

STACKED PRINTMAKING

Fall 2020 | Indiana University Southeast, School of Arts and Letters | Mon & Wed, 9am-12pm

Instructor: Susanna Crum, MA/MFA, Assistant Professor of Fine Arts – Printmaking

Course Location: Zoom, Canvas, and Knobview Hall room 025

Contact: sgcrum@ius.edu or 773-414-3576 (cell)

Office Hours: Mondays and Wednesdays 12:30-3:30pm, Zoom ([Susanna's Virtual Office/Studio](#))

Course websites: www.canvas.iu.edu, www.peoplepoweredprints.com

Course dates: Aug 24 - Nov 22, 2020

Course Identification:

Printmaking II Intaglio (FINA-S 341)

Printmaking II Relief (FINA-S 348)

Printmaking III Intaglio (FINA-S 441)

BFA Printmaking (FINA-S 442)

Relief Printmaking Media (FINA-S 445)

Course Description and Approach

Imagine that you are going on a trip to a faraway country. There are certain supplies and clothes you'll need to take with you on your travels. As you travel, you have an itinerary but you also wander and explore. You get to look at everything (even yourself) a little differently, as so many things are new and unfamiliar. Each day, you plan ahead to make sure you bring everything you need with you, and directions on where to safely get further information if you need it. You approach new and familiar experiences with curiosity, playfulness, and flexibility. You meet people, and make an effort to reconnect with them to visit interesting places before you return home.

After graduation, you may get to travel in this way to make artwork. Residencies and studios invite artists, designers, and makers to work in their facilities on special projects. Often, you have to plan ahead, pack a toolkit, and arrive at a studio prepared and ready to work on very specific tasks over a limited timeframe. This semester, we'll take the approach of such a traveler. We will use remote and in-person activities to explore a variety of printmaking techniques. With a focus on printmaking's many roles in contemporary art and design, this studio course will facilitate experimentation, collaboration, and research at a variety of skill levels.

This class will allow you the freedom to pursue your work with critical feedback and concepts to facilitate the deepening of your ideas and techniques, and create professional, exhibition-ready works of art. We will explore intaglio and relief printmaking processes with a variety of outcomes, including zines, artist's books, folios, and installations. Through projects, work sessions, demos, presentations, self-initiated research, readings, and discussions, you will gain an understanding of a range of approaches you may pursue as creative and cultural producers. This course uses non-toxic printmaking techniques and materials. Think of me as your resource to help you:

- Experiment with new media, techniques, and presentation methods
- Plan and chart the evolution of your portfolio, sketchbook, and technical journal over time
- Clarify your own personal interests and approaches to art-making, in conversation with contemporary art discourse.

In this class, you will create and discuss print-based work on the basis of **technique** (application of printmaking processes), **concept** (originality of content and approach, marked by innovation and ambition), and **craft** (attention to detail and consistency).

Though you will be required to work in the area in which you are enrolled, I encourage you to combine other media. **Take advantage of the “stacked” nature of this course** – you’re working with other artists of varying levels of experience. Remember that you can learn from each other, and work together. We will also read about and look at images that challenge and expand the role of printmaking practices in contemporary discussions of art. Although you are asked to incorporate print media and sensibility in some way, your approach may be very open. Work in your own direction, and take advantage of critiques as scheduled “checkpoints” to push your work further.

Learning Objectives	Outcomes
<p><i>EVALUATE</i> and <i>SELECT</i> printmaking techniques and processes that enhance the content of your work.</p>	<ul style="list-style-type: none"> ● In in-class Printing Sessions, you display knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product. ● Your Projects demonstrate mastery of at least one printmaking technique, including the ability to experiment and innovate with that method. ● Your sketchbook demonstrates a commitment to both the written and hand-drawn components of realizing your class projects.
<p><i>COMPLETE</i> individual projects in 2D and/or 3D formats that are both innovative and well-crafted (all elements look intentional, could be shipped to an exhibition and still appear of professional quality, and are assembled in a long-lasting way).</p>	<ul style="list-style-type: none"> ● Projects, whether presented as traditional prints-on-the wall or as an installation, book, sculpture, and so on, demonstrate attention to detail and well-crafted execution. ● Critiques demonstrate your grasp of basic design principles, concepts, media, and formats. ● Your sketchbook charts both investigation and development of solutions to aesthetic, procedural, and design problems.
<p><i>CREATE</i> works of art with clear communication of concepts, engagement with one’s own personal expressive interests, and well-defined personal methodologies for project development.</p>	<ul style="list-style-type: none"> ● Your sketchbook charts the development of ideas and concepts from inception to completion. ● Your written self-evaluation of each project demonstrates a reflection of the concepts, audience, display, and effectiveness of that work.
<p><i>DEMONSTRATE</i> through your work that you conducted the necessary research into processes, techniques, and artists that are relevant to your particular interest.</p>	<ul style="list-style-type: none"> ● In your sketchbook, you include personal research on other artists, exhibition methods, techniques, and processes. ● To prepare for in-class work sessions, you consult technical resources from beyond the classroom to solve problems and create solutions. ● In your Professional Practice Interview, you demonstrate a familiarity with and command of online research tools and library resources related to contemporary theory and practice. ● During Squad meetings, you discuss project timelines, provide progress reports, share technical and conceptual questions and ideas with peers.

