

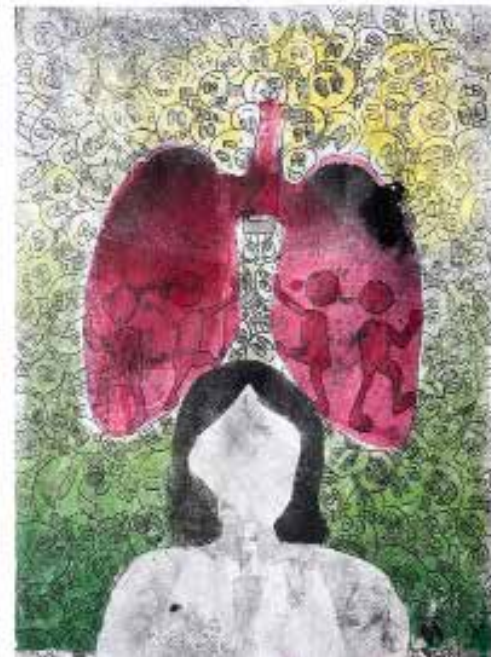
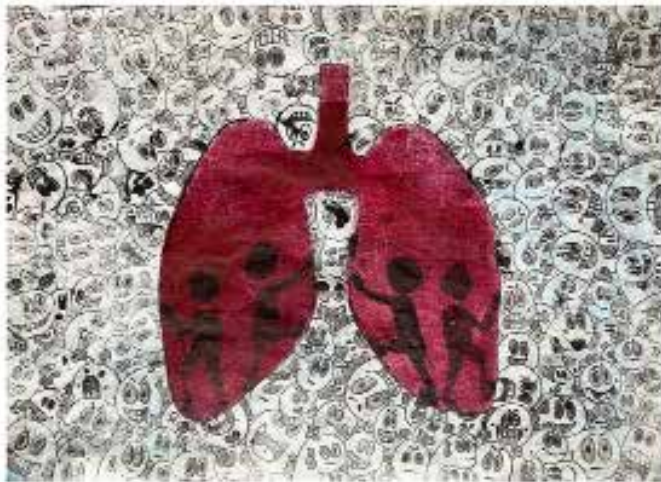
Blake Sanders Student and Professional Materials

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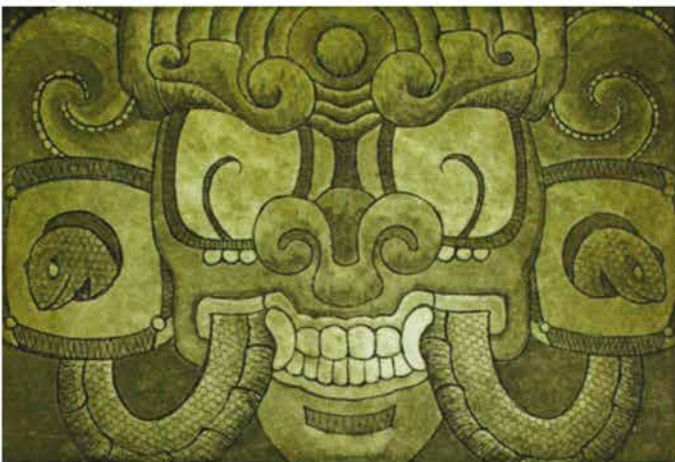
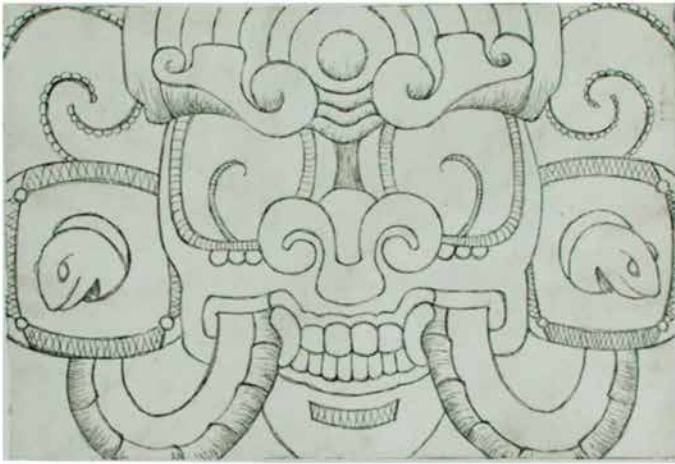
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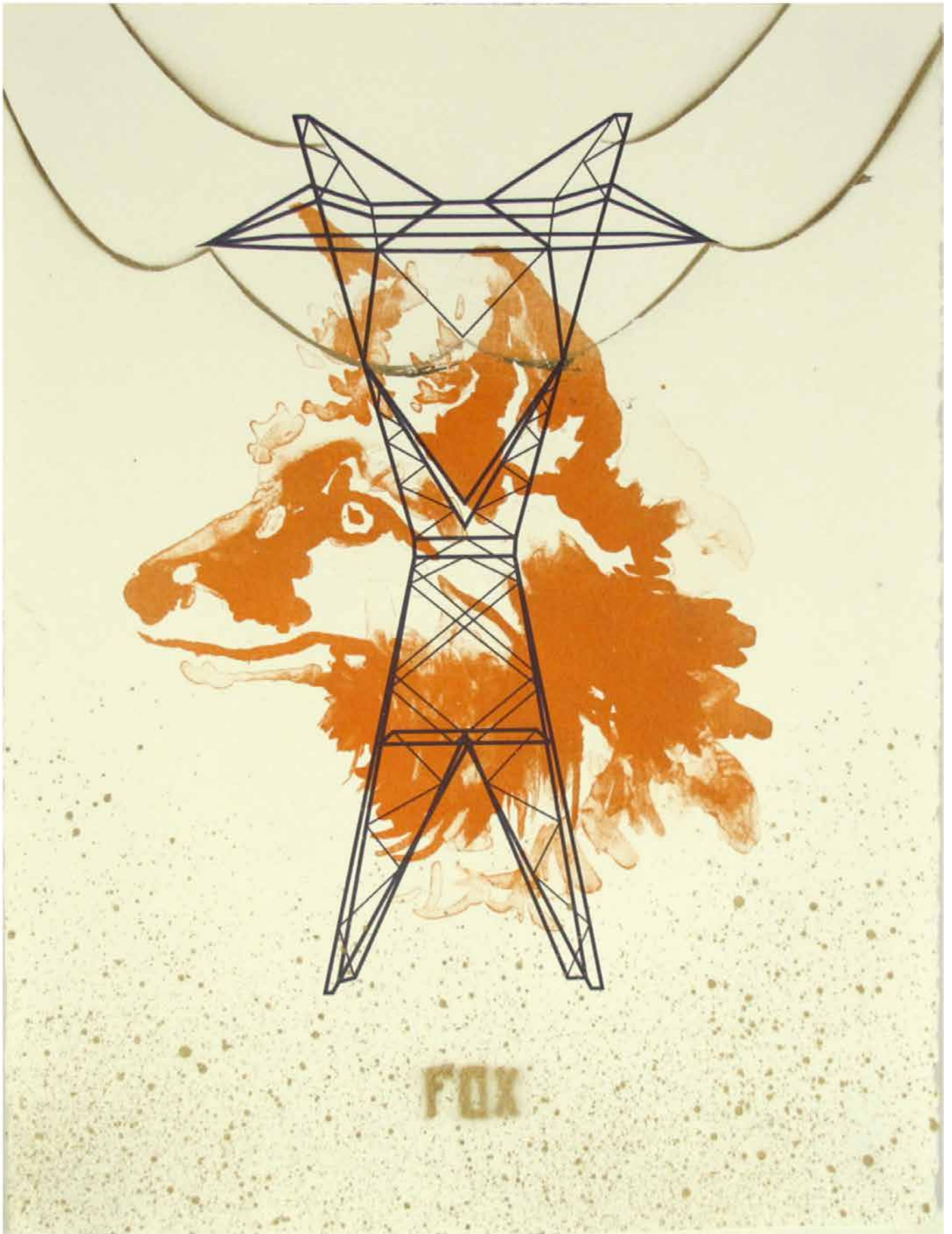








