Art 4360-5. Advanced Printmaking I and II. 4 credit class.
Instructor: Associate Professor Justin Diggle
Justindiggle@hotmail.com
Office Hours. In Printshop or Office by appointment. Email: Justindiggle@hotmail.com
The Syllabus is posted on the Art & Art History Web Site and the door of the Printshop.

Class Description
The course introduces more advanced techniques to students. Areas include Relief, Screenprint, Lithography, Intaglio and Mixed Media.

Course Text and other Readings
No course text but technical hand-outs will be supplied when necessary. Depending of area of interest, I can suggest books to study or buy.

Course Fee: $84.00. Fees are included in Tuition
See last page of Syllabi.

Course Objectives
At the end of this course students will be able to:

a. Further develop and extend personal ideas and language within their prints.
b. Discuss and analyse their ideas, and the ideas of others, both in individual and group critiques so that they develop the conceptual and critical skills to later begin work as an independent artist.
c. Develop a more sophisticated combination of imagery and technique.
d. Place printmaking in a historical context and understand its link to other disciplines.
e. Develop a conceptually linked body of work. (This is more relevant to students in their final Advanced classes).
f. To become proficient in at least two Printmaking mediums. (This is more relevant to students in their final Advanced classes).
g. Develop a professional attitude to the Printshop, and others, by using all printing equipment competently and safely.
h. Develop the technical ability and knowledge of materials and equipment to continue Printmaking on an independent level. (This is more relevant to students in their final Advanced classes).

Students will be expected to be more focused in their ideas and direction and have a greater commitment to the development of their work than beginning students. Students will be expected to build upon those techniques used in the beginning classes and Demonstrations will be given where needed.

Any print major in their last Print class is expected to mount an exhibition of their work at the end of the semester. Work does not have to framed but should be matted. The exhibiton can include work from previous semesters but should be mainly work done in the last semester. The number of pieces will depend on the size of their work and use of multiple plates etc. This should be a coherent group of prints that shows the development of strongly connected themes. The quality and professional nature of the presentation will be important and will be part of the grade. The time taken to mount the work will be taken into consideration.

Teaching and Learning Methods. There will be 4 projects this semester.

1. Due 8 Feb. 48 hour project. 30% of grade.
The first project is a print based on an important social/political/environmental issue. The print will be on 18 x 14 inch paper although the image does not have to fill the paper but neither should it be too small (min 14 x 10 inches). The edition size is 10. All the prints should be exactly the same and
registered exactly. You will be graded on the technical aspects of printing as well as the composition, use of colours, line etc.

I will expect to see test prints for colours, registration etc.

Other Requirements:
If a relief print it must incorporate laser engraving for part of the image, but not all. Some areas must be hand cut.
If an etching it must incorporate a photo element as part of a chine colle element. A digital image for instance may be printed on thin paper and then applied to the final print or a separate photo plate may be used to pre-print on to thin paper and then applied as a chine colle element.
If a screenprint it must involve either a colour separation image (printed to the exact separation colours) or include an image or texture exposed at least 4 times at different exposures that are registered on each other exactly.
If a lithograph the print must incorporate a photo element as well as hand drawn areas. Could also include a colour separation.

All prints must include at least 4 colours and screen should have a minimum of 6. Rainbow rolls or prints count as one colour. All testers, sketches, test prints etc. can be submitted for review.

One of the final prints must be mounted on matt board. Matts can be cut in the printshop. I suggest you share the cost of matt board with other students. I will supply material to stick/hold the prints under the matt board. Bleed prints can also be on matt board.

Note: All prints must be cut/torn down before the start of the due date. Matts must also be cut beforehand and can be done in an earlier class.

2. Powerpoint Presentation. 10% of grade.
This will be a 15 to 20 min presentation on an artist or small groups of artists that use print in their work. The presentation can take the form of a critique. It is NOT a run down of their life chronologically but an assessment of their work and should concentrate on the ideas of the artist and how these have been realised. A max of 20 images. You may address how the artist has influenced you or why you are attracted to them. Spend time researching artists as you may discover someone previously unknown to you. The presentation should be written so that there is a fluid presentation of material.

3. Assisting the Visiting Artist with Print Edition. 10% of grade.
This will involve one Wednesday class and one other time period either on the Thursday or Friday. The VA lecture will be on Wednesday 10 Feb at 4.30pm in Rm 158.

4. Main Project 1 (39 hours) and 2 (57 hours). 50% of grade.
Individual project prints. The project proposals must be typed and brought to the 8th Feb class. This is also the day of the first critique. You will be expected to talk about your proposal, and I, and other students, will be able to give you more feedback on your ideas. I will then also give you an expectation of the amount of work due and write this on the proposal. I will also make copies of these documents and return the original to you. It is inevitable that your ideas will change slightly during the semester and adjustments to the proposal may need to be made. I may also adjust the amount of work due if necessary. It is important that you do not overreach yourself or try too many techniques. It may be helpful to write up a week-by-week plan for yourself. Include a list of techniques you will use and explain how these relate to your ideas. There is certainly the expectation of trying new techniques. I have many examples of prints in the shop and any student can look through these during class.