SYNTHESIZE a knowledge of and engagement with the historic and contemporary roles of printmaking in art and everyday life.

- In **critiques and in-class discussions**, you display a functional knowledge of the history of printmaking and its roles in contemporary art. You are able to make relevant recommendations for artists that fellow students should research.
- In our discussions about the **Professional Practice Interview**, you articulate the content, concept, and context of an artist of your choice, and how their work and studio practices influences or clarifies your personal and professional goals.
- Your **artist statement** provides a clear description of the techniques, concepts, and context of the work you create.

Class Format

Classes will consist of:

- Self-guided projects, formally reviewed on scheduled critique days. **No works in progress will be reviewed during these times.**
- Work sessions on campus and via Zoom
- Visual presentations, lectures, and demonstrations over Zoom and video tutorials
- Critiques over Zoom
- Blog entries of your Professional Practice Interview
- Writing or revising your artist statement

Required Course Supplies

There is no supply kit for this Stacking Printmaking class. You will be responsible for specialty papers and inks, as needed. I will provide you with a Print Toolkit (a tackle box of tools and materials, which I'm really excited about) that you may add to throughout the semester. In each Toolkit you'll have your very own ruler, ink knife, cutting mat, ink containers, etc. It's your responsibility to bring it with you to each in-person meeting, and to return any supplies you borrow from me/the print studio at the end of the semester, and bring it with you to each in-person meeting.

At the beginning of each project I will discuss what materials you will need for proper completion of the assignment. Be prepared at the next class period with requested supplies.

You'll need to provide a **three-ring binder and a sketchbook/notebook** to use throughout the course. These can be used/repurposed.

Optional Course Supplies

- Nitrile disposable gloves (available at a pharmacy or grocery store)
- One large box of Q-tips (available at a pharmacy or grocery store)
- Baby wipes for cleanup
- Toothbrush for inking
- Dish soap for cleanup

If you want to purchase special supplies:

Remember to bring your student ID, and ask for a student discount!

Preston Art Supply
3048 Bardstown Rd

Artist & Craftsman Supply
1002 Barret Ave

Recommended Readings and Resources

Brief readings may be assigned throughout the course, and will be accessible on paper or on Canvas. Check out the Print Resource Library (bookshelf across from the letterpress) for some great resources! Here are a few more you may want to check out.

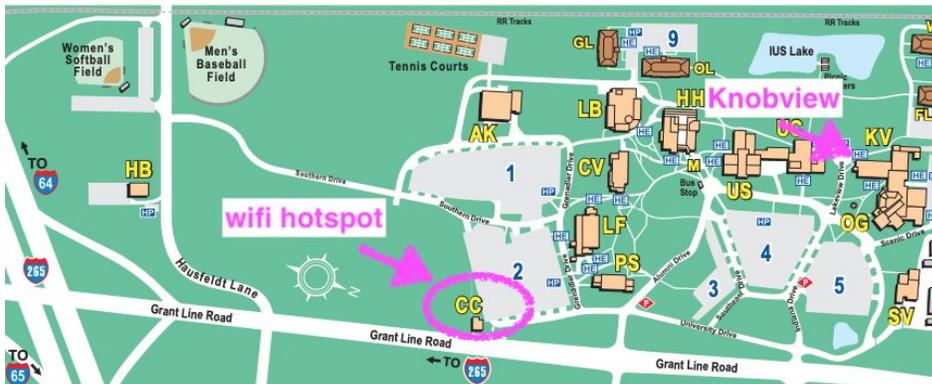
- [Graphic Impressions](#), the journal of Southern Graphics Council International
- [MAPC Journal](#), Mid America Print Council. Featuring articles on the contemporary and historical context of printmaking, works on paper, drawing, and book arts, and essays examining the critical theory related to these media, and reviews of exhibitions and publications.
- [Pine Copper Lime](#), print-centric podcast and website
- [Art in Print Journal](#), selection of articles available online
- Battenfield, Jackie. *The Artist's Guide*. Philadelphia: De Capo Press, 2009.
- Bhandari, Heather Darcy and Jonathan Melber. *Art/Work*. New York: Free Press, 2009.
- Baudrillard, Jean. *The Precession of Simulacra*, trans. Sheila Faria Glaser. Available online [here](#).
- Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*, in *Illuminations*, New York: Harcourt, Brace and World, 1968. Available online [here](#).
- Explore and browse Critical Theory Index, www.criticaltheoryindex.org