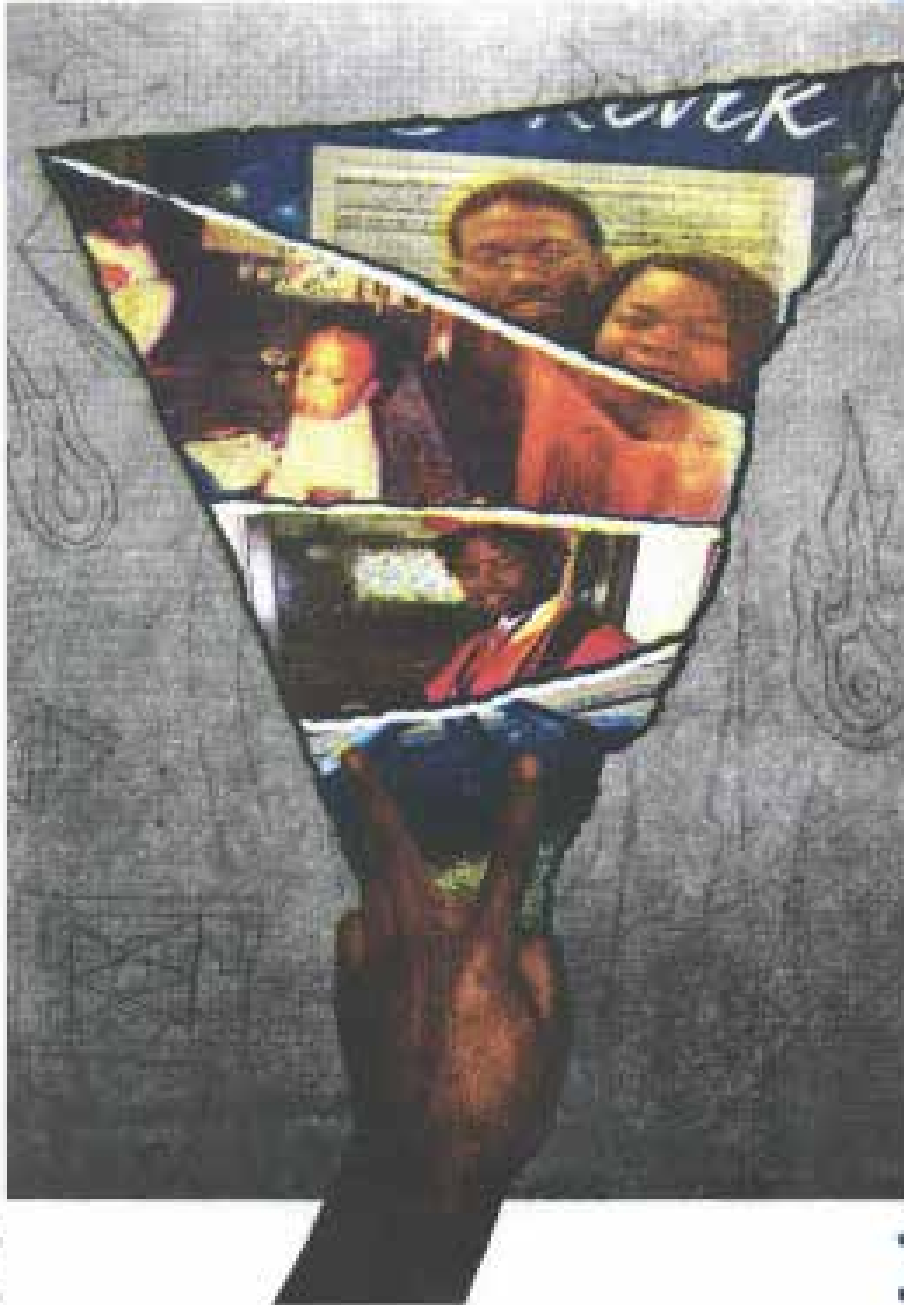






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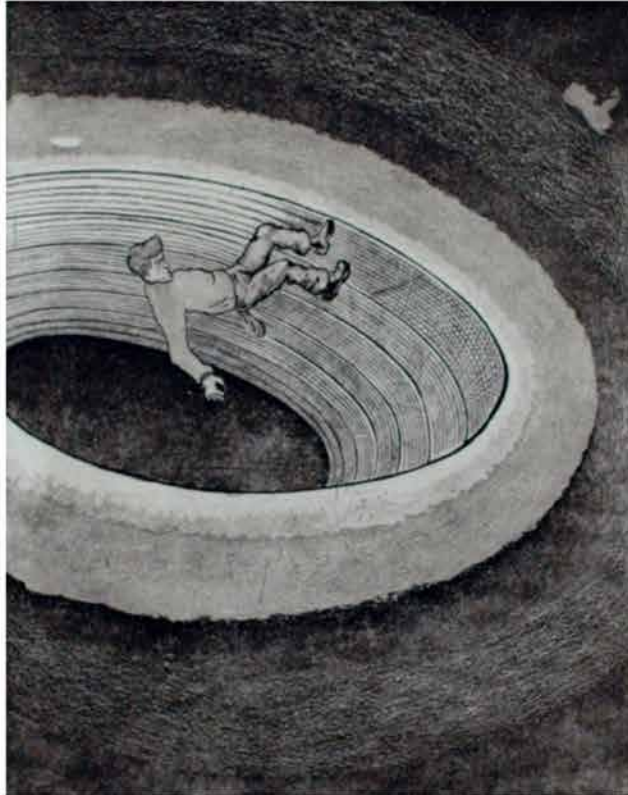
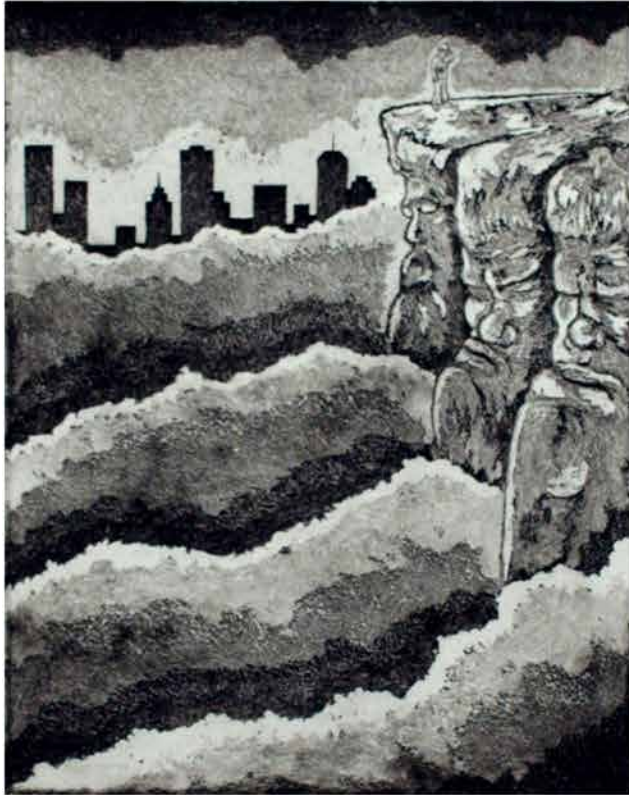


