallery Exhibits
Art Majors are expected to attend all Visiting Artist Lectures in the Department of Art & Design during the semester. In addition, students are expected to see all the art exhibitions in the department’s galleries. As a part of this course, you are asked to bring a sketchbook and take notes. Engaging in dialogue with our guests by asking questions is highly recommended.

**Academic Integrity**

Please familiarize yourself with UD policies regarding academic dishonesty. To falsify the results of one's research, to steal the words or ideas of another, to cheat on an assignment, to re-submit the same assignment for different classes, or to allow or assist another to commit these acts corrupts the educational process. Students are expected to do their own work and neither give nor receive unauthorized assistance. Complete details of the university's academic integrity policies and procedures can be found at http://www1.udel.edu/studentconduct/policyref.html Office of Student Conduct, 218 Hullihen Hall, (302) 831-2117. E-mail: student-conduct@udel.edu

** Appropriation**

Appropriated work must be changed or critiqued in some way. Directly copying work and presenting it as your own is plagiarism. Work derived from any published source must give credit to the original artist when the print is turned in.

**Harassment and Discrimination**

The University of Delaware works to promote an academic and work environment that is free from all forms of discrimination, including harassment. As a member of the community, your rights, resource and responsibilities are reflected in the non-discrimination and sexual misconduct policies. Please familiarize yourself with these policies at http://www.udel.edu/oei. You can report any concerns to the University’s Office of Equity & Inclusion, at 305 Hullihen Hall, (302) 831-8063 or you can report anonymously through UD Police (302) 831-2222 or the Ethics Point Compliance Hotline at http://www1.udel.edu/compliance. You can also report any violation of UD policy on harassment, discrimination, or abuse of any person at this site: http://sites.udel.edu/sexualmisconduct/how-to-report/

**Faculty Statement on Disclosures of Instances of Sexual Misconduct**

If, at any time during this course, I happen to be made aware that a student may have been the victim of sexual misconduct (including sexual harassment, sexual violence, domestic/dating violence, or stalking), I am obligated to inform the university’s Title IX Coordinator. The university needs to know information about such incidents in order to offer resources to victims and to ensure a safe campus environment for everyone.
Title IX Coordinator will decide if the incident should be examined further. If such a situation is disclosed to me in class, in a paper assignment, or in office hours, I promise to protect your privacy—I will not disclose the incident to anyone but the Title IX Coordinator. For more information on Sexual Misconduct policies, where to get help, and how to reporting information, please refer to www.udel.edu/sexualmisconduct. At UD, we provide 24-hour crisis assistance and victim advocacy and counseling. Contact 302-831-1001, UD Helpline 24/7/365, to get in touch with a sexual offense support advocate.

For information on various places you can turn for help, more information on Sexual Misconduct policies, where to get help, and reporting information please refer to http://www.udel.edu/sexualmisconduct

Inclusion of Diverse Learning Needs: Any student, who, because of a disabling condition, may require assistance in the event of an emergency or may require some special arrangements in order to meet the course requirements, should discuss with the instructor the nature of their disability and needs so that the necessary accommodations can be made.

Any student who thinks he/she may need an accommodation based on a disability should contact the Office of Disability Support Services (DSS) office as soon as possible. The DSS office is located at 240 Academy Street, Alison Hall Suite 130, Phone: 302-831-4643, fax: 302-831-3261, DSS Website (http://www.udel.edu/DSS/). You may contact DSS at dssoffice@udel.edu

Title IX Statement: The University of Delaware does not discriminate on the basis of race, color, national origin, sex, disability, religion, age, veteran status, gender identity or expression, or sexual orientation, or any other characteristic protected by applicable law in its employment, educational programs and activities, admissions policies, and scholarship and loan programs as required by Title IX of the Educational Amendments of 1972, the Americans with Disabilities Act of 1990, Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1964, and other applicable statutes and University policies. The University of Delaware also prohibits unlawful harassment including sexual harassment and sexual violence.

For inquiries or complaints related to Title IX, Section 504 of the Rehabilitation Act of 1973

and/or the Americans with Disabilities Act, and Title VII and age discrimination please contact:
Faculty Statement on Disclosures of Instances of Sexual Misconduct If, at any time during this course, I happen to be made aware that a student may have been the victim of sexual misconduct (including sexual harassment, sexual violence, domestic/dating violence, or stalking), I am obligated to inform the university’s Title IX Coordinator. The university needs to know information about such incidents in order to offer resources to victims and to ensure a safe campus environment for everyone. The Title IX Coordinator will decide if the incident should be examined further. If such a situation is disclosed to me in class, in a paper assignment, or in office hours, I promise to protect your privacy--I will not disclose the incident to anyone but the Title IX Coordinator. For more information on Sexual Misconduct policies, where to get help, and how to reporting information, please refer to www.udel.edu/sexualmisconduct. At UD, we provide 24-hour crisis assistance and victim advocacy and counseling. Contact 302-831-1001, UD Helpline 24/7/365, to get in touch with a sexual offense support advocate.

