

ASTU 3310.501: PRINT ETCHING
ASTU 4310.501: ADVANCED ETCHING & 5900.753: SPECIAL PROBLEMS
UNIVERSITY OF NORTH TEXAS COLLEGE OF VISUAL ARTS AND DESIGN
SYLLABUS

Professor: Lari Gibbons, Professor
Office: Oak Street Annex (P.R.I.N.T Press) and Hickory 120D
Office Hours: MW 1:50 PM – 2:50 PM by appointment only
Email: gibbons@unt.edu
Telephone: 940.369.8354

Class Time: MW 11 AM – 1:50 PM

Class Location: Hickory 160

Name and Contact Information of Another Student: _____

Course Descriptions

3310: Introduction to concepts and techniques of intaglio printmaking, including various grounds, aquatint, line etching and stage biting. Black and white and color. Prerequisites: ART 1440, 1450, 1500 and 1510. 3 credit hours (2;4).

4310: Exploration of concepts and techniques of intaglio printmaking, including classic and experimental techniques. Prerequisite(s): ASTU 3310; selection into the printmaking program through the mid-point review process. May be repeated for credit. 3 credit hours (2;4).

5900: Advanced students capable of doing independent work under the direction of the instructor. 1 – 3 credit hours.

Course Content and Objectives

Print Etching/Advanced Etching/Special Problems explore intaglio printmaking as a primary form of expression. They cover the essential processes, aesthetic characteristics, and expressive potential of the medium. Low-toxicity techniques will be emphasized and no hazardous materials will be used without prior permission from the instructor.

These courses combine presentations, demonstrations, critiques and projects in a studio format to help you achieve the following:

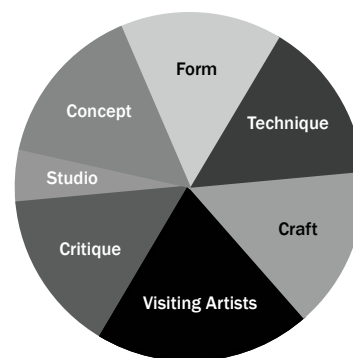
- to produce a body of work on paper,
- to gain technical proficiency in a variety of intaglio processes,
- to work successfully in a shared space,
- to develop and record your ideas by maintaining a sketchbook and writing a statement of intent,
- to identify the work of traditional and contemporary graphic artists while discussing issues related to the changing role of printed media and works on paper.

Advanced Etching and *Special Problems* students will be expected to complete more ambitious projects than 3310. Additionally, they will be required to articulate and to pursue a unique and individual direction in their work from an early point in the semester. Occasionally, they will be asked to assist with demos, to interact with visiting artists, or to engage with other professional opportunities.

Course Structure and Evaluation

Your final course grade is based on three projects *plus* a final portfolio in which you resubmit all of your previous work. Turning in the final portfolio is mandatory; revising projects to improve your grade is optional. The average of the four portfolios will be lowered by failure to attend class, final clean-up, or visiting artist events. Do not sell, destroy, lose or part with your work until the semester is complete and a final grade has been issued.

Work must be presented as described in the “Presentation Requirements” and “Collation” handouts; observe “Requirements” listed on each project sheet, too. Unless otherwise specified, assignments are due at the beginning of class. Late work will not be accepted unless an absence is excused (see “Attendance”). All prints must be dry, clean, undamaged, collated and signed. *Special Problems* students are required to document their work and submit high-quality digital images with their final portfolios (Dropbox preferred).



Missed demos, critiques and other class activities cannot be made up.

Grading requirements and criteria are as follows:

- **Concept (15%):** What ideas does your work evidence? Are your ideas well-researched, original and engaging? Does the work show an awareness of context?
- **Form (15%):** Do the aesthetic qualities of your work support the concept?
- **Technique (15%):** Does your technical approach complement the concept and form?
- **Craft/Presentation (15%):** Does your artwork meet the presentation guidelines and standards? Do you take pride in presenting your work and care for how it is displayed and submitted?
- **Direction (15%):** Did you make good use of class time and keep up with the assignment? Did you budget your time effectively? How did you respond to setbacks? Is the work finished and resolved? Is it cohesive in its vision and execution? Does it demonstrate growth and risk?
- **Critique(s) (15%):** Effective participation in critiques is evidenced by the quality of work that you bring, the professionalism of your presentation, your willingness to listen to constructive criticism and the feedback that you provide to peers. Take notes. We will have final and in-progress critiques, which count equally as follows:
 - + = 100% or A = fulfills above requirements in exemplary way
 - ✓ = 75% or C = work incomplete or unfinished, student actively participated
 - = 50% or F = work missing, student actively participated
 - Ø = 0% or o = work missing, student did not participate
- **Shared Studio Space (10%):** This grade is based on the ongoing condition of the shop and is typically the same for all students in the class. It is meant to encourage individual responsibility combined with a professional, cooperative and courteous work ethic. Be considerate of shared spaces and tools, and be proactive if a student abuses resources. Tell your instructor if something needs to be fixed or replenished. The last ten minutes of every class will be a mandatory studio clean-up with a sign-out. Failure to participate will reduce your score.