Print publishers and organizations with amazing directories full of contemporary artists to look at:

- [Crows Shadow](#), Pendleton, OR
- [Tamarind Institute](#), Albuquerque, NM, focusing on lithography
- [Crown Point Press](#), San Francisco, CA, focusing on intaglio
- [Paulson Fontaine Press](#), Berkeley, CA
- People of Print [website](#), an online creative and commercial resource and directory for illustrators, designers and printmakers
- [Pine Copper Lime](#) online gallery, focusing on contemporary prints from Southeast Asia and Australia

Technology Concerns

Please see the resources on [IT Help Desk](#). For information about places across campus to access computers and wifi, see the resources at [Technology Labs](#). For an outdoor hotspot, use the multi-purpose building in the Evergreen East lot.



Get Your Software! You're paying for it.

- Use **IUware** to install software directly onto your hard drive.
- As a student, you can download and install many useful programs for free, such as include Adobe Acrobat and Microsoft Word. The University pays the license fees in order for you to use this software.
- Use **IUanyWare** to stream 400+ apps on your desktop or through the mobile app with your IU login. While IUware enables students to install software directly onto their hard drives, IUanyWare is a cloud software service that runs IU-licensed software applications without installing software on a computer or mobile device. Both services are no additional cost and only require an IU email address. Visit iuware.iu.edu and iuanyware.iu.edu, or contact the UITS Support Center to learn more.

Grading and Evaluation Policy

- The classes that meet during Stacked Printmaking are 3-6 credit courses. Some students are taking this course for more than 3 credits, and will be required to do one technical **demonstration** for the class during the semester. Please contact me if you're not sure about how many credits you're taking. It's your responsibility to schedule and plan your technical demo - talk with me to put it on the schedule!
- **Due dates:** Critiques are the primary due dates for this class. They are like exams – don't miss them. If you don't have anything finished for a critique, *do not hang it up*.
- **Late work:** I accept late work. Follow up with me individually, and turn in ASAP - your grade for the project will drop a letter grade for each class meeting it's late.
- You must spend time in the studio outside of class hours to complete assignments. There will be work that must be done at home or in the studio after class hours. **Those enrolled in this course for 3 credits, plan on spending at least 6 hours of your own time outside of class per week working on your projects.** For those enrolled in the course for 6 credits, plan to spend at least 12 hours per week outside of class. You should be producing twice as much work, or individual projects twice as complex!

Grading Scale:

Grade	Percentage	Grade	Percentage
A+	100% to 97%	C+	<80% to 77%
A	<97% to 93%	C	<77% to 73%
A-	<93% to 90%	C-	<73% to 70%
B+	<90% to 87%	D+	<70% to 67%
B	<87% to 83%	D	<67% to 63%
B-	<83% to 80%	D-	<63% to 60%
		F	<60% to 0%

Your final grade will be based on the following elements:

Projects (70% of grade)

Please think about your individual projects as contributing to a cohesive final portfolio. Although 3 of 4 projects in this class have a theme and specific techniques, you are welcome to request other technical

demonstrations (and do research on your own!) to develop your own personal approach. While I will frequently give technical demonstrations on new techniques in Relief and Intaglio, **it is your responsibility to let me know when you need a demonstration in a particular process, material, or tool.** Please let me know at least one class meeting ahead of time, so that I can provide as much info and materials for you as I can (handouts, necessary tools, etc).

Individual projects, which you turn in at scheduled checkpoints (critiques) throughout the semester, are worth 100 points each. No works in progress will be accepted for critiques. They will be graded as follows:

- Technique 25 pts
- Concept 25 pts
- Craft 25 pts
- Self-evaluation (written) 10 pts
- Dialogue (verbal) 15 pts

Important Note: Please do NOT wait to edition your prints until the end of the semester. For an editioned assignment/project to be considered “finished” for a critique, an edition must be complete and prints must be signed and (if applicable) flattened.

