

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		03-196	Apr 10/14/03	Apr 11/14/03

**Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee**

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Proposing Department/Unit ART	Phone 7-4993

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

**1. Course Proposals (check all that apply)**

New Course                       Course Prefix Change                       Course Deletion  
 Course Revision                       Course Number and/or Title Change                       Catalog Description Change

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<i>Current Course prefix, number and full title</i> ART 457 Adv Printmaking	<i>Proposed course prefix, number and full title, if changing</i> ART 457 Adv Print Media
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**2. Additional Course Designations: check if appropriate**

This course is also proposed as a Liberal Studies Course.                       Other: (e.g., Women's Studies, Pan-African)  
 This course is also proposed as an Honors College Course.

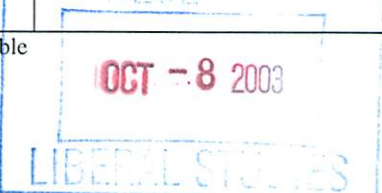
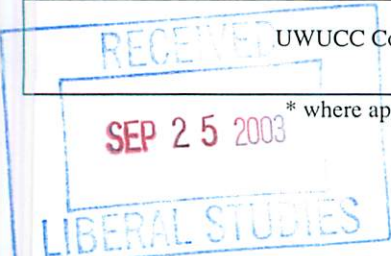
**3. Program Proposals**

New Degree Program                       Program Title Change                       Other  
 New Minor Program                       New Track                       Catalog Description Change                       Program Revision

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<i>Current program name</i>	<i>Proposed program name, if changing</i>
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4. Approvals	Date
Department Curriculum Committee Chair(s)	9/22/03
Department Chair(s)	9/22/03 9/23/03
College Curriculum Committee Chair	9/24/03
College Dean	9/23/03
Director of Liberal Studies *	
Director of Honors College *	
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs	10/14/03



## Part II. Description of Curriculum Change

1. A complete catalog description with the new number, title, number of credits, class and lab hour designation\*, prerequisites, and an appropriately written course description.

### **ART 457 Advanced Print Media**

**(var- 3, 6cr)**

Variable class hours

Variable lab hours

3 or 6 credits

**Prerequisites:** ART 217, permission of the instructor is a prerequisite for 6cr studio  
Student elects to study a print media process or processes in greater depth and works toward developing personal visual language and techniques ranging from the traditional to the non-traditional.

2. A listing of the proposed change(s) giving the old title and number and the new title and number.

### **Current Catalog Description:**

#### **ART 457 Advanced Printmaking**

**(0c-6l-3cr)**

**Prerequisite:** ART 217

Student elects to study one of the printmaking processes in greater depth and works toward development of own techniques, working processes, and ideas.

### **Proposed Catalog Description:**

#### **ART 457 Advanced Print Media**

**(var-3,6cr)**

**Prerequisites:** ART 217, permission of the instructor is a prerequisite for 6cr studio

Student elects to study a print media process or processes in greater depth and works toward developing personal visual language and techniques ranging from the traditional to the non-traditional.

3. Justification/rationale for the change(s).

A change in course title, catalog description, and the syllabus is being sought to update the course to reflect the expansion of print media into electronic and photographic processes that are incorporated in the discipline. The change also clarifies the work the students will be doing at the advanced print media level. The course has been in existence for 30 years or more and there is no syllabus of record available.

**I. Catalog Description**

**ART 457 Advanced Print Media**

**(var- 3, 6cr)**  
Variable class hours  
Variable lab hours  
3 or 6 credits

**Prerequisites:** ART 217, permission of the instructor is a prerequisite for 6cr studio  
Student elects to study a print media process or processes in greater depth and works toward developing personal visual language and techniques ranging from the traditional to the non-traditional.

**II. Course Objectives**

1. Print an edition using serigraphy
2. Print an edition using litho stones
3. Demonstrate an ability to print with at least three color layers in one edition
4. Analyze and discuss critical issues in print media: its methodology & theoretical issues
5. Demonstrate an understanding of print artists and print history
6. Discuss the contemporary placement of print media within current postmodern theory
7. Develop personal aesthetic language with an outcome in editioned or non-traditional prints
8. Develop a professional portfolio, including the development of a resume and an artist statement

**III. Course Outline**

**Week One:**

Discussion of Syllabus, expectations, explanation on how to write a proposal and individual discussion on personal projects and expectations with students

**Week Two:**

Intaglio: multi-plate intaglio printing

Intaglio: color ink, color theory and modifiers for color inking

Intaglio: brief history and relationship to the dissemination of ideas from the renaissance and onward

**Week Three**

Intaglio: on viscosity printing

Intaglio: on relief printing of intaglio plates

**Week Four**

Intaglio: grounds and markmaking through grounds for multi-plate printing

Intaglio: handwiping techniques – the french method

Printing application – print 1st project

**Week Five**

**CRITIQUE (3hrs)**

Photolitho: transparencies, putting transparencies together, printing larger sized transparencies for particular projects