For information on various places you can turn for help, more information on Sexual Misconduct policies, where to get help, and reporting information please refer to

http://www.udel.edu/sexualmisconduct

Non-Discrimination

The University of Delaware does not discriminate against any person on the basis of race, color, national origin, sex, gender identity or expression, sexual orientation, genetic information, marital status, disability, religion, age, veteran status or any other characteristic protected by applicable law in its employment, educational programs and activities, admissions policies, and scholarship and loan programs as required by Title IX of the Educational Amendments of 1972, the Americans with Disabilities Act of 1990, Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1964, and other applicable statutes and University policies. The University of Delaware also prohibits unlawful harassment including sexual harassment and sexual violence.

For inquiries or complaints related to non-discrimination policies, please contact:

Director, Institutional Equity & Title IX Coordinator- Susan L. Groff, Ed.D. groff@udel.edu, 305 Hullihen Hall Newark, DE 19716 (302) 831-8063
**For complaints related to Section 504 of the Rehabilitation Act of 1973 and/or the Americans with Disabilities Act, please contact:**
Director, Office of Disability Support Services, Anne L. Jannarone, M.Ed., Ed.S. - ajannaro@udel.edu

Alison Hall, Suite 130, Newark, DE 19716 (302) 831-4643 OR contact the U.S. Department of Education - Office for Civil Rights (https://wdcrobcolp01.ed.gov/CFAPPS/OCR/contactus.cfm)

*** there will be no print of copyright logos/UD blue hen imagery/ phraseology etc…in this class***

**COMMUNICATION:**

Please feel free to contact me with any questions, concerns, or comments. If you are unsure about something, email me. If you are having trouble, email me. If I don’t hear from you, I will assume everything is going fine. My office hours are by appointment. My email is on the first page of this syllabus.

**HEALTH AND SAFETY:**

Some of the materials used in this class have potential hazards; their safe use and handling is important. You are expected to follow all safety procedures as demonstrated and to exercise caution and responsible tool handling. Please be careful and conscious of the materials you’re working with and the other people in the shop/ building.

* If you are pregnant please speak with the instructor about materials and accommodations .

**STORAGE:**

There are flat files available for students, they are not lockable and so you should not store anything of value in them. No inks maybe stored in flat files.

**ABANDONED WORK:**

Artwork that is left out in the shop or classroom (not on the drying rack or hung) will be collected in the lost print box. Work that is left in the flat files or lost print box at the end of the semester will also be thrown out.

**PRINT SHOP HOURS:**
We will have work time during class hours, but all projects are designed to be able to print at home, in your apartment, outside of class.

**DOCUMENTATION OF ALL ART & DESIGN PROJECTS from ALL CORE classes for CORE REVIEW:** It is essential that you document all of your work from all of your CORE classes. You will need high quality (clear, color-balanced, high resolution) images of your art and design assignments for the required CORE Review. It is highly recommended that, in addition to storage on your computer, that you store these images on a back-up drive and in some form of cloud storage. The submission of images of your work from your CORE classes is a requirement of CORE Review, which is a requirement to advance in the department to complete your BA or BFA degree. It is also an important professional practice.

**Academic Honesty:** “All students must be honest and forthright in their academic studies. To falsify the results of one’s research, to steal the words or ideas of another, to cheat on an assignment, or to allow or assist another to commit these acts corrupts the educational process. Students are expected to do their own work and neither give nor receive unauthorized assistance.

“Any violation of this standard must be reported to the Office of Student Conduct. The faculty member, in consultation with a representative from the Office of Student Conduct, will decide under which option the incident is best filed and what specific academic penalty should be applied.” [http://www1.udel.edu/stuguide/17-18/code.html#honesty](http://www1.udel.edu/stuguide/17-18/code.html#honesty)
ART 245 CORE - Core Printmaking Course Materials

This list of materials will begin as an outline of materials required for the course. It assumes that you have some basic materials (used in other classes), such as pencils, scissors, tape, etc. This list also assumes that you have access to some materials that are “normal” home materials, such as plates, utensils (such as spoons) and aluminum foil. There are tutorials posted on Canvas that function as demos and lessons that will cover some materials that assume these basics.

This list is meant to cover “the basics” of materials. It is meant to be a part of the learning process of the course that you consider exploring other materials and/or alternatives (especially regarding inks, papers and tools). Given the market place, you are also encouraged to seek out the same materials at cheaper prices elsewhere. These prices are the cheapest I have currently found. You should feel free to ask or email your professor regarding these alternatives as they are a significant and important part of the creative, learning experience. No question is ever unimportant!

Given the varying kinds of papers, inks and tools involved in printmaking, there will be more options available for purchasing. These will be noted after the “required” list of materials (and denoted by an asterisk as to their variability of quality and cost). Many of these questions will also be covered in the demos and tutorials in class and online.

Required Materials for ART 245: These materials will be discussed in class and are shown here in order of their need during the semester.