Base Grading Rubric for Projects

	Needs work	Adequate	Outstanding
Technique: Work exhibits a grasp of techniques that you’re exploring. You’ve reached out to me during class, did your own research on best practices for the processes you’re learning, and it’s clear you’ve worked outside of class time to accomplish these processes.	15 points	20 points	25 points
Concept/context: Elements of image demonstrate creativity, originality, and ambition. It’s clear you took time to experiment with a variety of image-making techniques within the medium you’re working with.	15 points	20 points	25 points
Craft: Prints reveal the artist’s attention to detail. They are clean, signed and numbered consistently, and accurately registered.	15 points	20 points	25 points
Self Evaluation (written) – you took the time to think carefully about your experience of this process, and the results of your work.	6 points	8 points	10 points
Dialogue (verbal) – you spoke up in the class critique, asked questions, and offered constructive criticism to your peers. It’s clear you were looking closely at all work on display, and employed terms that we discussed in class.	9 points	12 points	15 points

Sketchbook and Technical Journal (10% of grade)

The maintenance of a sketchbook is a course requirement. You will use the sketchbook to take demonstration notes, design your initial images, plan out your ideas, keep a record of your experience in and outside of class, lecture notes, artist research, etc. Always bring your sketchbook to class! I’ll review your sketchbook and technical journal at midterm and finals.

Professional Practice (20% of grade)

Professional Practice Interview

After school, artists and designers support their creative practice in a multitude of ways. As soon as the semester begins, start looking for an artist who is no longer in school, and whose artwork you admire. **Contact them to see if they would be willing to spend 20 minutes completing a brief, written interview; provide 3-4 images of their studio, artistic process, or whatever best represents their practice; and have it published on the blog of the IUS Printmaking research site, www.peoplepoweredprints.com.**

TIPS: *Do this early enough that you'll have time to ask someone else if they tell you no.* This interview could include questions about how they make their artwork, but most importantly should include the way they manage their time in their studios. Some questions might include:

- What kind of environment helps you focus to create art?
- What art organizations, resources, or people have helped you support your practice in printmaking?
- How do you make time to make artwork?
- What is a typical week like for you?
- How do you schedule your studio time – on a deadline, per project, availability?
- What kinds of experiences or events help you feel like you're making progress with your artwork, or that it's supported in some way?

Send your questions in an email (or whatever written mode the artist prefers), and give them 2 weeks to write back. Then reflect on this interview in a two-paragraph response. Ask the interviewee for a few photos, and then prepare to post them on the blog at the deadline. *Remember that you're representing the top of the IUS Printmaking program, so be professional, polite, and supportive! We'll go over how to approach the artists in class – so wait until that point to write your email(s).*

Studio Professionalism

The nature of the printmaking medium and the fact that this is a shared studio make it necessary to adhere to commonly-accepted rules (below). Forgetting, disregarding, or ignoring them will prove damaging to your final grade. It's important for you to learn how to be a responsible member of a studio, so that you can enjoy future opportunities at professional cooperative workspaces, residencies, and workshops after school.

If you plan to continue making prints after graduation, a great option is to work in a shared studio of professional artists, or at an artist's residency center. **Like these places, I am very particular about the way this shop is kept. Transgressors of the rules will find their grades – and resources in the shop - affected adversely. Chronic abusers will be asked to drop the class.**

Your "Studio Professionalism" grade will be based on the below components:

Studio Stewardship

- clean all surfaces and equipment after working in the studio
- wear the proper personal protection equipment (goggles, gloves, apron, etc) for each activity
- do not leave blankets engaged under the roller after printing
- do not print on the blankets

- do not leave ANY work on table or counters after you are finished
- return all tools to their proper area
- leave the shop in better condition than you found it – even if it’s not your mess, if it’s wrong or may damage equipment or someone else’s work, take care of it! Let me know and I’ll give you all the credit.

Semester Clean-Ups: At mid-semester and at the end of the semester, you will be assigned a cleaning task to do in the studio on campus. You will do this on your own, independently from class time. By the due date for each cleanup, upload a photo and description to the Canvas Assignment to show that you’ve done your task. All students must participate in order to receive a grade. If you are unable to come to campus, contact me for a remote task instead.

Squad Meeting Participation on Mondays over Zoom and at your convenience via the platform you choose. Small working groups for the semester of 3-4 students each. These groups do not change, and you are required to attend and participate in each of these meetings. On Tuesdays over Zoom, I will host your squads as “breakout rooms” where you will discuss project timelines, provide progress reports, share technical and conceptual questions and ideas with a small group of your peers. The goal of each meeting is for each participant to devise their own game plan for the rest of the class meeting, and to work together to solve problems, which you can then follow-up on throughout the rest of the class. **At midterm and finals, fellow group members will evaluate your participation in and contributions to your Squad.** Participation ranges from sharing your own ideas and progress reports during the meetings, to being a team-member during class. More examples of Squad participation include:

- During in-class work sessions, there are three printing presses to use. To comply with social distancing, elect one member of each Squad to run the press for everyone during that work session, so that we won’t need to re-sanitize them each time.
- Keep in touch with each of the members of your Squad in and out of class, sharing the progress of your team on social media (#iusprintmaking), and making plans, when possible, to work together on your individual projects outside of class. Start a text or Instagram group chat for the semester, so you can text photos and share successes, challenges, questions with one another.
- Think of your Squad as your additional resource when I’m not around. Support one another along each step of their creative process, and you’ll feel supported too! *This is not a new idea – many artists and designers work very hard to create environments like this outside of school, so think of this as practice for the future as well.*

Artist Statement. 100-300 words, submitted as a first draft at midterms and final draft at the end of the semester. See PDF guides uploaded to Canvas for examples, writing exercises and ideas.

