

# BASIC PRINTMAKING MEDIA

Spring 2020 | Indiana University Southeast, School of Arts and Letters | Tue & Thu, 1:15-4:15pm

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

**Course Location:** Knobview Hall room 25

**Contact:** [sgcrum@ius.edu](mailto:sgcrum@ius.edu) or 773-414-3576 (cell)

**Office Hours:** Tue/Thurs 12-1pm and 4:15-6:15pm, Knobview Hall room 034

**Course websites:** [www.canvas.iu.edu](http://www.canvas.iu.edu), [www.peoplepoweredprints.com](http://www.peoplepoweredprints.com)

## Course Description

This class is designed to give the beginning student an overview of basic printmaking techniques and an understanding of what a print is, the nature of prints as original works of art in multiple, and print media's contemporary and historical impact in art, design, and society. During this course, students will become familiar with basic techniques and concepts of relief, intaglio, lithography, screen printing, monotype and digital applications for printmaking, with in-depth, hands-on experience in relief, monotype, and intaglio.

The emphasis of this course is on mastering basic printmaking techniques, and learning how to create and discuss creative work on the basis of **technique** (application of printmaking processes), **concept** (creativity, originality, and ambition), **craft** (attention to detail and consistency). Through demonstrations, studio work, visual presentations, readings, and discussions, you will obtain a basic knowledge of printmaking and its history. This course uses non-toxic and less-toxic, sustainable printmaking techniques and materials as much as possible.

Learning Objectives	Outcomes
<i>IDENTIFY</i> the constituent parts of a print, specific processes and techniques.	<ul style="list-style-type: none"><li>• In <b>critiques</b> and <b>small group discussions</b>, you will use relevant terminology to discuss how techniques and concept contribute to the aesthetic interest of an artwork.</li><li>• During <b>in-class work sessions</b>, you use correct terms to identify tools, processes, and equipment.</li><li>• During <b>Squad meetings</b> during the beginning 15 minutes of each class, you will discuss project timelines, provide progress reports, share technical and conceptual questions and ideas with a small group of your peers.</li></ul>
<i>CREATE</i> imagery through various printmaking processes/techniques.	<ul style="list-style-type: none"><li>• Through in-class <b>work sessions</b> and out-of-class <b>studio time</b>, you will become proficient in the preparation, proofing, and printing of relief and intaglio prints.</li><li>• At the conclusion of this course, you will have completed five distinct <b>projects</b>. These include collagraphs and monotypes, editions of relief and intaglio prints of varying technical and conceptual complexity, and</li></ul>

	<p>a final project.</p> <ul style="list-style-type: none"> <li>Each <b>project</b> demonstrates your use of good formal strategies including design, composition, texture and surface development, and mark-making.</li> </ul>
<p><i>DEVELOP</i> the ideas (concepts) behind your work, so that initial preliminary ideas result in inventive, visually engaging works of art.</p>	<ul style="list-style-type: none"> <li>Your sketchbook tracks the development of ideas from inception to completion.</li> <li>Through assigned <b>projects</b>, you will explore and develop personal concepts in creative expression.</li> <li>You seek out resources to support your work, and conduct personal research for your <b>Final Project</b>.</li> </ul>
<p><i>DISCUSS</i> articulately and critically your work and the work of others, engaging both historical and conceptual contexts of printmaking.</p>	<ul style="list-style-type: none"> <li>In 5 <b>critiques</b> and 2-3 <b>small-group discussions</b> during the semester, as well as daily <b>Squad meetings</b>, in which you will contribute to conversations about the artwork of your peers, on the basis of technique, concept, and craft.</li> <li>Each project's <b>self-evaluation</b> reflects on what you've made, what you feel you could have done differently, your experiences with the processes at hand, and how well you've articulated the concepts behind your images.</li> <li>Your <b>Final Project</b> thoughtfully engages the work of another printmaker, whether historical or contemporary, and you clearly articulate why you chose this artist, their critiques, context, and impact on contemporary print culture.</li> </ul>
<p><i>APPLY</i> your knowledge of safety rules and precautions necessary to make prints in a shared studio.</p>	<ul style="list-style-type: none"> <li>During in-class <b>work sessions</b>, you use problem-solving skills to troubleshoot issues that may arise in the shop or with printmaking methods.</li> <li>The technique, craft, and concepts in each <b>project</b> demonstrates that you have worked responsibly and with care in the studio, during and outside of class.</li> <li>You will display effective interpersonal skills and accountability in the shared work environment, and have consistently completed your weekly studio maintenance task. Your grasp of these concepts will be reflected in your "<b>Studio Professionalism</b>" grade.</li> </ul>