Your final course grade will be lowered by excessive absences (see “Attendance”), absence during final cleanup, or failure to participate in visiting artist events as follows:

- **Visiting Artist Events:** You are required to participate in **two printmaking visiting artist events** as listed on the class day schedule. Acceptable documentation must be submitted within forty-eight hours of the event. Only events taking place outside of our class time qualify. Most events are free, some options require fees. Attending faculty or student shows do not count. Failure to meet this criteria will reduce your final course grade by **one letter grade per event missed** up to two.
- **Final Cleanup:** One hour of participation is **mandatory** for all students taking a printmaking class. A schedule will be provided in advance. If you cannot make the date, prearrange an alternate date. Failing to attend will reduce your final semester grade by **one full letter**. After the cleanup, students may not use the studio to print.
- Your score is translated to a letter as follows: 0 – 59% = F, 60 – 69% = D, 70 – 79% = C, 80 – 89% = B, 90 – 100% = A

Final grades are not posted. The Office of the Registrar will provide your final grade.

Attendance and Participation

Attendance is mandatory for all class sessions. If you do not answer roll call or sign the attendance sheet, you will be marked absent. If you arrive late, it is your responsibility to make sure you are not marked absent. Keep track of your attendance; *ask* if you are unsure how many absences or tardies you have.

Unsatisfactory participation or preparedness = 1 unexcused absence

3 tardies or early departures = 1 unexcused absence

4 unexcused absences = 1 letter grade deduction from final course grade

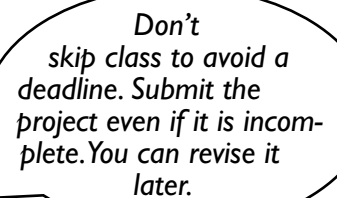
5 unexcused absences = 2 letter grade deductions from final course grade

6 unexcused absences = 3 letter grade deduction from final course grade

7 unexcused absences = automatic failure

Up to two absences will be excused if ... 1) proper documentation is submitted the first class meeting following the absence, and 2) you either attended a funeral, or were personally treated for a medical emergency (other circumstances are subject to approval). Student athletes should not presume exemption and must provide official documentation of their game schedule, preferably early in the semester or immediately following an absence. Any absences which are not approved or noncompliant with these terms are unexcused. Attendance policies are non-negotiable and can result in a failing final grade, regardless of the quantity or quality of work produced during the semester. Students with excessive absences should consider withdrawing from the course.

If you miss any part of a class session, you are responsible for the content that was covered and the work that was assigned, regardless of whether the absence is excused. Late work is not accepted unless an absence is excused and the work is submitted at the beginning of the first class meeting following the absence; in all other instances, make arrangements with a fellow student to submit your assignments. Missed demos, critiques and other class activities cannot be made up. Consult your classmates about what you missed, and meet with your professor during office hours if the information remains unclear. Instructors are not obliged to repeat demonstrations or other information for those who have failed for any reason to attend class.



Don't skip class to avoid a deadline. Submit the project even if it is incomplete. You can revise it later.

Conduct

A cooperative and community work ethic is essential in the print shop. Be considerate of shared spaces and tools. Observe shop and clean-up policies.

Bring a sketchbook, writing utensil, appropriate supplies and artwork to every class session. A lack of preparation will be counted as a tardy or absence.

Work days are for being productive in the print shop—not for errands, library research, or computer lab work, etc. except when designated by the professor for the entire class.

Take your break at announced time(s) only. Request permission if you need to leave the shop at any other time (unless it is an emergency).

Conduct, continued

Leave the shop and critique room clean and organized. A mandatory studio clean-up with a sign-out will take place at the end of each class period. Failure to participate will reduce your studio space grade. Work left after the end of each class period may be discarded.