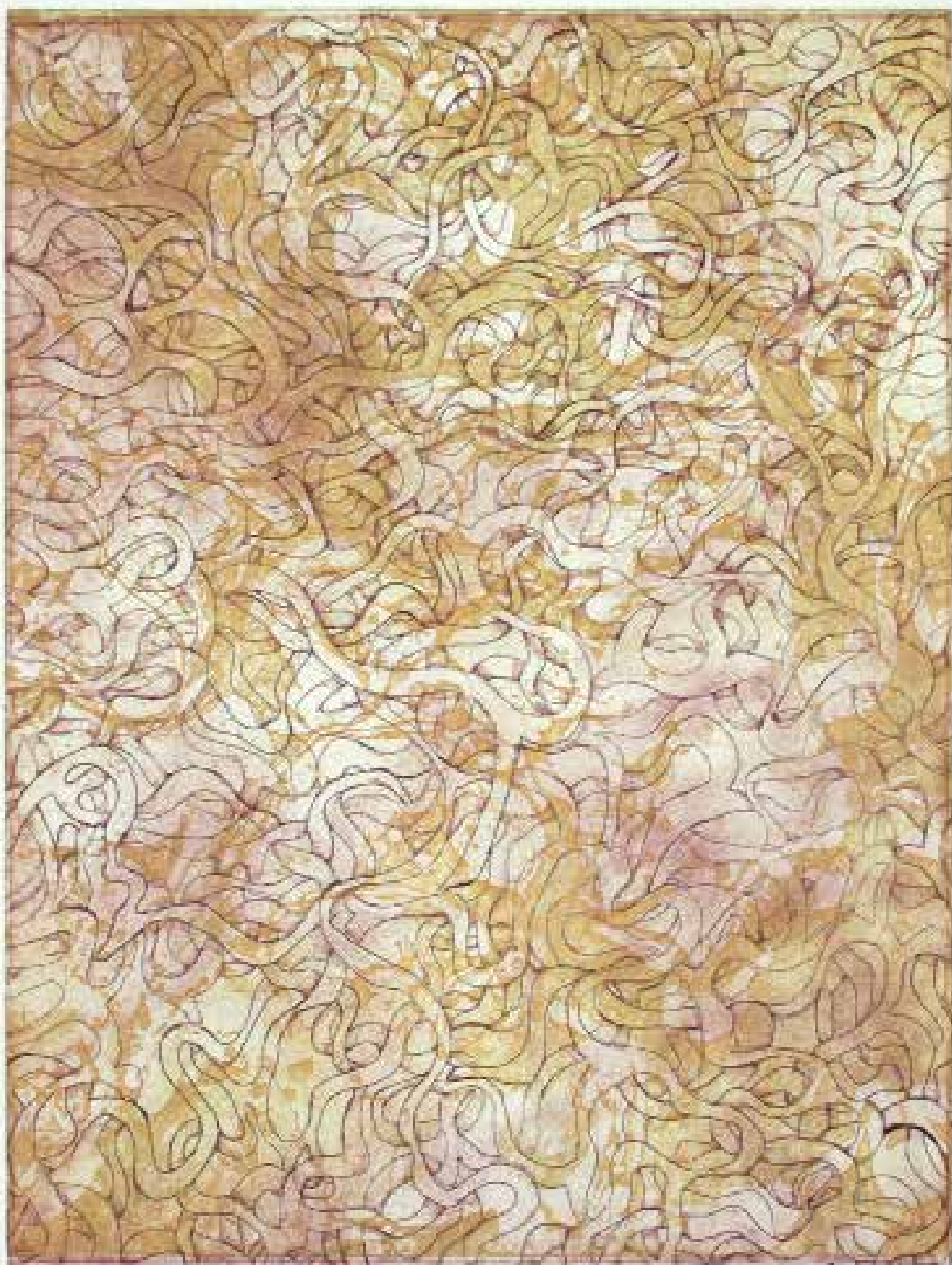








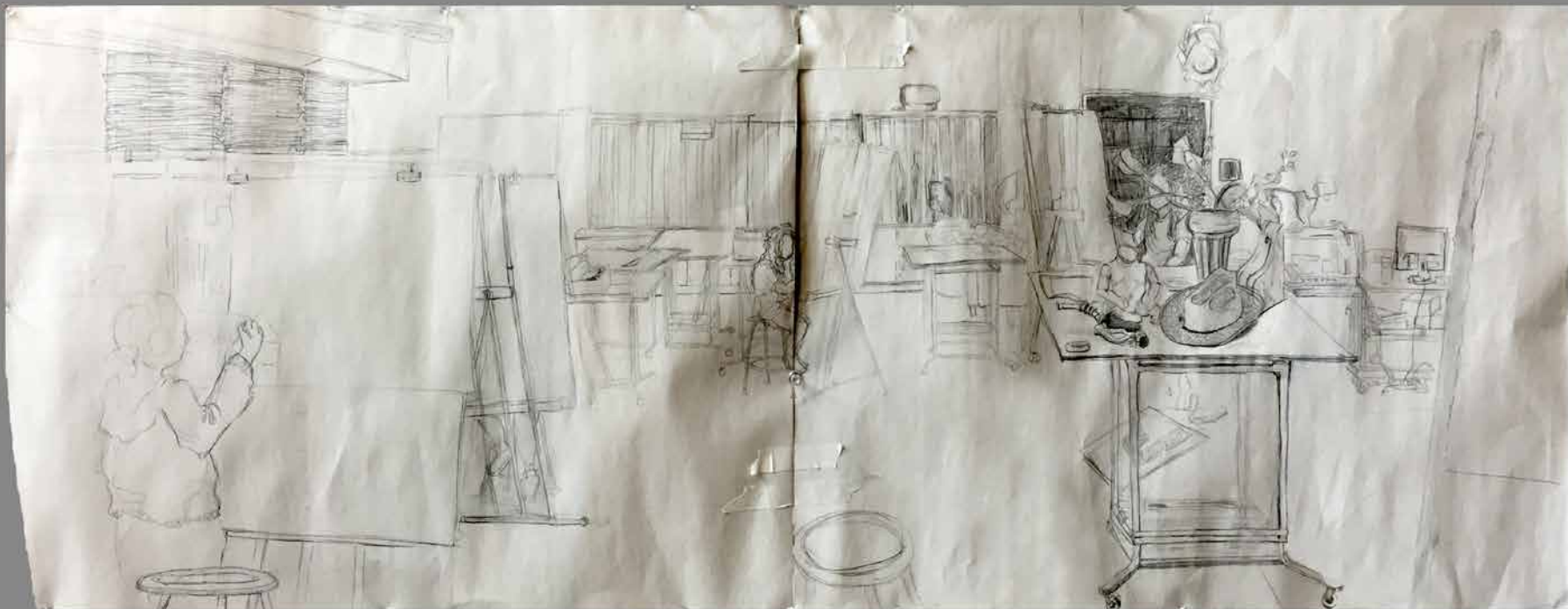




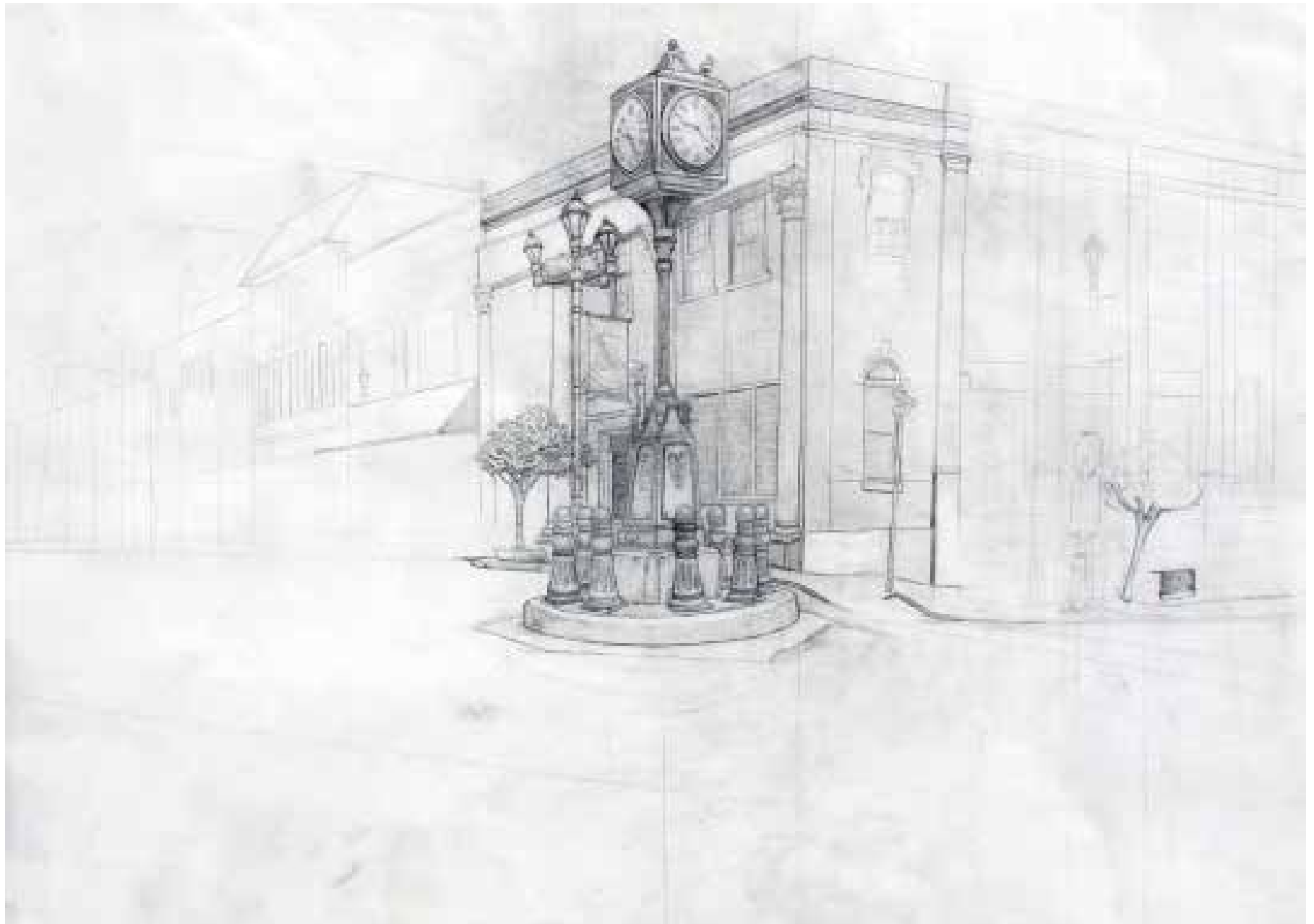












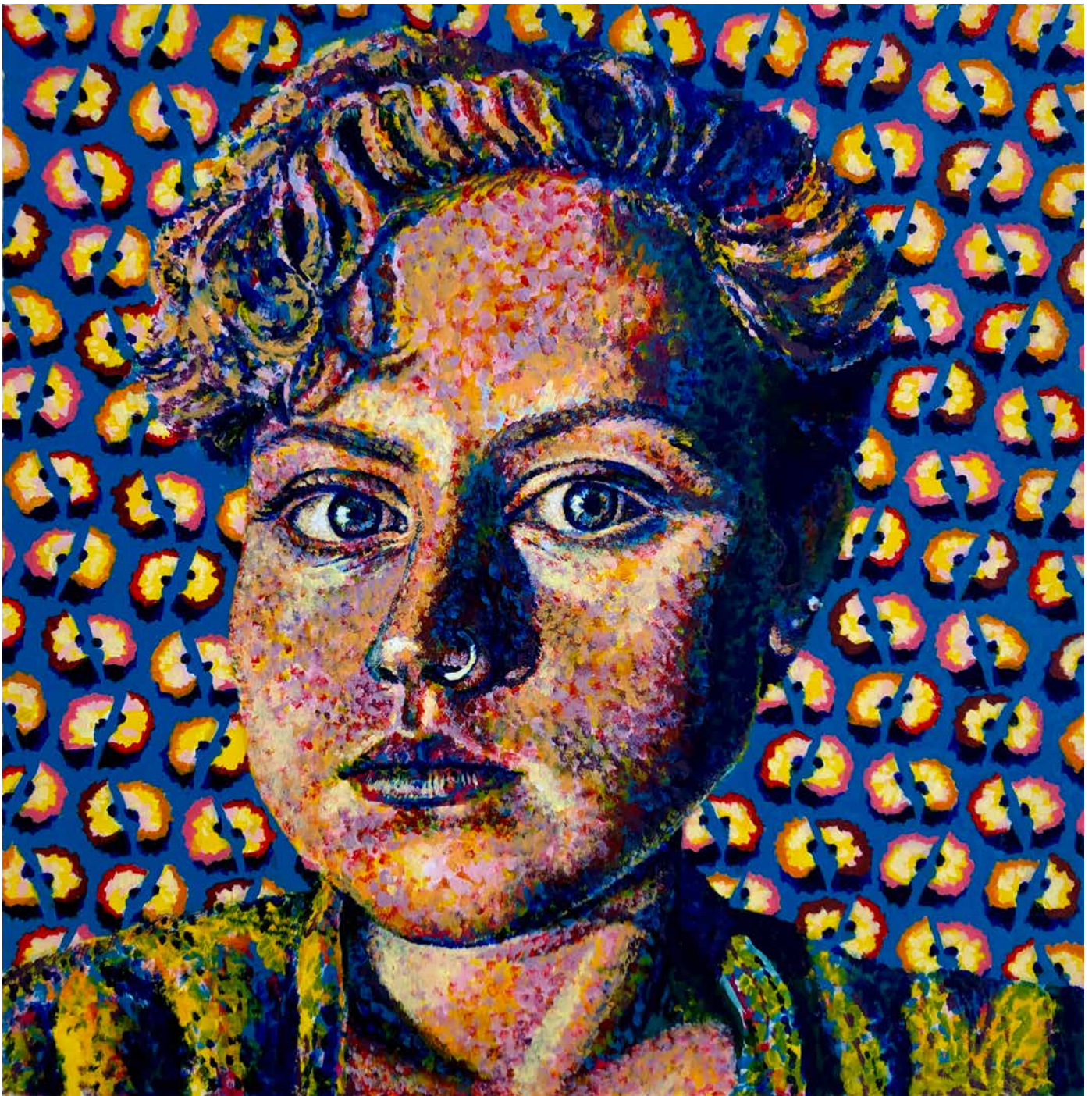






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Blake Sanders

Student Work

For additional student work please visit my website:
<http://blakeanthonySanders.com/>



1. Cody Porzelt

Theme: Unreliable Narrator

AR302 Printmaking, SEMO

Linocut

9"x10"

2019



2. Anna Rounon

Theme: Psychological Self-Portrait

AR302 Printmaking, SEMO

Reduction Woodcut

16" x 12"

2019



3. Nora Schammel

Theme: Putting the C's in Season

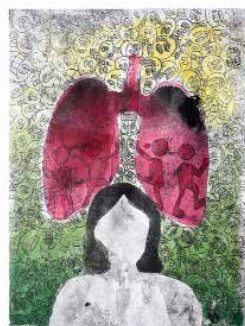
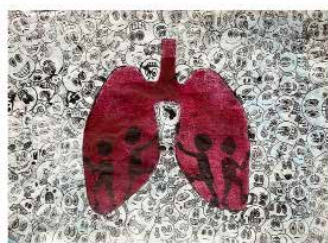
AR302 Printmaking, SEMO

Monotype and pochoir

16" x 12"

2020

This project asks students to create a series of monotypes using various techniques. A final impression is created by ghosting all previous layers from all impressions onto a sheet of paper (the lower right image). The "ghost print" illustrates the artist's process through the project and the value in density in the medium. This semester students had the option of printing entirely by hand at home to maintain social distancing.



