

ART 317 – Printmaking Strategies

Credits: 3

Spring 2022

Tuesday/Thursday

6pm-8:35pm

Studio Arts, 2nd Floor Classrooms (213, 221 & 223)

Instructor Information:

Aaron Terry

aterry@udel.edu

www.aaroneliaherry.com

Office Location: Studio Arts, Rm. 212

Office Hours By Appointment.

COURSE DESCRIPTION:

Printmaking Strategies is an upper-level course that provides students the opportunity to further develop their skills in a variety of techniques. Students will work independently, building on previous printmaking experience to conceptualize and execute a series of 4 projects. This framework requires that each student consciously think through a concept, develop that concept through experimentation and research, and devise a method of realizing that concept in advance, i.e. each student will develop a strategy for making prints. Different print methods and techniques will be explored for their ability to generate large editions and works in various formats including zines, books, and large scale prints/installations. Combining techniques and media will be encouraged.

You will create three chapters/phases towards a final project that continue the development of your own personal interests in art, while demonstrating a solid knowledge of art history and printmaking (and other) processes. The three "phases" should be related conceptually and/or process driven (exploring print possibilities).

Your overall project will include:

- A project description: this will explain the general idea behind your project and should include/outline the processes and materials you will use.
- An artist statement: this will explain the concept in greater depth and relate the project's concept to the ideas of your art (which should relate ideas around art theory, contemporary and historical issues in both the art world and or thematically relating the socio-cultural issues that you are concerned with).
- Evidence of process and research: sketches, collages, plans, scans, experimentation (evidence of failure is an excellent resource material towards success!), artist proofs, different states of prints, notes, resources, inspiration (books, images, artists, movies, music, pinterest, twitter, etc.)
- There will be four critiques (one of which is for the initial project proposal), you will sign up for three critiques to present and discuss your finished work. We will not critique incomplete work.

MAKE SURE YOU ARE TAKING CARE OF YOURSELF. If you're having trouble (WITH

ANYTHING: Covid, mental stress, flat tire, etc), please make sure you are communicating. I am available for discussion/help, but you should also be aware that the University is offering support via the [Center for Counseling & Student Development \(Links to an external site.\)](#) at (302) 831-2141 or (302) 831-1001 for after-hours emergencies. You can also contact Student Health Service at (302) 831-2226.

STUDENT LEARNING OUTCOMES:

Students will complete a minimum of 3 personal projects towards a final portfolio.

- **Expand a knowledge base of print, print history and print**
- **Generate work based in print in support of personal studio**
- **Hone conceptualization**
- **Hone communication skills to support work by writing and**
- **Participate in a printshop**
- **Explore printmaking as a part of contemporary art via research and exploration outside of assignments and the university**
- **Constructively and thoroughly critique the work of peers and**

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 – as necessary- that may 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 may 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.

LEARNING RESOURCES

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:

There are no required textbooks for this course. However, there is a \$95 art consumables fee which is due no later than the add/ drop date. This fee covers the purchase of most basic printmaking supplies required for this class, including paper, ink, and ongoing shop needs like solvents and tools. This fee also covers a limited number of special-order supplies for students. Materials for independently designed projects will be ordered in a limited capacity through the department. Request deadlines for materials are fixed. Requests submitted after the deadline cannot be honored. Orders are not guaranteed to be filled and are subject to review by the instructor and the department. Some materials may need to be purchased by the student independently.

Week 1

2/8 - Class intro, Syllabus review. Discussion of each other's current work and focus. Go over interests and KNOWLEDGE of facilities. Discuss people's schedules (for possible field trips if Covid permits such a thing).

HOMEWORK: document your strengths in printmaking and areas which you would like to focus/explore/improve upon in this class: tell me what you want to work on

TECHNICALLY in this class. What materials do you imagine needing for the class?

*This is particularly important to your direction in the course. We will cover materials based on people's interests in etching, relief, digital and screen printing technologies, including the use of laser cutters and CNC routers.

Talk about first "Intro Assignment".

REVIEW OF PRINTMAKING FACILITIES and EXPECTATIONS OF CLEANLINESS.

In this class, you will be expected to master technical approaches used in printmaking.

This includes the ability to do the following:

- coat screens with emulsion (no excess emulsion, dripping, etc)
- reclaim screens (erase/remove emulsion and ink residue)
- mix inks properly to both create intentional colors *and* be able to mix additives to allow for successful editions (not having ink dry on screens). This also includes being able to avoid ink problems, such as opening/cleaning a screen with simple green in the middle of printing without needing to clean out the screen in the sink (successfully keeping your screen and paper set up).
- maintaining a clean shop
- clean up after yourself and others if necessary. This includes table tops, the floors, emulsion table, exposure unit, trash cans in all areas (if they are overflowing, *dump them!*), clean table tops in all areas, clean press beds in all areas, clean paper cutting tables (no scraps left out!)
- ability to print positives on Epson printer.
- ability to follow verbal and posted directions.