Photolitho: Elephant Press demonstration, pressure, press bed and printing methods

**Week Six**

Photolitho: Modification of lithographic color inks

Photolitho: more on color printing & proofing

Lithography: a brief history and discussion on the political ramifications of print media

Portfolio editions: colophon pages, collaborative issues in print media

**Week Seven**

Photolitho: Registration methods for color printing

Photolitho: Printing Editions

Oral Presentation of research paper - informal

**Individual crits**

**Week Eight**

Printing 2nd project

Reading assignments: TBA

Discussion of reading assignment

Print media: a discussion on print media issues: collaborative workshops, authorship, and originality

**Week Nine**

**CRITIQUES (3hrs)**

Serigraphy: Mesh, Screens & Preparation  
 Serigraphy: Historical overview and relationship to Pop-Art & Political Art  
 Discussion of reading assignment

**Week Ten**

Serigraphy: Transparencies and other materials for exposure of screens  
 Serigraphy: Powder and Liquid emulsions, drying and exposure

**Week Eleven**

Serigraphy: Printing of editions  
 Reading assignment TBA

**Individual Crits**

**Week Twelve**

**CRITIQUE (3 hrs)**

Individual crits  
 Lecture: Preparing a portfolio, approaching galleries, curators and museums

**Week thirteen**

Documentation: Taking slides: tungsten vs. daylight  
 Documentation: CD's and basic website with images  
 Presentations: slide projector, powerpoint, oral presentation of artwork major points

**Week Fourteen**

Preparing Portfolios  
**CRITIQUE (3 hrs)**  
 Slide Presentations (2 hrs)

**Final Exam: Portfolios DUE & Slide Presentations (2 hrs)**

**IV. Evaluation Methods:**

4/8 Projects (3/6 credits)	70 points
Slide Pres./Exhibition Submission(s)	20
Paper	10

Turning a complete portfolio and attending all classes will assure you a grade of C. To get a higher grade you will need to go beyond the requirements of the course and generate above average quality prints that are technically and conceptually strong.

Grading scale: A: ≥90 B: 80-89 C: 70-79 D: 60-69 F:<60 points

**Critiques:**

Students should be ready to present their work with a short introduction of their ideas, techniques and concepts behind the work. All students are expected to comment on each work being presented During critiques only complete projects will be presented and discussed by the entire class, unless a work-in progress crit has been scheduled. Individual Critiques will be scheduled during the semester, please keep a journal/sketchbook for these sessions.

*Students taking the Advanced class for the first time* are required to include in their projects methods below with an edition of prints for editioned projects (edition size is left up to the instructor):

- 1 · Lithography 2-color
  - 2 · Serigraphy 2-3 color
- 3rd and 4th projects should be made in consultation with the instructor.

*Returning students to Advanced Printmaking* should make a proposal of what they hope to achieve in the class with specifics delineating methodology, number of prints per edition (where applicable) and conceptual standpoint for your projects.

**Slide Presentation & Exhibition Submissions:**

Students are to enter 1-2 exhibitions or a print portfolio (3/6 credits). Submissions are due on 11/12 - a copy of your entrance w/confirmation that the entity has received your submission is required. Acceptances, awards or catalog information are to be copied and submitted along with your portfolio at the end of the semester. A presentation of slides of your work will be due during the semester. You are to arrange to take photos of your work, inform the class on a date and present a 10 min. presentation of your work to the class. Slide dupes, a resume and an artist statement are to be included with your final portfolio.

**Paper:**

A paper that will discuss a particular essay, artist or methodology will be required; students are responsible for bringing the

essay to class and presenting your thoughts orally to class, type and length are left up to the instructor.

**Portfolio:**

Students taking the course for 3 credits need to submit at least 3 print projects and enter 1 exhibition; those taking the course for 6 credits need to submit 6 print projects and enter 2 print exhibitions. All print projects will be due during the final exam day and should be enclosed in a portfolio along with the edition for each project. Please provide interleaving in between wet prints. One print will be kept by the Printmaking lab for our student print files. Submit digital projects on a disc, zip, and/or video for the lab.

**Participation and Lab Cleanliness:**

Participation is expected of all students during critiques, visiting artists, and discussions. Part of making art is to be articulate, concise and clear about your objectives or understanding of a specific idea. It is imperative that you be clean when doing any work in the print shop, non-cleanliness will count against your grade. This is a community situation that relies on your ability to clean up after yourself.

**V. Attendance Policy:**

Although there is no formal attendance policy for this class, student learning is heavily dependant on being present at demonstrations, lectures, discussions and critiques. [Note: It is recommended that an attendance policy be developed by individual faculty and included in student syllabi. (See undergraduate catalog for Undergraduate Course Attendance Policy)]

**VI. Required textbooks, supplemental books and readings**

For the most part technical books in print media are not updated frequently, where more conceptually based books are, hence, the recommended book may seem outdated, but is actually quite frequently used in the teaching of print media.