4. Katie Bocian

Theme: Training Wheels

Introduction to Printmaking, BGSU

Photolithograph

11" x 15"

2013



5. Shawn Lopez

Theme: Emergence

Introduction to Printmaking, BGSU

Etching (left to right, top to bottom):

line etch, aquatint, softground, chine collé,
viscosity roll, à la poupée

6" x 9"

2014



6. Kara McCoil

Theme: 4-Color Project

Color Lithograph

Beginning Lithography, Murray State University

22" x 15"

2012



7. Casey Vandergrift

"Creatures and Structures"—Class Portfolio Exchange

Lithograph, screenprint and spray paint

Beginning Lithography, Murray State University

15" x 11"

2012



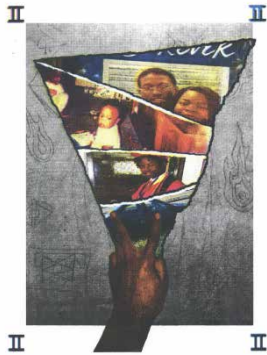
8. Anita Britt

Theme: In Glorious Color

ARTS 3340 Printmaking: Lithography, BGSU

4-Plate Polyester lithograph, 15" x 11"

2014



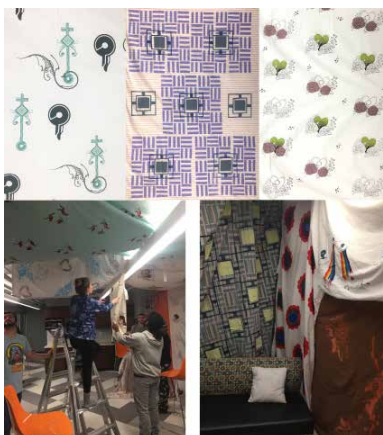
9. Wendell Stapleton
Theme: There's No "I" in CMYK
AR303 Screenprinting, Southeast Missouri State University
CMYK serigraphy from hand-drawn and digitally composed elements, 15"x11", 2018



10. Heather Meadows
Theme: Good Fences
AR303 Screenprinting, SEMO
Photo emulsion serigraphy from hand-drawn positives, 30"x22"
2018



11. Logan Blankenship
Theme: A Print to Wake Up to
AR303 Screenprinting, SEMO
Serigraph and natural dyes (L black bean and beet-root, R black walnut) with bleaching, approx. 7'x4'
2018



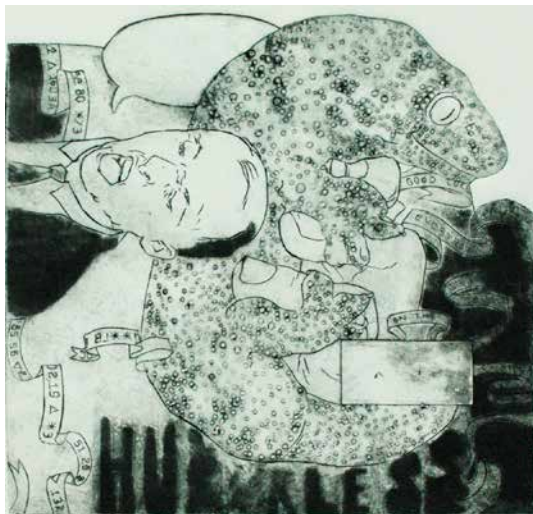
12. Class Project
Theme: Relaxation Station
AR303 Screenprinting, SEMO
Collaborative installation using screenprinted repurposed fabric, approx. 10'x15'x8', 2018.



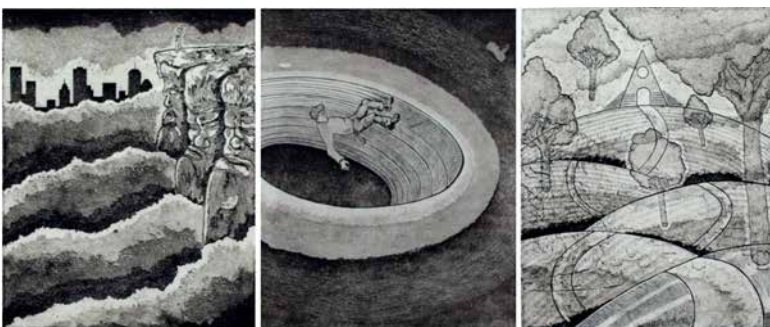
13. Sarah Buddendeck
Theme: Some Assembly Required
ARTS 3320 Printmaking: Relief/Monotype, BGSU
Multiple Block Woodcut, 18" x 12"
2013



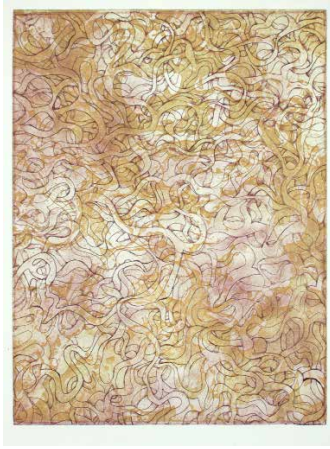
14. Class Project
Theme: Suits Me
ARTS 3320 Printmaking: Relief/Monotype, BGSU
Mixed media
2013
This project was designed in conjunction with Arts-X, the BGSU Arts festival. The theme was "Wonderland" so students created a large scale face card self-portrait of what they wanted to be--as children--when they grew up. The woodcuts were executed in a variety of techniques, editioned, and a pattern was screen printed on the back to mimic a deck of cards. The students then designed and built a house of cards large enough for a small child to enter (the peak is roughly 8' tall). Students then donated three from their editions to shape into masks for children attending the festivities to decorate and take home.



15. Taylor Wilkes
Theme: Strength in Numbers
ARTS 3330 Printmaking: Etching, BGSU
Collagraph
22" x 15"
2014



16. Alex Hall
Theme: Here Today, Gone Tomorrow
(One plate, three metamorphoses)
ARTS 3330 Printmaking: Etching, BGSU
Line etch, aquatint, water bite, precision reduction, stenciling
12" x 9"
2014



17. Patricia Hoffman
Three-plate color etching
Advanced Printmaking, BGSU
Line etch, aquatint, spit bite
12" x 9"
2014



18. Mariah Pickett
BFA Thesis Work (gallery shot)
Senior Studio, BGSU
Multiple Block Linocut on Frosted Mylar
Approx. 36" x 30"
2014



19. Corrinne Worden
BFA Thesis Work (with detail shot)
Senior Studio, BGSU
Serigraph, quilted fabric, hand embroidery
Approx. 22" x 18"
2014



20. Various Artists
Dispatch Collaborative Exhibition
The Quilted Print, Frogman's Print Workshops,
University of Nebraska, Omaha; Woodcut on re-
purposed fabric with hand and machine stitching,
and crochet; Site responsive collaborative instal-
lation
2017



1. Nikki Hagen

Theme: Drawing from the Eyes Out

Drawing 1, SEMO, Graphite, approx. 24"x48", 2019

Students are largely self-directed during this week-long project that corresponds with midterms, as I meet with their classmates about their midterm portfolio. The prompt asks the class to take what they have learned from observational drawing and perspective so far, and apply those skills to an extended drawing where they attempt to capture all that they can see, including their periphery. It is enlightening to see how students approach the prompt. Nikki effectively described her focal point and then continued to extend the drawing toward the edges of her vision.



2. Amanda Matlock

Theme: Drawing Into a Negative Space Drawing

AR100 Drawing 1, SEMO, 2019

Students began with a negative space contour drawing in order to consider the composition being created from the negative spaces at the edges. They were then asked to flesh out the object, describing the internal contours, value, and texture from the inside out.