2/10 – **Get to work:**

Assignment 1: Death Penalty Posters.

Using the print medium of your choice, create two posters: one in favor of and one against the DEATH PENALTY. The purpose of this assignment is to consider the visual design, medium and message of how to create a visual propaganda poster for AND against the issue of the Death Penalty. Regardless of your political view on the subject, you will need to consider both sides to the argument. This will ultimately make your personal argumentative perspective stronger.

If it is in your creative-political interest, your poster *against* the death penalty will be submitted to the Center for the Study of Political Graphics (CSPG). If chosen, your work will go into their collection.

<https://www.politicalgraphics.org/anti-death-penalty-poster-call>

For the first assignment of the semester, we will brush off the winter break and jump into printmaking. Everyone will have the assignment to create two posters: **one in favor of the death penalty and one against it.**

Using the print medium of your choice, create two posters: one in favor of and one against the DEATH PENALTY. The purpose of this assignment is to consider the visual design, medium and message of how to create a visual propaganda poster for AND against the issue of the Death Penalty. Regardless of your political view on the subject, you will need to consider both sides to the argument. This will ultimately make your personal argumentative perspective stronger.

If it is in your creative-political interest, your poster *against* the death penalty will be submitted to the Center for the Study of Political Graphics (CSPG). If chosen, your work will go into their collection and an exhibition of work.

Poster Contest:

[The Center for the Study of Political Graphics \(Links to an external site.\)](#) is seeking posters, old or new and from any country, for a new exhibition, Dead Wrong: International Posters Against the Death Penalty, to premiere in May 2022. **We invite artists, activists, and organizations to submit by February 25, 2022.**

Must have been produced as a multiple (such as offset, silkscreen, linocut, stencil); please, no handmade one-of-a-kind protest signs. For posters designed digitally, high-resolution files accepted (TIFF, JPEG, or PDF).

Most of the world has banned capital punishment. The United States, Japan, Singapore, and South Korea are the only established democracies in the world which still conduct executions. Decreased homicide rates have been observed in many countries that have abandoned the death penalty. Yet the U.S. continues to punish by hanging, poison gas, electrocution, firing squad or lethal injection.

Political posters give witness to prisoners' existence, inform the public about their status, mobilize support in their behalf, and prevent them from being forgotten by future generations. Dead Wrong will illustrate numerous death penalty-related issues, including the impact of racism, poverty and unpopular political beliefs on sentencing.

Final Anti-Death Penalty Posters will be submitted here:

<https://www.politicalgraphics.org/anti-death-penalty-poster-call>

HOMEWORK:

- 1) Sketch out initial ideas for your first poster project.
- 2) Consider project proposals for the semester (aside from the starting project). Consider necessary supplies, conceptual, practical and technical needs. Additionally, provide a list of artists that are relatable to your idea. This means searching online and getting creative (using search words and terms to help develop your idea and research---

AND/OR going to the library). See end of doc for research prompts.

Week 2

2/15 – *MAKER GYM Orientation.

Project Proposal discussions and discussion of Pro/Con Prison Posters.

Review of Studio Processes and use: applying emulsion, reclaiming screens, clean-up of all facilities, printing positive on the Epson Printer.

2/17 – Studio Time

Material Requests Due***

2/18 - Last Day to add/drop classes

Week 3

2/22 – Studio Day – Poster for CSPG

2/24 – **CRIT ONE** – Poster crit for CSPG.

Homework: taking criticism into consideration, fix, document and submit posters to CSPG.

Project TWO: Personal Projects. Our next critique will be an in progress critique of personal work, ideas and supporting documents towards your final project.

You will be presenting finished work and work in progress along with an artist/project statement outlining the narrative and goals of your project for the semester. The project statement and work should consider materials, concepts and clarity of what you hope to achieve with your project. Projects should consider audience, feasibility, cost and clarity of your idea.

This first crit will be your chance to experiment, fail and collect feedback from your peers. Make it count!

Week 4

3/1 – Studio Day→Personal Project Start: One on ones to discuss project proposals.

3/3 – Studio Day/Demo: One on ones to discuss project proposals.