Application to Juried Exhibition. I will regularly post exhibition opportunities on the bulletin board in the print studio, and show you how to search for them on your own with www.callforentry.org. TIP: some juried exhibitions cost up to \$30-45 to apply to, but there are plenty that are free to apply to, if you plan ahead!! Don’t get stuck having to pay for one because you’re working at the last minute.

Studio Access (*Pending CDC and IU safety guidelines, subject to change*)

During scheduled class times. You will have the option to come to the IUS printmaking studio KV 025 for socially-distanced work sessions on certain days during our scheduled meeting time (Mon/Wed 9am-12pm) throughout the semester. These Printing Session days will be on the Canvas Calendar. **Plan ahead for these sessions - each one is preparation for real life as a working artist, even without a pandemic.** For example, you may do an artist residency or be a member of a community studio or maker's space where you have to make the most of each moment spent there.

Outside of class. You will have access to the studio to work on your own anytime other than Tue/Thurs 1:15-4:15pm, so long as there are no more than 6 students in the studio. Please talk with me and your fellow students regularly about how you can do the most work you possibly can from home.

Take it with you. Bring all your materials, works-in-progress, sketchbook, and technical journal home with you each time you leave campus. I've gone to great lengths and expense to make this easy for everyone, with a portfolio and tote box/bag specifically for your Printmaking course.

Respect the studio. It is a communal space that we share with many people. Be sure to always clean up your entire work area. Put things back where they belong. Be kind to our facilities and the work of your fellow students.

Participation

You must be present, body and mind. I expect to hear your voice during each meeting. We will also have group critiques. Critiques are a valuable opportunity to share ideas and suggestions with your peers. Please speak up; we like you.

Critiques: Critical analysis and articulation are an important part to your artistic development. Critiques are used to examine ideas and develop communication skills. They're a valuable opportunity to share ideas and suggestions with your peers, and have a captive audience for your work. During critiques, you are expected to discuss the content and aesthetics of work, including constructive suggestions to your peers regarding their work. Conduct in critiques must be professional at all times. **No works in progress will be accepted for critique.**

Cell Phones: Sometimes, cell phones are helpful for research and image inspiration. However, do not text, browse social media, and engage in any other non-class related business on your phone (believe me, I can tell, and so can everyone else). If this becomes an issue, this will affect your grade.

Attendance Policy

Stay home when you are sick. Check out this site for [symptoms](#) of Coronavirus (COVID-19). If you suspect you have become ill, you should sign up for an [IU Health Virtual Visit](#). Follow instructions to find care and testing (if required). If a test is positive, students will receive guidance on quarantining themselves. If you prefer to work with your personal doctor, you may do so. Please notify your instructors of illnesses.

Reach out to me with health issues and participation/attendance issues to work out individualized plans.

Communication

Check your e-mail frequently. Keep in mind that your IUS e-mail is the official form of communication, so if you're e-mailing me, make sure you're using that address.

Please arrange to see me before, after, during class, or by appointment. Contact me by e-mail or call/text my cell phone. I am available for extra help on problematic situations or projects. Think of me as your #1 advocate and resource, an artist that has been working with printmaking processes for over 15 years. **I care about your art as much as you do!**

Please note: I make myself available to you via my cell phone, and ask that you use it with respect. If you're going to call or text, please do so at a reasonable hour (before 10pm – **in emergencies call campus security at 812-941-2400 or 911**), and make sure you've reviewed your handouts and notes before you contact me.

If problems or concerns come up during the semester, please discuss them with me before they become a bigger issue. Ask for suggestions if you find yourself stumped. Partner up with a classmate to work out a solution. **Never force tools or equipment, or operate something you haven't been introduced to or that doesn't seem to be working right.**

Safety

Studio Safety. Your safety in this class is priority. The print shop has many dangerous machines and chemicals. Some hazardous materials will be handled during this course. When using these materials please be extremely careful. Please follow all guidelines while using equipment and chemistry. If you ever have a question about how to use something in the shop, please ask someone before you hurt yourself or damage equipment.