Expect to spend between six to twelve hours weekly outside of class time completing assignments for this class.

Check your Eglemail account between each class period for information and announcements.

Food is not permitted in the classroom; beverages must be in a closed container. Cell (and smart) phones, laptops and personal stereos may not be used without prior permission. University smoking policies must be observed.

Shop Policies

The following studio policies have been established to help promote a safe and clean environment:

- **Cleanliness:** Maintain a clean and orderly work station, both during and after a printing session. Always clean up after yourself. Completely remove supplies, tools, and trash from your work space when you are finished printing. Throw out empty canisters, paper, and any other scraps; clean and put away tools; label any reusable solutions you have made and place in an appropriate area. Anything that you leave out between work sessions may be thrown out.
The person who leaves the studio last is responsible for making sure that the studio is in a clean and orderly condition. This means that if you are the last person in the studio and another person leaves a mess, you are responsible for cleaning up after him/her. If you find yourself in this situation, you must inform the student that they are not cleaning up their area sufficiently. If the situation reoccurs, ask the professor to intervene.
- **Critique room:** This is a designated clean space. Do not store items in this room outside of flat files. On clean-up day all personal items left in this room (and in flat file drawers) will be discarded.
- **Drying areas:** The drying racks and flattening area are not storage facilities; remove prints from it as soon as possible. Treat fellow students' prints with respect.
- **Felts:** Disengage felts from the printing presses after printing is finished; roll them up individually and place them in the designated area. Use clean hands.
- **Hot plates:** Do not leave hot plates or other electrical equipment on unattended.
- **Paper trays:** Do not leave paper in the soaking trays for long periods of time. If you have soaked too much paper, remove it from the trays, blot it, place it in the drying rack, and reuse it later. Use a pencil to place your initials on the backside of each sheet that you prepare.
- **Presses:** Never place wet plates, tools, papers, etc., on presses or the metal shear. If water does get on this equipment, dry it off immediately. Never run metal objects, screening, or any thick, hard, or fragile materials through the presses.
- **Safety:** Locate eye-wash stations, first-aid kit, and courtesy phones before an accident happens.
- **Sinks:** Do not let paper, paper towels, or tape fall into the sink, as the drain is easily clogged. If you find it clogged, it is your responsibility to clear the drain. If you cannot unclog the drain, please notify the professor immediately. Do not leave water running unattended. Do not pour solvents down the drain of any sink; solvents pose hazards to our environment and plumbing. Please place used solvents in designated waste containers.
- **Tools:** Items checked out to students will be returned in good condition by request or no later than the last class session or the student's grade will be reduced by one full letter grade or held incomplete until the tool is returned.
- **Ventilation:** Use vent fans when you are working with ink, solvents, or other hazardous materials; turn them off when you are finished.

Academic Misconduct, Student Rights and Responsibilities

In order to provide a campus environment that is conducive to academic endeavor and growth, the UNT Code of Student Conduct and Discipline provides regulations and guidelines governing student behavior. The Code provides penalties for misconduct, including academic dishonesty, which includes all forms of cheating and plagiarism, including attempts to circumvent attendance procedures.

The term cheating includes, but is not limited to (a) use of any unauthorized assistance in taking quizzes, tests, or examinations; (b) dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; (c) the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; (d) dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or (e) any other act designed to give a student an unfair advantage.

The term plagiarism includes, but is not limited to: (f) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and (g) the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials (Source: UNT Undergraduate Catalogue).

This policy protects honest students from unfair competition with dishonest students who seek to gain advantages by cheating. Students who become aware of suspicious activities should notify Professor Gibbons promptly.

Acts of academic misconduct will result in a grade of 'F' in the course and disciplinary action.

Additionally, each student is entitled to certain rights associated with higher education institutions. See <http://www.unt.edu/csrr> for more information.

Students are expected to contribute to a positive learning environment. If a student impairs another student's learning, s/he will be asked to leave class.

Online Resources

The Visual Resources Collection provides an electronic database of images at <http://resources.unt.edu/>. Log in with your EUID and password and click "Course Materials: Printmaking" to access images selected specifically for this course.

Texts/Readings

Required readings will be provided as handouts or online link. Unless an alternate deadline is specified, readings must be completed one class session after they are distributed.