Week 5

3/8 – Studio Day/DEMO

COURSE FEES DUE

3/10 – Studio Day

Week 6

3/15 – Studio Day

3/17 – CRIT TWO

Homework:

For the next critique, you should have a body of work that shows finished work and work in progress (if necessary---meaning: if you want feedback on it).

Finished work means: work that is complete: worthy of discussion and shows progress with regards to your initial project idea. This means more than one print. There should be multiple ideas presented.

We will critique the physical work and the initial project proposal. If possible, you should also consider presenting more work in progress for input from the class. This can include supporting ideas, documents and inspiration.

Week 7

3/22 – Studio Day

3/24 – Studio Day/Demo

Week 8

3/29 – SPRING BREAK

3/31 – SPRING BREAK

Week 9

4/5 – Studio Day

4/7 – Studio Day

Week 10

4/12 – Studio Day

4/14 – Studio Day

Week 11

4/19 – CRIT THREE

Homework:

For the final crit, work should be presented "exhibition ready": finished and installed.

This work will be taken into consideration as a the culmination of your creative exploration for the semester. This is the thesis presentation of your ideas, explorations, failures and successes. It should ultimately reflect the completion of the semester's work. It should be conclusive and it's intent obvious.

4/21 – Studio Day (Aaron in Berlin --- TBD)

Week 12

4/26 – Studio Day (Aaron in Berlin --- TBD)

4/28 – Studio Day (Aaron in Berlin --- TBD)

*****LAST DAY TO WITHDRAW FROM CLASS*****

Week 13

5/3 – Studio Time

5/5 – Studio Time

Week 14

5/10 – Studio Time

5/12 – **Final Crits**

Week 15

5/17 – **Final Crits**

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.

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.

Recognized Excused Absences:

<http://facultyhandbook.udel.edu/handbook/3113-student-class-attendance-and-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

E-mail is the best way to get in touch with me, and it is how I will contact you. You are required to check 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

You will be required to pay a \$95 course fee by the add/drop date. This fee pays for all standard printmaking supplies and general shop upkeep. If everyone is respectful of materials, this money covers all the basic needs of the semester. If we have the money, we would love to help pay for additional supplies for advanced students' special projects, but we cannot offer any guarantees. You should expect to purchase some specialized supplies on your own. You will be provided a flat file drawer to store your prints, but flat files do not lock, so store valuables at your own risk. Work left in flat files at the end of the semester will be discarded.

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 Hullahen 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 Hullahen 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. 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>

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: **Susan L. Groff, Ed. D., Director, Institutional Equity & Title IX Coordinator 305 HULLIHEN HALL Newark, DE 19716, (302) 831-8063, titleixcoordinator@udel.edu OR contact the U.S. Department of Education – Office for Civil Rights(<https://wdcrobcolp01.ed.gov/CFAPPS/OCR/contactus.cfm>).**

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 Hullahen 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://wdcrobcop01.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 some work time during class hours, but the shops will also be available for the inevitable time needed outside of class to complete your projects. Shop open hours will be posted shortly after the start of the semester. When working in the shops outside of class, you must defer to the monitor on duty.

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>

ART 317 – Printmaking Strategies

~Questionnaire of many things~

This class is going to be a mix of independent projects, workshops and demos to improve your printmaking skills with individual attention given to conceptual and technical skills.

Please explain what your weekend schedule is like. Keep it simple: Do you have to work? I would like to have a field trip to Philly for this class (I will give us class time off for it), but it will probably need to be a weekend trip. Consider for discussion next week.

Please briefly explain to what extent you feel comfortable (experience) and interested in the following processes (1=low, 5=high):

Process/Issues:	Experience	Interest in learning more
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Screen printing:		
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Relief Printing:		
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Etching:		
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Digital Lab:		
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(positive printer, scanner,
digital printer for photos, etc):

Photoshop:		
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Laser Cutter:		
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CNC router:		
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Paper:		
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Book-making:		
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Printing Money:		
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Fill in the blank _____:		
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Please feel free to list any other issues or interests that you think would be relevant for me to know below:

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). Low res, misinformed, mislabeled and unsubstantiated research will be questioned and evaluated.

Artura

<https://artura.org/>

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

<https://icaa.mfah.org/s/en/page/home>

Artwork Archive

<https://www.artworkarchive.com/>

MCN

<https://mcn.edu/a-guide-to-virtual-museum-resources/?fbclid=IwAR29jllgq8xQJWxqRH-XKONPPWXAIH71NszPNUQwwgVg4GOSPUrndaWLC0>

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/>

New York Public Library

<https://digitalcollections.nypl.org/>

ArtStore

<https://library.artstor.org/#/browse/institution>