- Do not eat, drink, or smoke e-cigarettes in the print studio. If you're wondering why, just ask me to tell the story of how one of my students got purple oil-based ink on her tongue.
- Do not wear open-toed shoes in the print shop
- Tie long hair back when working in the studio
- Only use chemistry, tools, and equipment that is labeled and we have discussed in class
- Only one person should operate a press at a time. Keep your hands away from moving parts.
- Do not wear headphones, or talk/text on your phone while operating equipment
- Never run hard or sharp objects (scissors, coins, hardware) through the press... **EVER.**

Printmaking in the Time of COVID-19. Please be aware that IU is monitoring the COVID-19 situation in our region and we may reduce or eliminate our in person class sessions as needed. Be assured that all changes will be announced on our Canvas site. The safety of our students is our top priority. I know these are unusual times, and you probably have many things going on in your lives outside of taking this class. I want to underscore that I, like my colleagues, understand the need to be flexible and adaptive to the challenges we are facing due to the pandemic. I know that you have other concerns (e.g., work, children) and that even if you are not directly impacted by COVID-19, the current situation can be challenging. I'll try to be as flexible as possible.

- [IU Coronavirus \(Covid-19\)](#), web resource for general information on COVID-19 and IU's response
- [IU Southeast Web Resource for Students](#), web resource with more specific information relevant to this semester at IUS

Facial coverings are mandatory at all times in campus buildings, and so they are required to be worn while in the classroom and during class. This is not my idea, or unique to the Printmaking class - here is the [policy on facemasks and social distancing](#).

- Failure to comply with these policies will be handled according to the Student Disciplinary Procedures that accompany the [Code of Student Rights, Responsibilities, and Conduct](#) and may result in academic sanctions, up to and including expulsion.
- Students have the ability to [report](#) misconduct too.

As the instructor, I reserve the right to alter the content of the course during the semester. MSDS sheets for chemicals used in the print shop are available for you to consult.

Course Schedule on Canvas Calendar

This course runs from [Aug 24 - Nov 22, 2020](#). All synchronous activities and due dates for the course will be listed there. If any dates change, they will be updated to this calendar and I will notify you with a Canvas Announcement. Here's a screenshot of the calendar at the time of writing, Aug 13, for a brief overview:

The screenshot shows the Canvas Calendar interface for August 2020. The main calendar grid displays dates from Sunday, August 26th to Saturday, August 29th. A sidebar on the left contains navigation icons for Account, Dashboard, Courses, Calendar (circled in pink), Inbox, and Help. A top navigation bar includes 'Today', navigation arrows, 'August 2020', and view options for Week, Month, and Agenda. A secondary calendar view on the right shows the full month of August 2020, with the 13th highlighted. Below the main calendar, there is an 'Appointments' section with a 'Find Appointment' button (circled in pink) and a list of calendars including 'Test Student' and 'FA20: Stacked Printmaking'. Annotations in pink include a circle around the 'Calendar' icon, an arrow pointing to the 'Find Appointment' button with the text 'to sign up for office hours', and text pointing to the 24th and 26th with the text 'all synchronous activities and due dates are on this calendar'. The calendar entries are:

- Monday, August 24: 9a Zoom Meeting - Stacked Printmaking Show and Tell, review syllabus
- Wednesday, August 26: 9a P1: Discuss interview, Intro and Demo: Collagraph; 9a Listen and respond to Podcast episode: Jenny
- Friday, August 28: Questionnaire (Getting to Know You)

Practice finding assignments, surveys, quizzes, and Zoom meetings on the Canvas Calendar before we meet for our first class. Sync the Canvas Calendar to one you use on your phone or computer. Please talk with me if you have any questions - this resource will be the most important jumping-off point for all our course activities this semester!

Policies and Practices:

Preferred Name & Preferred Gender Pronouns

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. **Please advise me of this preference early in the semester so that I may make appropriate changes to my records.**

Fine Arts Statements

Professionalism - Standards of Excellence for Fine Arts Students:

- Students actively contribute to critiques and class discussions by offering thoughtful perspectives and constructive criticism.
- Students demonstrate curiosity and enthusiasm for the discipline and subject matter of study.
- Students are willing and active learners and researchers, who seek information for building context and content for artistic practice, and engage in scholarly discourse relating to the discipline.
- Students are committed to continuous self-evaluation and personal improvement.
- Students respond analytically and proactively to assessments given by faculty, advisors, or others by making changes to address legitimate concerns.
- Students actively solicit feedback for purposes of making quality improvements to work.

Student Complaints

If you have any issues or concerns pertaining to this course, you must discuss it with the instructor first. If you are unable to reach a resolution, you may then contact the Fine Arts Coordinator. If the issue remains unresolved, contact the Dean of the School of Arts & Letters.