3. Heather Meadows

Theme: Downtown Cape Girardeau Drawing

Drawing 1, SEMO, Graphite, 22"x30", 2015

This drawing began as an extended plein air project on the streets of downtown Cape Girardeau. Students were then asked to continue the drawing from onsite photographs. Heather's piece is in progress here, but it successfully illustrates her grasp of both sight measuring and linear perspective as well as texture and value.



4. Jared Carlson

Seated drapery study

AR202 Drawing 2: Figure Drawing, SEMO 2019



5. Courtney St. John

Theme: Allegorical Self-Portrait

AR202 Drawing 2: Figure Drawing, SEMO 2019

This project acted as a practice run for the final Alter-ego portrait project. Students were assigned an object from the classroom's collection of still-life materials (the column piece in this case). The object was chosen for its metaphorical relationship with the student. The artist was to decipher what that relationship was, and choose a second object that complemented or somehow related to the first. A self-portrait was then drawn, then a second portrait was created that integrated the still-life components into the figure/composition, creating an allegory.

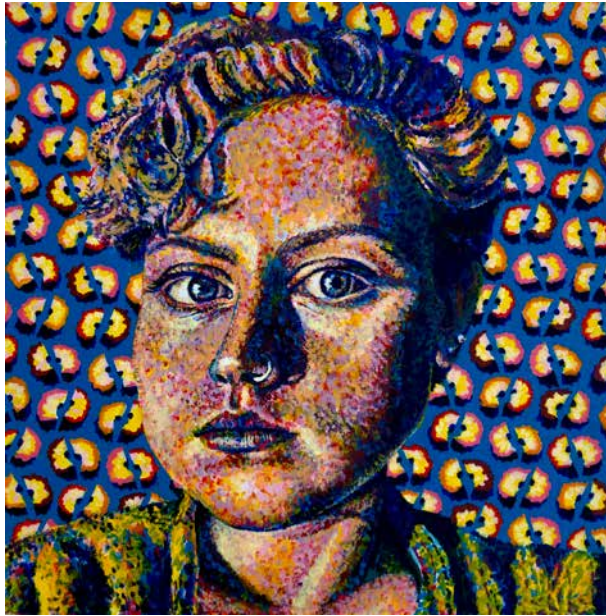


6. Sydney Sharp

Theme: Alter-Ego Triptych

AR202 Drawing 2: Figure Drawing, SEMO 2019

Students were asked to create a series of drawings illustrating a narrative involving an idealized or unimagined version of themselves: the person they'd like to be, or the role they could have played. Students were expected to draw from life as much as possible. Sydney chose to depict herself in the field her family projected on to her, as a dentist. In this series she imagines how unhappy she would have been had she succumbed to that path.



7. Savannah Gourley
Theme: Multitudes
AR201 Color Composition, SEMO 2021

This project asked students to create a psychological self-portrait using optical color mixing, using post-Impressionists and Chuck Close as a technical departure. They were also asked to develop a background pattern that used metaphor and semiotics to complement and add conceptual support to the portrait, á la Kehinde Wiley.



8. Class Collaboration
Theme: Hit the Mark
AR201 Color Composition, SEMO 2021

This project showed the potential of CMYK color application and how the layering of translucent colors can produce rich, complex results. Students were asked to carve a 6" square of linoleum with concentric rings of varied patterns or textures. Quadrants were then chosen improvisationally and printed together first in Cyan, then Magenta, and finally in Yellow to create different, dense arrangements.



9. Madison Ellers

Theme: The Unexamined Life

3-D Foundations, SEMO, 2016

Madison focused on three species (Left to right: kudzu, dandelion, and stinkhorn mushrooms) that propagated quickly and invaded spaces. Notice the slimy texture of the mushroom achieved with hot glue.



10. Alyscia Travis

Theme: Artifact

3-D Foundations, SEMO, Plaster and found plants, approx. 8"x9"x9", 2017

Students carved an artifact or tool used by a fictional historical civilization or alien culture. Emphasis was placed on mass and texture. Alyscia's planter acted as a model of massive agricultural systems for a tropical forest based civilization that pulled water from pools below to nourish crops above in the canopy.

Blake Sanders

Teaching Philosophy

Teaching is a lot like juggling. It requires an attentive eye and a soft, yet deliberate hand to keep all the balls in the air. As with juggling, an art classroom works best when handled with minor adjustments. It is important to maintain flexibility and tailor my approach to the needs of specific artists to create an optimal learning environment for students. My role is to be an experienced guide that leads learners on the path to their creative potential.

Juggling requires one to overcome doubts and mental blocks to achieve confidence and dexterity. Through gentle, yet persistent nudging, I convince students they are capable of more than they think possible. Challenging oneself to work more attentively, observe more closely, think more deeply, and consider more thoughtfully creates a creative foundation that individuals can take with them far beyond the classroom. Frequent in-progress critiques keep students on track to meet the expectations we have set together. My role as instructional motivator has been practiced in assorted and challenging settings. Teaching appointments at institutions as disparate as an elite private university, an urban community college, and state schools of various shapes and sizes, have provided me with an array of strategies to engage the diverse interests and experiences of a varied student population.

My classroom fosters artistic and conceptual rigor through example. Students are treated as working artists and scholars—professional though inexperienced, peers as well as pupils. As a practicing artist in the communal studio, I set the pattern on which students can base their own persistent studio habit. I encourage students to explore disparate interests as the art world moves away from media specialization and moves toward a greater focus on concept in cooperation with craft. Brainstorming, idea generation, and nurturing an interest as it develops into a body of work are encouraged through readings and other media, sketchbook assignments and in-class work at the beginning level. Advanced students develop artist statements and are encouraged to explore possibilities in other disciplines. Research is demanded to expand perspectives and increase specificity of message. Students learn to juggle varied interests and intents to create cohesive, coherent bodies of work.

Drops are important to juggling; they allow the individual to see where the mistake was made and how it can be remedied in the future. In art, these slipups can lead to a greater technical understanding of the medium, but also to more unexpected expression. The dreaded drop also teaches one to fail with grace and humor. In the classroom, I encourage students to take measured risks to expand their content and extend their practice. This contrasts with reaching blindly, hoping to catch a happy accident. Intent is the key. Students see the risks I take in my own work—experiments to test a hypothesis or self-sabotage just to keep me on my toes—and I share with them the steps I take to troubleshoot complications that arise as a result.

While I'm considered a utility printmaker, conversant in a wide variety of practices, my knowledge isn't exhaustive. Visiting artists and scholars are invited to compensate and to share their strategies and approaches, enriching the collective. When the standard, three-ball cascade juggle becomes routine, it is important to learn new skills to keep the practice stimulating and rewarding. Being upfront about not knowing an answer but demonstrating an excitement to learn more sets a good example in a field like printmaking where new technologies and techniques continue to expand an already broad field.

The limited workspace and shared equipment of an academic studio fosters a fellowship between students that is an important part of a constructive, collaborative, and creative environment. Students who will continue into art careers may never have the opportunity again to work so closely with their colleagues with so little competition. I often step back during open studio and allow students to help each other with small issues to strengthen their partnership. This also allows artists to gain insight into how their work is perceived by their audience. Classroom camaraderie ensures that the studio is a learning environment during class and after hours. At its best, this camaraderie leads students to feel that the studio is an extension of home, a haven to be creative, try new things, and cope with the stresses of the outside world. I have encouraged this sense of home through activities like hosting studio lock-ins, a sort of creative slumber party, where we work in the studio all night with a break room set aside for those who need a rest. While most students bow out before sunrise, the lock-ins reinforce that the studio should be a hotbed of activity and imagination. The emphasis on community and camaraderie that begins in the studio is extended through projects that engage with and serve the university and city. Students get to reach out to the broader print community through portfolio exchanges with programs at other global institutions, as well as attending regional and international print conferences and workshops. Parlaying my immersion in the global print community allows me to extend opportunities to students—especially students of color and other underrepresented groups—encouraging their growth in the field and paying forward the opportunities I was given.