This project is in two parts. Each part will involve submitting finished prints. The first due date is 22th March and the second part is due the 27th April.
Both of these projects can be related but do not have to include the same techniques or be the same size. Both must be finished by each due date. Managing your time is an expectation of this project.

**FOR ALL PROJECTS.**

*Also Students will be expected to try techniques they have not previously used.* I will expect students to try new ways of working. These at times might prove challenging; this is to be expected. This may involve, very likely, the use of test plates/stones or screens etc. This might also involve different strengths of etches or exposures. Students should keep records of all test prints and have them available for the critiques so that problems can be addressed. Although these are important parts of developing images the final printed images will still be the main goal.

**PLEASE NOTE ALSO that all work must be complete by the end of each project. Any special presentation of finished pieces must be taken into account. All work must be finished.**

Although there will be no restriction on the kind of imagery used (in the last project) you will be expected to discuss and support your ideas during regular class critiques. The success of your finished prints will depend on careful preparation and will include keeping sketchbooks of ideas and collecting source material such as photographs, Books, Magazines, Sketches etc. In order that you are fully prepared you *must* bring this source material to each class. I will be available on an individual basis during class and will check on your progress during the projects.

Students may combine several processes in the creation of one print. Although printing ability/matrix development will be graded the emphasis will be on experimentation and conceptual development. NOTE, even though you may be trying different techniques or using several plates etc, registration cleanliness of prints etc, should not be ignored, if pertinent to the project. Often the success of a more loose or experimental approach is in the preparation and time taken to print. Testing colours or layering might be an important part of this approach. (As mentioned above you may take a non-2D approach, although testing may still be important).

It is important to note that all work should be original. Although photographs, or cuttings etc can be used as aids in the creation of your images the end result should not be an exact copy. Research is an important component of any Art process and the more time spent planning and developing an idea the more successful the finished image.

I will be available during class to assist in technical or conceptual problems and can be contacted at other times by leaving a message in the Art office or by email. Critiques will be scheduled for times in class and will include all advanced students. Demonstrations will be provided for more advanced techniques, including photo processes.

I will also show images and print portfolios during the semester to introduce different artists, historical and contemporary, and the various techniques they utilised to translate their ideas. I encourage questions during these periods to promote further discussion about the work.

It is important to note that the time and energy you put into the projects will be reflected in the quality of your work and ultimately in your final grade. Patience and perseverance are required if you are to be successful. The techniques that we will cover are not difficult to learn but will require practice to fully exploit their potential.

It is also expected that students attend all classes and use their time constructively. Make sure that all supporting research material is available to make the most out of class time. It is also likely that you will be working on more than one print at a time, so while one is drying etc, you can work on the other.
Demonstrated Techniques.
As relates to the Individual. These will be posted at the start of the semester and will partly reflect what students have written in their objectives. There will be techniques that I feel students must learn and incorporate into their projects.

Evaluation Methods and Grading Policy

Grades for projects will be based on the following criteria.

Development and interpretation of original ideas.
Demonstrated knowledge of techniques.
Participation in critiques.
Presentation of work. Keep work clean.
Professionalism within the printshop. cleaniness etc...

The time and effort you put into your work will be reflected in the above.
A Final grade can only be given if all assignments are met.

Final Grade Guideline

You will receive a grade for each project. Critique participation will be included in the grade.

“A” grades are given to those whose work is consistently excellent, both in concept and technique, and who is also active in critiques.
“B” grades are given to those whose work is consistently good both in conceptual enquiry and technical ability, and who also participates in critiques.
“C” grades are for those who complete the basic technical requirements of the assignment, with average conceptual enquiry and limited participation in critiques.
“D” grades are for work that is poorly executed and/or badly conceived and not researched, with little or no participation in critiques.

PRINT MAJORS. This class must be completed before you are able to take the next Advanced Printmaking class. If you have an incomplete but have signed up for the next semester you will be dropped from the class unless all finished work is presented at the start of the next semester.

PLEASE NOTE. The printshop will close at the end of the semester.

Policies

Attendance
Lack of participation will result in the drop of your final grade.
There is no limit to the number of absences with a genuine written excuse. However, if these become excessive you may have to drop the class. All projects MUST be completed to receive a grade.

PLEASE NOTE. It is good manners to arrive promptly for class and critiques. To make full use of the class period all demos and critiques will start at the beginning of class. Lack of participation in the class will result in a lowering of your final grade.

Responsible Studio Behaviour
All printing areas must be kept clean. This not only makes working easier but also makes it safer.
There will be a mid and end of term Printshop clean up.
Be extremely careful when using the acids, presses, hotplates etc. The printshop only becomes unsafe when people are careless.
*Cell phones and Laptops etc*

Please turn off all phones and pagers when in class. Do not make or receive calls when in class. You are in class to work and not cause distraction to others or interrupt critiques and demonstrations etc. They are allowed when using the printshop out of class. Laptops may be used in class for research/image purposes. They should not be used for entertainment.