FASDC

The IU Southeast Fine Arts Program has determined that a student's demonstration of professional disposition and his/her adherence to specified minimum standards of conduct are essential to the successful participation in and completion of the program. The below IU Southeast **FINE ARTS STUDENT DISPOSITION CODE** ("FASDC") is a program-level set of minimum standards that complement but do not supersede the broader IU Code of Students Rights, Responsibilities and Conduct. The FASDC sets forth the program's minimum standards for student conduct. The FASDC will be included in the syllabus for all Fine Arts courses and will be presented to all students on the first day of class.

Fine Arts Student Disposition Code:

COMMUNICATION:

- Students actively listen and respond thoughtfully and appropriately to others during critiques, class discussions, and in the studio.
- Students are receptive to ideas, suggestions, and constructive criticism from others.

RESPECT:

- Students will be respectful when using shared materials and shared studio space. Students will understand that they are personally accountable for proper use and maintenance of shared materials and studio space.

- Students will respect the work, space, and materials of others. Students will not touch another person's work, use another person's materials, or enter in to another person's personal space without first receiving permission.

RESPONSIBILITY:

- Students help to ensure that IUS is a safe, respectful, creative work environment by refraining from actions or behaviors that might threaten or endanger themselves, others, or the academic process.
- Students will be conscientious and respectful of the needs of others when working in proximal or shared spaces.

FASDC Enforcement Strategy:

In the event that an instructor concludes that a student has failed to achieve and/or adhere to the minimum acceptable levels of the FASDC, and these behaviors or attitudes are adversely affecting the educational experience of other class members or faculty during the course of any program of study, the instructor will seek the following measures to address these issues and correct any violations of the FASDC.

1. The instructor complaining of the violation of the FASDC will prepare a standard Corrective Action Report ("CAR") providing:
 - a. The section(s) of the FASDC that is not being achieved or adhered to by the Involved Student.
 - b. A description of the incident(s)/circumstance(s) in which the Involved Student violated FASDC behaviors or attitudes.

An instructor's preparation of a CAR is a serious matter and will be evaluated by the FASDC Committee, who will respond by preparing a Corrective Action Plan.

2. The FASDC Committee includes the Fine Arts Program Coordinator, the Academic Advisor of the School of Arts and Letters, and the Dean of the School of Arts and Letters. In the event that the instructor who prepared the CAR is the Fine Arts Program Coordinator, the Dean of Arts and Letters will select an alternate fulltime Fine Arts faculty member to serve on the FASDC Committee.

The FASDC Committee will meet with the Involved Student to discuss the CAR. Following this meeting, the FASDC Committee will prepare a written Corrective Action Plan (CAP). The CAP will include observable performance requirements that the Involved Student must achieve within designated timelines. Fulfilling these requirements will allow the Involved Student's completion of the CAP.

When the CAP has been prepared, the CAP requirements will be presented in a second meeting with the Involved Student and the FASDC Committee.

Three potential outcomes for this second meeting are anticipated:

- The Involved Student may agree to the CAP (by signing the CAP form), in which case the process moves to point 3 below. The Involved Student may determine that CAP is not agreeable and will be allowed to withdraw from the involved course, or
 - The Involved Student may propose alternatives to some or all of the CAP provisions and will be given five (5) days to present written alternatives to the Committee. If some or all of the alternatives are acceptable to the FASDC Committee, the CAP will be revised to reflect the acceptable alternatives. If the Involved Student agrees to the revisions of the CAP, the process will move to number 3 below.
 - If an Involved Student does not agree to a CAP (whether the original or as revised by the FASDC Committee), the process moves immediately to review by Office of Student Affairs.
3. In order to continue in the fine arts course, the Involved Student must agree to comply with the FASDC and the terms of the CAP by signing the final page of the CAP document. At this meeting the Involved Student will be given the opportunity to appeal or agree to the full terms of the CAP.
 4. Student performance (in accordance with the CAP) will be approved by all members of the FASDC Committee. The Involved Student and FASDC committee members will sign the final page of the CAP on or before the target date.

5. Failure to comply with the CAP may result in one or more of the following consequences at the discretion of the FASDC Committee:
- a. Academic probation within the program. The Involved Student will be evaluated weekly for the rest of the semester using the standards set up in the CAP.
 - b. Denial of Future Enrollment in IUS Fine Arts courses. The Involved Student is permanently barred from enrollment in any Fine Arts course.
 - c. Additional Consequences. The CAR and CAP, documenting the incident and the Involved Student's failure to fulfill the agreed-upon CAP, will be sent to the IUS Office of Student Affairs. The Office of Student Affairs will evaluate the CAR and failed CAP through IUS Student Conduct Officers with regard to the IU Code of Student Rights and Responsibilities. This may lead to further disciplinary action by the University.