My teaching practice has changed more in the last two years than in the previous dozen combined. The constraints of the pandemic forced practical changes that were trying but have led to a library of resources that will serve future students well, long after masks and social distancing fall out of practice. More importantly, the current situation has provoked an emphasis on flexibility, empathy, and vulnerability that would have left me feeling exposed earlier in my career. I am pleased to report that more explicit generosity has been met in kind from students. Remembering to remain open to change myself is just one more ball I try to keep in the air.

I taught for several years at Tulane University in New Orleans, and at Baton Rouge Community College. These institutions attracted diverse student bodies, though from different ends of the economic opportunity spectrum. The students at Tulane were from culture around the world, but most came from elite backgrounds. My students at BRCC were non-majors, most were minorities, many were international students, and some had disparate language barriers or learning disabilities. Some of these varied experiences and abilities came with added pedagogical challenges which made progress even more rewarding. Every day teaching simultaneously at these two institutions was a perspective shifting privilege. Subsequent positions at state universities around the country have provided experiences with communities that have enhanced my practice, including projects that ask students to step outside their experience to learn about their classmates, and by extension the diversity of people and perspectives around them.

Camaraderie and mutual understanding among seemingly very different people can germinate organically in the classroom when students are made to work side by side. In a healthy, happy studio students recognize that diversity sows creativity. The stories that arise naturally in the shop, or through the narratives explored in their work help grow the community. Printmaking provides opportunities to discuss the heady power language and history—and indeed, art and pop culture—has on social artifices. Candor encourages a culture of trust in the studio so that students can continue to share about their experiences, their families, and themselves through their work. Being open and present is not always natural for some, so I approach all students with a healthy respect and sincere curiosity to make them comfortable sharing if and when they're ready. Classmates naturally follow suit. On the rare occasions that trust is compromised due to a rash assumption in critique or an inappropriate reference, it is dealt with quickly but delicately. When a line is crossed, it is often the students who first point out the error or insensitivity and call for amends, evidence that my approach is effective.

Art can provide a forum to celebrate one's cultural heritage and unique identity. It can foster cultural appreciation and understanding—and students are shown examples of work from sundry cultures around the world—but it should be experienced rather than reproduced. This philosophy produced its most fruitful examples while teaching at BGSU. While an instructor at BG I arranged a portfolio exchange with students at American University in Dubai, UAE to promote cultural exchange. I also encouraged an Arab American student in a creative rut to embrace a turn toward the non-objective and use that shift to investigate the pattern-based graphic tradition of Islamic art as a metaphor for her own spiritual journey. This same student confided in me about her anxieties surrounding her family's acceptance as she chose to remove the *hijab*. Her work still investigates her connection to her faith and her family's homeland and she's now a successful printmaker and book artist, currently teaching design in Portland, OR. I also worked closely with a student whose subsequent work embraced the landscape and Native American cultures of the Rockies. I arranged for her to do a residency at University of Colorado, Boulder with Navajo artist, and my mentor, Melanie Yazzie. She has continued her commitment to the traditions and rights of indigenous peoples, including traveling to the Standing Rock reservation to stand in solidarity at the pipeline protests. These examples illustrate how a classroom provides a safe space for thoughtful exploration of oneself and other cultures and perspectives.

For too long, my privilege as a middle class, white man has allowed me to focus on what I saw as the BIG picture, thinking that preserving a habitable planet would inevitably produce a more just society. Recent political machinations have made it clear that we are in fact becoming more isolated, less civil, and less open to experiences that challenge our own. To combat this devolution, I have embraced the global print community to engage society at large. This includes a recent exhibition featuring a roster of international print and book artists who share their perspectives of humanity's unintended impact. I also worked as part of the Ad-hoc Committee for Community Exchange for the SGCI conference in San Juan, Puerto Rico. We organized a successful crowd-funding initiative that brought a new lithography press to a university program in need and prints and other materials to other institutions on the island who are still recovering from recent natural disasters and an ongoing economic crisis exacerbated by the unjust rules applied to unincorporated territories. The pandemic unfortunately put the conference on hold, but we're excited to return to continue initiatives designed to celebrate a rich cultural tradition overlooked by most Americans on the mainland. These include university print teams giving public demonstrations and workshops at studios and schools around San Juan. I am also the web curator for SGCI, a position I'm evolving to become more of a facilitator, recruiting academics, and eventually students—who identify demographically with groups historically underrepresented in the organization and the field generally—to curate virtual exhibitions of contemporary prints and employing the organization's archives to highlight voices and perspectives that may have been forgotten. Locally I have collaborated with student groups like the university PRIDE group, the Black Student Union, and the Association of Black Journalists to bring forward voices that often go unheard, contributions that go unrecognized in our region. I have produced many matrices for live public printing events that promote and support these groups in the community at large. In this way, I use my expertise to act as an artistic conduit so that others may share their truths. Printmaking is the original social media, one relatively free of trolls, so these collaborations provide a safe space for sharing and growing together.

AR302-01 Printmaking

Classtime: MW 1:00-3:50pm, Mixed Format

Instructor: Blake Sanders

Email: bsanders@semo.edu

Office: CAC 036

Virtual Office Hours: Fridays from 10am-2pm

Catalog Description and Credit Hours: An introduction to basic yet diverse printmaking. An emphasis will be placed on relief and mixed-media print techniques. 3 Credit hours.

Prerequisite: AR001

This course has been temporarily approved for safety and social distancing during Covid-19 as a **Mixed Format Course**. No more than half the class, at most, will be present in the studio on each class day. During the other class time students not in the studio will be expected to participate online, primarily through asynchronous methods. You will be assigned (preference given as much as possible) to attend face-to-face class on either Monday OR Wednesday. Once assigned, you may not switch days.

When at all possible, class demonstrations and activities will be held outside, directly outside the classroom, for safety and airflow. Please dress appropriately and consider bringing/wearing hat, sunscreen, sunglasses, and umbrella for sun, etc.

On the day you are not physically in class, you are required to participate synchronously OR asynchronously via ZOOM, materials on Moodle, etc. Information on how to attend and participate is listed week by week on Moodle. **Having internet access is a requirement, therefore, to participate in this course. I would recommend having access at home.**

At any time, under consultation with instructor, you may move to attending fully online. It may be necessary to drop off/pick up some materials (or have someone help you with that), but it will be possible to work from home for safety if needed. Communicating with the instructor is crucial to help accommodate these decisions along with the advice of your doctor. **You should never come to class with any signs of illness.**

Purposes or Objectives

- A. Developing proficiency in the making and printing of editions and unique prints using a balance of non-press and press printmaking techniques.
- B. To enable the student to understand the unique position of relief and mixed-media printmaking in the visual arts from both an historical and contemporary viewpoint.
- C. To develop breadth in the technical aptitude for process as well as depth in conceptual motivation.

Student Learning Outcomes

- I. Students will demonstrate knowledge of the vocabulary associated with printmaking tools and processes covered in the course and demonstrate this knowledge in critique.
- II. Students will demonstrate skill and creative problem solving in the creation of a relief print.
- III. Students will demonstrate skill and creative problem solving in the completion of a monoprint.

MOODLE: This course will use the Moodle system to post class documents, and assignments, as well as to disseminate any amendments to the course schedule or policies. **All material posted in this manner will become the responsibility of everyone who participates in this course, so the ability to log onto Moodle and receive email at your College email account is a course requirement for all students.** **Due to Covid-19 it is especially important that**

you have internet access to keep up with the online portion of this class and in case we should need to move to fully online instruction. It is recommended you have internet access at home.