### Class Format

Classes will consist of:

- Assignments
- Work sessions
- Demonstrations
- Visual presentations/lectures
- Critiques

## Recommended Texts

Brief readings may be assigned throughout the course, and will be accessible on paper or on Canvas. Check out the studio “library” (bookshelf next to 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](http://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

## Get Your Software!

**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](http://iuware.iu.edu) and [iuanyware.iu.edu](http://iuanyware.iu.edu), or contact the UITS Support Center to learn more.

## Required Course Supplies

A lab fee is required from all students using the print studio. You will be provided with necessary materials for successful completion of this course, including printing inks, acids, newsprint, and much

more. The printmaking area is managed with student fees. In addition to the materials that will be provided, you will need to purchase the following items:

- Artist & Craftsman supply kit, available for purchase at a discounted rate via the link <https://www.artistcraftsman.com/student-kit-indiana-university-southeast-basic-print-media-sp-ring-2020.html>. They will be on campus the first week of classes to distribute them, but you need to pay for your kit ahead of time.
- Sketchbook
- Three-ring binder or folder with brads to keep handouts. This will comprise your “Technical Journal.”

## Optional Course Supplies

- Safety Goggles (if you’d prefer to not wear community goggles)
- Nitrile disposable gloves (available at a pharmacy or grocery store)
- One large box of Q-tips (available at a pharmacy or grocery store)

**Supplies can be purchased locally – remember to bring your student ID, and ask for a student discount!**

Preston Arts Center  
3048 Bardstown Rd  
Louisville, KY 40205  
502-454-4082

Preston Arts Center  
222 W. 6<sup>th</sup> St  
Jeffersonville, IN 47130  
812-946-5353

Artist & Craftsman Supply  
1002 Barret Ave  
Louisville, KY 40204  
(502) 459-4677

## Grading and Evaluation Policy

- Basic Printmaking Media is a 3-credit course. Each class lasts 3 hours. In order to earn 3 credit hours for this course all assignments must be turned in.
- Plan on spending at least 6 hours of your own time outside of class per week working on your projects, in addition to class time. It is impossible to complete assignments only in class.
- Late work: I accept late work. Critiques are the primary due dates for this class, and for finished work only. If you don’t have something finished for a critique, do not present it, but you need to show up to critique and support others’ work. Turn your project and self-evaluation in to me ASAP - your grade for the project will drop a letter grade for each class meeting it’s late. It is your responsibility to remember; I will not remind you.
- It is not possible to complete assignments only during scheduled class times. There will be work that must be done at home or in the studio after class hours.

### Grading Scale:

Grade	Percentage	Grade	Percentage
A+	100%	B-	80 – 82.9%
A	95 – 99.9%	C+	77 – 79.9%
A-	90 - 94.9%	C	73 – 76.9%
B+	87 – 89.9%	C-	70 – 72.9%
B	83 – 86.9%	D+	67 – 69.9%
		D	63 – 66.9%

### Final Grade Breakdown:

Project 1: Relief Printmaking (Woodcut)	15%
Project 2: Monotype	15%
Project 3: Intaglio	15%
Project 4: Final	25%
Sketchbook and Technical Journal (evaluated at midterm and finals)	15%
Studio Professionalism (evaluated at midterm and finals)	15%

### Projects (70% of grade)

You will turn in a written self-evaluation with each project. These evaluations allow you to reflect on what you've made, what you feel you could've done differently, your experiences with the processes at hand, and how well you've articulated the concepts behind your images. I'll provide paper copies of these forms for you to use. Turn these in at the same time as your neatly-organized stack of prints, each numbered and signed correctly in pencil, and interleaved with sheets of newsprint (provided).

At the beginning of each project, I will provide a rubric that provides expectations in further detail.

Individual projects are worth 100 points each and will be graded as follows:

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

### Sketchbook (15% 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 your ideas, keep a record of your experience in and outside of class, lecture notes, artist research, etc. Always bring your sketchbook to class! Your sketchbook will be graded at midterm and finals.