**Optional Book (strongly recommended):**

Ross, John, Clare Romano and Tim Ross. *The Complete Printmaker: Techniques/Traditions/Innovations.* (New York: The Free Press), 1991.

Supplemental readings will be passed out during classes – these will change every semester to present updated readings in the field.

**Suggested Web sites:**

American Print Alliance: <http://www.printalliance.org>

Southern Graphics Council: <http://www.utc.edu/~utcsge/>

**VII. Special Resource Requirement**

**Lab Fee:**

There will be a lab fee of \$50.00 to cover printmaking supplies that will be available to students at the lab, this lab fee is subject to change and is dependant on the cost of materials utilized by the student in class. Cash or checks payable to Printmaking (please write Account #5408 in the memo portion of your check). Students are responsible for paper, plates, and all drawing materials.

**VII. Bibliography:**

Antreasian, Garo and Clinton Adams. *The Tamarind Book of Lithography: Art & Techniques.* (New York: Harry N. Abrams, Inc.), 1990.

Barrett, Terry. *Criticizing Art: Understanding the Contemporary.* (Mountain View: Mayfield Publishing Company), 2000.

Benjamin, Walter. *Illuminations.* (New York: Schocken Books, Inc.), 1979

Gablik, Suzi. *The Reenchantment of Art.* (New York: Thames and Hudson), 1992.

Heartney, Eleanor. *Postmodernism.* (Cambridge University Press), 2001

Jones, Amelia, ed. *Feminism and Visual Culture Reader.* (New York: Routledge), 2003.

Lovejoy, Margot. *Postmodern Currents: Art and Artists in the Age of Electronic Media.* (New Jersey: Prentice Hall), 1996.

Mirzoeff, Nicholas, ed. *The Visual Culture Reader.* (New York: Routledge), 2002, 2<sup>nd</sup> ed.

Reddy, N. Krishna. *Intaglio Simultaneous Color Printmaking: Significance of Materials and processes.* (New York: State University of New York Press), 1988

Tailman, Susan. *The Contemporary Print: From Pre-Pop to Postmodern.* (New York: Thames & Hudson), 1995

Welden, Dan & Pauline Muir. *Printmaking in the Sun.* (New York: Watson-Guption Publications, Inc.), 2001

**Supplies / Materials:** Materials will vary depending on the methods that you will be utilizing during the semester, consult with the instructor on particular materials needed for your projects during the semester.

**Materials available from the Co-op Store:**

**General Materials:**

Apron (preferably Rubber Backed)

Nitrile Gloves or Neoprene gloves (Neoprene gloves are safest)

Sketchbook

2 Pencils, soft lead (F or 2B) and hard (2H)

3 Sheets of Acetate or Vellum (at least 20 x 25 inches)

1 Fine Point Permanent Marker, black chisel point (non-water soluble)

2 General Purpose brushes (cheap-soft natural bristles)

1 - 2 inch paintbrush

Printing paper (Rives BFK , Lana, Arches Cover, Somerset, German Etching), 15-20 sheets of 22x30 should be enough for

your needs in the class, photo quality color ink-jet paper for electronic prints.  
Portfolio 16 x 18 inches or 17 x 22 inches

**Lithographic Supplies:**

Stones Crayon Student Kit \*

2 Cellulose sponges, 1 medium pore, 1 fine pore (not synthetic!)

1 Horsell (Kodak) Aluminum Plate 18 x 25.5 inches (Sold only at the 36 x 25.5 inch size - share this cost with someone else in class)

\*This kit can be replaced by buying the materials separately: Lithographic pencils or crayons #0-7 (0 is softer, 7 is harder);  
Rubbing Ink (medium); Lithographic stick tusche

**Intaglio supplies:**

1 of the following:

Solar Plate or Copper Plate

Etching needle (also called a Scriber)

Engraving burin (medium size)

Scraper

Burnisher

1 Tarlatan Bundle, 2 pcs, 36" x 36"

1omega Zip Disk (100 MB)

**Screen Printing Supplies:**

Speedball Permanent Acrylic Ink (8 oz/quart)

Retarder Base (8oz)

Transparent Base (pint/quart)

Diazo Emulsion (Speedball) (quart)

Sensitizer (Speedball) (pint or the 8oz container)

Emulsion Remover, powdered (pint jar)

14XX Mesh (Multifilament 52 x 36 inches)

Arches 88 paper (recommended for serigraphs)

**Materials available from hardware, discount/other:**

Box for supplies

Sandpaper (one fine and one coarse) (intaglio)

Enamel spray paint can (any color), oil base, preferably Krylon (intaglio)

Bon Ami/any mild cleanser (fine grit)

2 Stainless steel water bowls (litho)

Waterless hand cleaner (i.e., Go Jo)

Rags

Old toothbrush

3 glass jars with lids (baby food jars work great)

Razor blade

Heavy Duty Black Bags (to keep solar plates protected from Light)