**Engraving**

**Acrylic sheet** (dry point/engraving): this sheet allows you to make 2 pieces at 4"x5" (or one larger piece at 8"x10")

Note: If you decide to use a larger sheet for your image (8"x10"), you will need 2 sheets of Domestic Etching Paper to complete the assignment (see below).

$4.52

[https://www.dickblick.com/items/18973-1008/](https://www.dickblick.com/items/18973-1008/)

**Domestic Etching Paper** (2 sheets minimum. You are welcome to purchase more and you are welcome to consider other paper qualities. This is a good “beginners choice” printing paper)

$3.46 x2


**Block Printing Inks** (these inks will be used for etching and wood block prints. You can buy smaller/larger quantities at different prices. You will need to purchase at least two inks that can be mixed to create secondary colors. Ex: Black and White, Yellow and Red, Blue and Red, etc.). THINK ABOUT YOUR COLOR CHOICES. Make sure you purchase OIL BASED INKS.

$6.72 each (or $25.81 for 6 colors)

Blue Tape
https://www.amazon.com/Intertape-Polymer-Group-PMD24-Designer/dp/B00F36XKCG/ref=sr_1_14?dchild=1&keywords=painters+tape&qid=1612384677&sr=8-14
$4.44

Pencils, erasers, sharpies, etc.

Relief Printing
Linoleum (6"x8" unmounted): not a rubber block, not a linoleum block. Unmounted. $4.75
https://www.dickblick.com/items/richeson-easy-to-cut-unmounted-linoleum-6-x-8/

Bristol Paper Pads: You will need at least two 11"x14" pads (you are welcome to purchase larger paper - it can always be cut down)
$7.38 x 2
https://www.dickblick.com/items/13307-1015/

Brayer 4” $13.39
https://www.dickblick.com/items/40104-1004/

Lino Cutter (to be used for etching as well) $14.15
https://www.dickblick.com/items/40208-1005/

Screen Printing

Speedball Screen Printing kit: $39.99
https://www.dickblick.com/items/speedball-beginning-craft-vinyl-kit/
***This kit is a starter kit. If you think/know that you are interested in doing more screen printing in the future, please discuss with Faculty. We will put together a more comprehensive list of materials to order for you.

Ink Pens:
Molotow (better quality). Get “Signal Black”. There are numerous tips to choose from (ultra fine, fat tips, etc). $6-9
https://www.dickblick.com/products/molotow-one4all-acrylic-markers/

OR
Deco pens (cheaper quality, sold at Jerry's, Blick and Michaels). Get Black markers. Tips sizes range. $4
https://www.dickblick.com/products/decocolor-paint-markers/

OR
You can use a paint brush and India Ink to make your positives.
***I do not recommend purchasing Blick "Black Cat" brand India Ink. It doesn’t work well.***
India Ink $4.35
Inks
You will need to purchase at least 2 colors from this list to work with. The above Screen Printing Kit comes with BLACK ink (don't buy Black ink twice!) $10.35
https://www.dickblick.com/products/speedball-water-soluble-screen-printing-ink/

Packaging Tape $3.99

Additional Materials you may need at home (especially if we have a quarantine):

- Aluminum foil
- Scrub Brush (dish brushes)
- Plastic/Paper plates
- Pen
- Cardboard (can be recycled boxes, etc)
- Glue
- Rags
- Cleaning agent (Simple Green)
- Vegetable Oil
- Vinegar
- Scissors
- Exacto Knife

Newsprint Pad $5.87
https://www.dickblick.com/items/12402-1017/
How to “Research”, explore art and look things up...google can take you places...

Throughout this course, you will be asked to look up, research and find examples of artists, processes and creative movements that might be inspiring to you. You will be expected to do more than copy/paste examples from class lectures. You are expected to do more than search for “appropriation” on google. You should understand how to search for information and images (tools, images, image quality). Lo res, misinformed, mislabeled and unsubstantiated research will be questioned and evaluated.

The National Archives
https://www.archives.gov/exhibits/powers-of-persuasion#four-freedoms

The Getty
https://www.getty.edu/research/tools/

The Library of Congress
https://www.loc.gov/

Open Culture
https://www.openculture.com/

Documents of Latin American and Latino Art

Artwork Archive
https://www.artworkarchive.com/

MCN
https://mcn.edu/a-guide-to-virtual-museum-resources/?fbclid=IwAR29jIlGq8xQJWxqRH-XKONPWXAIH71NsPNUQwwgVg4GOSPUrndnWLJC0

Prelinger Archives
https://archive.org/details/prelinger

Google Trends (what is the world searching for?)
https://trends.google.com/trends/?geo=US

Black Past (African American Archives)
https://www.blackpast.org/
https://www.blackpast.org/african-american-history/digital-archives/

The Met Museum
https://www.metmuseum.org/art/collection

National Gallery of Art Archives
https://www.nga.gov/research/gallery-archives.html

The Smithsonian
https://www.aaa.si.edu/

Museum of Modern Art
https://www.moma.org/research-and-learning/archives/

Public Art Archives
https://www.publicartarchive.org/