### Studio Professionalism (15% of grade)

The nature of the printmaking medium and the fact that this is a shared studio necessitates these rules. Forgetting, disregarding, or ignoring them will prove damaging to your final grade. **I am very particular about the way this shop is kept. Transgressors of the rules will find their grades affected adversely. Chronic abusers will be asked to drop the class.** Your "Studio Professionalism" grade will be based on 3 components, graded at midterm and finals:

- **Your weekly studio cleaning task.** Spend a total of 20 minutes per week working on your assigned task, and mark your initials on the spreadsheet posted in the studio. Tasks assigned at the beginning of the semester.
- **Squad Meeting Participation.** Small working groups for the semester of a few students each. These groups do not change, and you are required to attend and participate in each of these

meetings. During the first 15 minutes of each class, 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, your Squad will evaluate your participation in and contributions to the 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:

- There are three printing presses that we will be using for each project. When possible, each Squad should plan on using the same press together each class, taking turns, and helping each other.
- Keeping 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.
- Thinking of (and using) your team 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.*
- **Everyday Cleanup** examples include:
  - 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.

**Please respect the studio!** It is a communal space that we share with many people. Be sure to always clean up your entire mess. Put things back where they belong. There should be no course supplies (ink or materials) or personal litter (soda cans, coffee cups) left in the lab after class. 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 each class. 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. If you are expecting an extremely crucial call, put your phone on vibrate and quietly leave the room.
- **Music** is encouraged but I do not allow headphones because you need to hear what is happening in class.

## Attendance Policy

- IUS Fine Art Attendance policy:
  - Students will be permitted two absences before having their grade affected. However, each absences beyond this limit will result in a grade reduction in the attendance portion of the final grade.
  - A deduction of 1/3<sup>rd</sup> letter grade will be subtracted from the overall class total grade for each absence beyond the limit. For example, if a student's final grade is a B, and the have missed three classes, the final grade will be a B-.
  - Any exception to this policy will be at the discretion of the instructor. Students who have 8 or more excused or unexcused absences (25% of the course), will fail the class.
  - Attendance will be taken each day. In order to be recorded as present: **You must come to class: on time, prepared with materials, and stay for the entire duration of the class.**
  - In the case of an absence, it is your responsibility to obtain missing information from your classmates or contact me during office hour to discuss missed work. **You will have to make up the work outside of class time.**
- Tardiness and In-Class Productivity
  - Will not be tolerated. Students arriving 5 minutes late to class are marked tardy.
  - **3 tardies count as 1 absence.** Regardless of why you are absent/tardy you are held responsible for catching up. Talk to your fellow classmates for any missed information.
  - **If you leave class early, or your mid-class break lasts longer than 15 minutes, you will be marked tardy.**
- Demonstrations
  - Demos and critiques aren't the only class events that suffer when you're absent. While the majority of demos will be announced in advance, I'll cover a lot of information each class, so it's crucial that you attend all classes. **I will not demonstrate the same technique in a later class for students who were late or absent.** I will provide handouts. Take notes during each demo.

## Communication

Please arrange to see me before, after, during class, or by appointment. Contact me by email or call my cell phone. If problems or concerns come up during the semester, please discuss them with me before they become a bigger issue. I am available for extra help on problematic situations or projects. 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.**

Check your email frequently. Keep in mind that your IUS email is the official form of communication, so if you're emailing me, make sure you're using that address. Please arrange to see me before, after, during class, or by appointment. 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. Make sure you've reviewed your handouts and notes before you contact me. Please do not text or call me after 10pm. **In emergencies call campus security at 812-941-2400 or 911).**

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.

I reserve the right to alter the content of the course during the semester, and will always do my best to give you plenty of notice!

## Safety

**Facility Access:** Access to the print shop after hours can be obtained from the IU Southeast Police Department after the final rosters have been submitted. You will have to have your student ID card (UCARD) in order to gain access. **Open studio hours this semester are anytime except 9am-12pm Tuesdays and Thursdays.**

- 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.
- Remember:
  - Do not eat, 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, hair, and other body parts 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.**
  - Safety Data Sheets for chemicals used in the print studio are available online for you to consult [online](#).



## Course Schedule *(subject to change)*

### Week 1

- Tue 1/14 Intro/discussion/print examples, pre-test. **Woodcut presentation. Demo with CNC Video and Carving/Printing a Block.**
- Thu 1/16 Artist and Craftsman in studio to distribute kits. Class theme brainstorm, divide into small groups and work. HW for 1/21: finalize drawing ideas in person or remotely with your group.