*Access to Studios/Labs/Equipment During non-class hours*

Printshop is open 24/7. Get your U-Card keyed for the Art Building.

*Supply List.* As relates to the Individual.

*Advanced Class Schedule and Crits.*

Demos can happen as needed. I will do these for groups or individuals depending on need. There is the possibility of a visiting artist in print later in the semester. There will also be a *Works on Paper* exhibit in the gallery in November.

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<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>11 Jan</td>
<td>First class. Semester projects discussed.</td>
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<tr>
<td>13 Jan</td>
<td>Demos.</td>
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<tr>
<td>18 Jan</td>
<td><em>Martin Luther King Day. No class.</em></td>
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<tr>
<td>20 Jan</td>
<td>Artists Presentation. Justin.</td>
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<tr>
<td>25 Jan</td>
<td>Work in class</td>
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<tr>
<td>27 Jan</td>
<td>Demos.</td>
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<td>1 Feb</td>
<td>Work in class</td>
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<tr>
<td>3 Feb</td>
<td>Work in class</td>
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<tr>
<td>8 Feb</td>
<td>First project due. Critique.</td>
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<tr>
<td>10 Feb</td>
<td><em>Visiting Artist Project. Nicole Pietrantoni.</em></td>
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<td>15 Feb</td>
<td><em>Presidents Day. No class.</em></td>
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<td>17 Feb</td>
<td>Student presentations for their main projects.</td>
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<tr>
<td>22 Feb</td>
<td>Work in class</td>
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<td>24 Feb</td>
<td>Work in class</td>
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<td>29 Feb</td>
<td>Work in class</td>
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<td>2 March</td>
<td><em>Student Powerpoint presentations.</em></td>
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<td>7 March</td>
<td>Work in class</td>
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<td>9 March</td>
<td><em>Critique. Presentation on Artists.</em></td>
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<td>14 March</td>
<td><em>Spring Break. No class. Printshop is open.</em></td>
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<tr>
<td>16 March</td>
<td><em>Spring Break. No class.</em></td>
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<tr>
<td>22 March</td>
<td>Artists Presentation. Justin.</td>
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<td>24 March</td>
<td>Work in class</td>
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<td>28 March</td>
<td>Work in class</td>
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<td>30 March</td>
<td>SGCI Conference. Portland.</td>
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<td>4 April</td>
<td>Work in class</td>
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6 April    Work in class.
11 April   Work in class.
13 April   Work in class.
18 April   Work in class.
20 April   Work in class.
25 April   Work in class.
27 April   Final Critique.

Research
Art periodicals are a good source of information as is the library or Reading room:
Art in Print, Art News, Art in America, Flash Art, Printmaking Today, Art Forum Grapheion etc...

Americans with Disabilities Act
The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the centre for disability services, 162 Olpin Union Building, 581-5020(V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the centre for Disability Services.

Faculty and Student Responsibilities
All students are expected to maintain professional behaviour in the classroom setting, according to student code, spelled out in the student handbook. Students have specific rights in the classroom as detailed in Article III of the code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, Plagiarism, and /or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations it is the faculty responsibility to enforce responsible classroom behaviours, beginning with verbal warnings and progressing to dismissal from the class and a failing grade. Students have the right to appeal such action to the Student Behaviour Committee. Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning.

Sexual Misconduct
Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offence subject to the same kinds of accountability and the same kinds of support applied to offences against other protected categories such as race, national origin, colour, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677.

Students would use some of the following supplied materials depending on specialisation.

METAL POLISH
HARD AND SOFT GROUNDS
SCRIM
TINT BASE EXTENDER INK. Oil and water based
WHITE INK. Oil and water based.
BLACK INK. Oil and water based
COLORED INKS. Oil and water based  
PUMICE HAND CLEANER  
RAGS  
RECLAIMING SOLUTION  
PHOTO EMULSION  
409 DEGREASER  
VINEGAR BASED CLEANER  
VEGETABLE OIL  
MINERAL SPIRITS  
ALCOHOL  
ACETONE  
BLOTTERS  
SETSWELL PRINT COMPOUND  
ROSN POWDER  
MAGNESIUM CARBONATE  
FRENCH CHALK  
GREASE  
WAX  
VARNISH OILS  
FERRIC CHLORIDE  
NITRIC ACID  
THREE IN ONE OIL  
COPPERPLATE OIL  
LITHO PLATE DEVELOPER AND CONDITIONER  
MIRACLE GEL  
PAPER TOWELS  
SCREEN FILLER  
ACRYLIC MODELING PASTE  
NEWSPRINT

Students also use the printmaking facilities, including the presses and cleaning areas, Vacuum Table, Halide light Exposing Unit (the bulb is a renewable item) and the Power Washer.