These outcomes do not limit the actions a particular professor with regard to his/her course.

University Policies

You're probably used to seeing many policy statements on a syllabus. Faculty include these statements to ensure you understand course expectations so that you can succeed in your courses. At IU Southeast, we have placed all university policies on a single website easily accessed from every Canvas course site. Simply look at the left navigation bar and click on Succeed at IU Southeast. You can find links to sites with a great deal of useful information including:

- How to avoid plagiarism and cheating
- Disability Services
- FLAGS
- Tutoring centers
- Canvas Guides
- Financial Aid
- Sexual Misconduct
- Counseling
- Writing Center and much more!

My expectation is that you review university policies carefully to ensure you understand the policy and possible consequences for violating the policy. Please contact me if you have any questions about any university policy.

Policy for Religious Observances

Indiana University respects the right of all students to observe their religious holidays. Accordingly, instructors will make reasonable accommodation, upon request, for such observances. As a student, it is your responsibility to request accommodations by the end of the second week of the semester using the [Request for Religious Accommodations Form](#), which you can download from go.iu.edu/JdD. More information on the [religious observances policy](#) is available at go.iu.edu/JdE.

Printmaking Terms and Definitions

Become familiar with the following terms:

Aquatint - intaglio process in which rosin or spray lacquer is used to produce a tonal or textural surface on a metal plate.

Asphaltum - acid-resistant ingredient of etching grounds also used as a stop out. Also used to replace tusche in lithography and as a printing base in litho.

Baren - a Japanese tool for applying pressure in printing of woodcuts and linoleum cuts

Bevel - to file or round off the edges of a metal plate or linoleum. Also the sloping edge thus formed.

Brayer - hand roller for applying ink to a plate, or block.

Burnisher - in intaglio, an oval-shaped tool used for polishing and smoothing the plate. In relief printing, any device for pushing the paper against an inked block in order to pick up the ink and produce a print.

Charge - to cover with ink.

Collagraph - print made from an image built up with glue, gesso, and other materials.

Deckle - the naturally ragged edge of a handmade sheet of paper.

Drypoint - intaglio technique in which a sharp needle scratches the plate that yields a characteristically soft and velvety line when printed.

Edition - set of identical prints numbered and signed, that have been pulled by or under the supervision of the artist.

Embossing - print in which the image is raised slightly, producing a three-dimensional effect. Usually printed without ink.

Engraving - intaglio technique in which the image is produced by cutting a metal plate directly with a sharp engraving tool, usually a burin.

Etching - an intaglio technique in which a metal plate is covered with an acid-resistant ground, and then worked with an etching needle. The metal thus exposed is "eaten" in an acid bath, creating depressed lines which are later inked and printed.

Ground - in etching and aquatint, an acid-resistant substance used to protect non-image areas of the plate from the action of the acid. Hard grounds contain asphaltum, beeswax and rosin. Soft ground contains the same plus tallow.

Impression - An impression is a single piece of paper with an image printed on it from a matrix. The term as applied to prints is used in a manner similar to the term "copy" as applied to a book.

Monotype - technically, a print pulled in an edition of one, from a 'painting' made on a sheet of metal, glass, or Mylar.

Plate tone - visible trace of color in non-image areas of an intaglio print, produced by leaving a thin film of ink on the plate after wiping.

Proof - trial print pulled to test the progress of image.

Pull - to print an image.

Registration - adjustment of separate plates, blocks or screens in color printing to ensure correct alignment of the colors.

Scraper - in intaglio, a steel tool with three sharp edges coming to a point, used in many techniques for removing metal from plates.

Tarlatan - sheer cotton fabric, heavily sized and used for wiping of intaglio plates.

Viscosity - in an ink, the resistance of the liquid to flow.

Print Documentation Terms

Artist Proof (A/P) - A proof reserved by the artist for his or her own record or use, excluded from the numbering of an edition. Usually determines standard for edition.

Bon à tirer (B.A.T.) - (French, "Good to Pull") or Printer's Proof - indicates that the quality of printing meets the artist's requirements. Also serves as standard for edition.

Counter Proof - A proof obtained by offsetting a wet print onto a clean, dampened sheet of paper (Sometimes called a Ghost Print).

Edition - The total number of prints pulled - The eighth print in an edition of twenty is numbered as follows: 8/20

Monotype - a print made by transferring to paper a wet image on nonporous surface. Rightly signed as monotype as only one can be printed.

Monoprint - A print made by transferring to paper a wet image from a surface that could be editioned where the image follows the dictates of the plate or stone surface--only one can be pulled and may be labeled Monoprint or Unique Impression (U/I).

Proof - An impression made at any stage of the work on the plate, which is not part of an edition.

Working Proof - A trial proof with additions and corrections indicated on it.