### Week 2

- Tue 1/21 Group meetings to discuss plans, then draw together.
- Thu 1/23 Work on drawings, go to full scale.

### Week 3

- Tue 1/28 **Finalized full-scale drawings due at 10:30am**, digitize and make router file. Cut blocks with CNC.
- Thu 1/30 Carve and proof blocks

### Week 4

- Tue 2/4 Print blocks
- Thu 2/6 Print blocks. HW for 2/11: finish printing your group's block.

### Week 5

- Tue 2/11 All woodcuts must be done and drying by beginning of class. Introduce **Project 2, Monotype, Art of the Poster. Demonstration**: three-color monotype, and how to prep and print a 15" x 20" image in the studio. HW for 2/23: bring full-scale drawing or image (15" x 20")
- Thu 2/13 Work session. Prepare plates for monotype and print first layer(s).

### Week 6

- Tue 2/18 Install SpaceLab exhibition. Delegates design exhibition flyer and image for social media.
- Thu 2/20 **Project 1 Critique** in SpaceLab. Work session – print monotypes.  
\*\*Space Lab Opening Reception, 4-6pm\*\*

### Week 7

- Tue 2/25 Print monotypes.
- Thu 2/27 Print monotypes.

### Week 8

- Tue 3/3 **MIDTERM**  
**Project 2 Critique**: two three-color monotypes due at beginning of class, written critique. **Bring your sketchbooks and technical journals** for Midterm Evaluation.  
**Mandatory mid-term cleanup** and in-class **written evaluation** of your Squad peers.

**Midterm Studio Professionalism assessment. Project 3 Presentation** – Intaglio. HW for 3/5: create two sketches of state 1 and 2 in pencil.

Thu 3/5

**Demo: Line Etching.** Work session - apply hard ground and progressively etch.

**Week 9**

Tue 3/10

**Demo: Printing.** Work session – finish etching hard ground and proof plates.

Thu 3/12

**Demo: Aquatint.** Work session – apply aquatint and etch. **Final Project Introduction and Presentation.** Have one-page written proposals and sample images/sketches ready to present during class on 4/9.

**Week 10**

*\*\*March 15 is the last day to withdraw for full-term classes*

Tue 3/17

Spring Break – no class

Thu 3/19

Spring Break – no class

**Week 11**

Tue 3/24

Work session - Susanna at VCU-Qatar, Doha

Thu 3/26

Work session - Susanna at VCU-Qatar, Doha

**Week 12**

Tue 3/31

**Demo: Drypoint Processes.** Work session – have State 1 ready to edition at beginning of class. HW for 4/2: Finish printing your State 1 edition.

Thu 4/2

Work session – State 2.

**Week 13**

Tue 4/7

Work session – finish State 2

Thu 4/9

**Project 3 Due / Critique:** six finished, flattened intaglio prints due at beginning of class. **Final Project proposals due,** beginning of class. Class discussion, review materials you need for the project. Work session.

**Week 14**

Tue 4/14

Work session

Thu 4/16

Work session

**Week 15**

Tue 4/21

Work session

Thu 4/23

Work session

**Week 16**

Tue 4/28

Work session

Thu 4/30

**Project 4 (Final Project) due / Critique, 1:15-3:15pm.** Bring sketchbooks and technical journals for final review. Final Studio Professionalism and Squad evaluations.  
**Mandatory Studio Cleanup, 3:15-4:15pm.**

## 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/their course.*

## University Policies

IU Southeast has placed all university policies on a single website (<https://www.ius.edu/get-help/>) easily accessed from every Canvas course site under "Succeed at IU Southeast" on the left-side navigation bar. 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 or resource, including:

- How to avoid plagiarism and cheating (academic misconduct)
- Disability Services
- Student engagement reports (SER)
- Tutoring centers
- Financial Aid
- Policy for religious observances
- Sexual Misconduct
- Counseling
- Writing Center
- Emergency Food Pantry

## Printmaking Terms and Definitions

**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.

**Embossing** - print in which the image is raised slightly, producing a three-dimensional effect.

**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 smooth surface

**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.

**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

**Edition** - The total number of prints pulled. For example, 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.

## Syllabus Agreement

I have read the syllabus for S240: Basic Printmaking Media, and am aware of the responsibilities, expectations, and grading criteria for this course.

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Signature

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Date

NAME \_\_\_\_\_ (print)