While no textbook is required for this course, the following reading materials are highly recommended:

Adam, Robert and Carol Robertson. *Intaglio: The Complete Safety-First System for Creative Printmaking*. Thames & Hudson

Coldwell, Paul. *Printmaking: A Contemporary Perspective*. Black Dog Publishing

Emmons, Amze; Tillman, R.L; Urban, Jason et al. *Printeresting*, <http://www.printeresting.org>

Grabowski, Beth and Bill Fick. *Printmaking: A Complete Guide to Materials and Processes*. Prentice Hall

Howard, Keith. *The Contemporary Printmaker: Intaglio-Type & Acrylic Resist Etching*. Write-Cross Press

Howard, Keith. *Non-Toxic Intaglio Printmaking*. Printmaking Resources

Longley, Dianne. *Printmaking with Photopolymer Plates*. Takach Press

Noyce, Richard. *Printmaking at the Edge: 45 Artists: 16 Countries* and *Critical Mass: Printmaking Beyond the Edge*, both A&C Black

Saff, Donald and Deli Sacilotto. *Printmaking: History and Process*. Wadsworth: Thomson Learning

Ross, John, Clare Romano and Tim Ross. *The Complete Printmaker: Techniques/Traditions/Innovations*. Roundtable Press, Inc.

Welden, John et al. *Printmaking in the Sun*. New York: Watson-Guption

There's also a bevy of journals about printmaking, including *Contemporary Impressions* (American Print Alliance), *Graphic Impressions* (SGCI) and *The Mid America Print Council Journal*, et cetera; and a host of wonderful exhibition catalogues, such as the Delta National Small Print.

Intellectual Property

Any distribution of course materials from this class is in violation of the following:

Intellectual property violations include the use or distribution of copyrighted or trademarked works of another without the expressed consent of the owner of the copyright or trademark. A student who receives written notification from a faculty member that the information provided in his or her course is the faculty member's intellectual property shall not distribute, use for commercial purposes, or create derivative works of the intellectual property without obtaining the express written permission of the faculty member. Students shall not assume permission absent written notification from the faculty member (Source: UNT Undergraduate Catalogue).

In sum, you are authorized to take notes in class for your own personal use and no other use without permission from the instructor. You are not authorized to record class sessions, to provide your notes to anyone else, or to make any commercial or non-profit use of these notes without prior, written permission from the course instructor.

American Disabilities Act (Disabilities Accommodation)

Notify your instructor if you have a disability that requires accommodation. CVAD is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.

If you have a disability, you are required to register with the UNT Office of Disability Accommodation, Student Union, Room 318, 940.565.4323, www.unt.edu/oda. Requests for accommodation must be given to your professor the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed.

The College of Visual Arts and Design policy on accommodation is available upon request in CVAD Dean's offices, Room 107. Further questions on accommodation may be addressed to Associate Dean Eric Ligon, School Accommodation Liaison, Art Building, Student Advising, Room 111. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union or by calling 940.565.4323.

General Problems and Concerns

Direct all problems or concerns to Professor Gibbons, preferably during office hours. Follow the Chain of Command: only after your professor has been consulted should you bring the matter to the attention of a departmental chairperson or dean.

Grades may not be discussed on the telephone or via email. All grade inquiries must be made in person.

Safety and Emergencies

Emergency telephone numbers: 940.565.3000 and 911.

According to University Policy, this course is classified as a Category 2 course. Students are exposed to some significant hazards but are not likely to suffer serious bodily injury when properly trained on how to handle materials and tools. Students who are pregnant or who become pregnant during the course of the semester are advised to postpone this course because of certain higher risk factors (3) to an unborn baby.

In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

Syllabus Contract

Your continued enrollment in this class after the add/drop period and 12th class day signifies your understanding and acceptance of this syllabus.

This syllabus, supply list, and schedule is subject to change.

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ARTWORK WAIVER – STUDENT’S COPY

*Students: Complete the waiver by the twelfth class day and **keep this copy for your records**. A parent or legal guardian must sign for persons under age 18. Your contact information is for emergencies only and will not be shared.*

Printed Name _____ Student ID# _____
Course _____ Section _____
Address _____
Telephone _____ eMail _____

Check **one** option only:

- ☐ “I **grant** CVAD and its representatives permission to use my artwork and my likeness for public display, exhibition, publication or other research and educational purposes. I understand no commercial use will be made of the image, but that the image could be used on the College and University’s public websites and/or blogs and possibly in other educational or public relation campaigns.”
- ☐ “I **do not grant** CVAD or its representatives permission to use my artwork or my likeness on their web site or in forthcoming publications.”

Agreed to and accepted by:

Signature _____ Date _____