ATTENDANCE It will be mandatory to participate in class projects, activities, and critiques regularly. Printmaking involves a number of processes that will be new to many of you, and there is a lot of material to cover over the course of the semester, so it will be crucial to keep up with the course calendar to stay on track.

What to do when you're absent: Communicate with me early and often. If you know you're going to miss a class let the instructor know. If you need a little more time to post in progress images on Moodle, let me know. If you or a family member is ill and you will need some time away from classes, let me know. Email me as soon as you can. The worst thing you can do is disappear for an extended period. Given the increased logistical hurdles this semester will bring it may not be possible for me to track you down quickly if you're falling behind.

GRADING

The final grade will be determined by an assessment of:

1. 70% - **600pts**: The three print projects, worth 200pts. each. All work must be created from original work (not copied from the work of others). Prints will be evaluated on:
 - Content: Invention of unique and personally meaningful images; research and sketches involved in the development of images; **originality** in solving the assignment.
 - Process: Compositional solutions; appropriateness of the image to the given technique.
 - Print Quality: Ability to make stable matrices, print, and formally present images; level of technical challenge.
 2. 18% - **150pts**: Participation in the print community (as evaluated through daily observation):
 - Physical, mental, and verbal participation in class discussions, critiques, and daily work.
 - Respect for communal supplies and equipment, and for fellow students.
 - Preparation for class and responsible use of class time.
 - Engagement with classmates during collaborative print days
 - Participation in at least 1 clean up session per semester plus the final cleanup (mandatory!)
 4. 12%-100pts: In-class Printmaker Presentation
- Total: 850pts**

RESUBMITTING WORK

For many of you, each print discipline will be entirely new. You may find yourself struggling with one process or another. If you are unsatisfied with your work and the grade you receive, you may re-work any project and turn it in before the end of the semester for re-assessment. Resubmitted work will be graded with an 80/20 ratio--80% based on the new and improved product, 20% from the original grade.

Project grades will be compiled based on the three-tiered rubric included with this syllabus (attached below and on Moodle). Content, Process, and Print Quality will be evaluated based on how project objectives were met or exceeded. Each project will be worth 200 points; participation—evaluated through attendance and regular progress check-ins on Moodle—will be worth 300 points; and the final print artist presentation will be worth 100 points; for a semester total of 1000 points. If your final grade is hovering between a C and B, for example, the final determination may be influenced by evidence of measured risk taking and artistic growth throughout the semester.

A = 850-765

Excellent.

Work substantially exceeds basic criteria in technical and aesthetic comprehension, skills and competencies, and creativity. Work is presented in a professional manner consistent with the type of print produced; aesthetic, conceptual and technical aspects are well-reasoned and mutually supportive. Serious effort and consideration were given to the course as demonstrated by attendance and class participation as well as in the quality and quantity of prints produced.

B = 764-680

Good.

Work exceeds basic criteria and shows creativity but there are minor flaws in execution and/or presentation. Aesthetic, conceptual and technical aspects of the prints are mutually supportive.

Effort and consideration were given to the course as demonstrated by attendance and class participation as well as in the quality and quantity of prints produced.

C = 679-595

Satisfactory.

Work meets basic criteria with a satisfactory technical comprehension and development of craft, skills, and competencies. Aesthetic, conceptual and technical aspects of prints are at an acceptable level but not optimally resolved. Attendance and class participation as well as the quantity and quality of prints produced are satisfactory.

D = 594-510

Unsatisfactory.

Work either does not meet basic criteria or meets it in a careless manner, without thoughtful execution. Aesthetic, conceptual and technical aspects of prints are not at an acceptable level. Attendance and class participation as well as the quantity and/or quality of prints produced are not satisfactory.

F = 509-0

Failing.

Work fails to meet basic criteria. Attendance and class participation as well as the quantity and/or quality of prints produced are well below satisfactory.

OTHER POLICIES AND EXPECTATIONS

- It is expected that you will work on assignments outside of class for at least 6 hours per week.
- All work must be finished for critiques (held via synchronously via Zoom and/or asynchronously via Moodle). Work that is unfinished will be critiqued as is, but the project grade will be affected. Failure to participate in a critique also affects your grade.
- All persons using the studio are responsible for its upkeep. Anyone who mistreats or steals equipment, or who fails to clean up after himself/herself could lose access to the studio after hours and/or may be billed for damaged items.
- Turn cell phones to silent during class and do not take calls in the studio at any time. If you must take a call, please leave the classroom. Other devices may be used in class, but please do not be a distraction to classmates.
- Music must be kept at an appropriate volume. **Headphones are not allowed during class.**
- **Participation points** will be assessed daily through online check-ins where students present ideas sketches, and evidence of in progress projects, as well as participation in formal critiques.
- Due to strict safety concerns, NO food or drink is allowed in the print studios or darkrooms at any time.
- There are many potentially dangerous substances and tools in this studio. Handle these items safely. A Printmaking Safety Handbook will be made available to you and the instructor will teach safe lab procedures. For your safety, and the safety of others, you are expected to comply with these rules and teach safe methods to other students. Note: all students MUST purchase and utilize latex or similar gloves for handling ink and solvents.
- It is your responsibility to ask for a demonstration on equipment or procedures for which you are not familiar; do not attempt to use equipment or chemicals without proper instruction.
- **Disability Services**
 - If you have a disability of any kind and will need reasonable accommodations or assistance in this class, please make sure you register with Disability Services immediately. Disability Services will then contact me with accommodations to be made on your account. <http://www.semo.edu/ds/>
 - Contact: Millicent Odhiambo: maodhiambo@semo.edu, 573-651-5927
- **Sexual Harassment Policy Information**
 - "If you have a complaint against a Southeast Missouri State University faculty or staff member or visitor for discrimination or sexual harassment, contact the Assistant to the President for Equity and Diversity Issues. <http://www.semo.edu/equityissues/titleix.html>
 - "If you have a complaint against a Southeast student for sexual harassment, sex discrimination, sexual assault, or bullying, you should contact the Office of Student Conduct at 573-651-2264."

Academic Honesty: Excerpt from SEMO Academic Honesty Policy – from *Faculty Handbook*, Faculty Senate Bill 11-A-16:

- **Policy:** “Academic honesty is one of the most important qualities influencing the character and vitality of an educational institution. Academic misconduct or dishonesty is inconsistent with membership in an academic community and cannot be accepted. Violations of academic honesty represent a serious breach of discipline and may be considered grounds for disciplinary action, including dismissal from the University.

“Academic dishonesty is defined to include those acts, which would deceive, cheat, or defraud so as to promote or enhance one's scholastic record. Knowingly or actively assisting any person in the commission of the above-mentioned act is also academic dishonesty.

“Students are responsible for upholding the principles of academic honesty in accordance with the ‘The University Statement of Student Rights’ found in the Student Handbook and in accordance with ‘Academic Policy and Procedures’ found in the Undergraduate or Graduate Bulletin. The University requires that all assignments submitted to faculty members by students be the work of the individual student submitting the work. An exception would be group projects assigned by the instructor; in this situation, the work must be that of the group.”

- **Plagiarism:** “In speaking or writing, plagiarism is the act of passing someone else's work off as one's own. In addition, plagiarism is defined as using the essential style and manner of expression of a source as if it were one's own. If there is any doubt, the student should consult his or her instructor or any manual of term paper or report writing. Violations of academic honesty includes “Presenting information, images, judgments, ideas, or facts summarized from a source without giving credit.”
 - **Conclusion:** “The fundamental responsibility for the maintenance of honesty standards rests upon the student. It is the student's responsibility to be both familiar with the University policy on academic honesty and to uphold standards of academic honesty at all times and in all situations.”
- **Cheating in the Visual Arts:** How do we manage appropriation as an acceptable part of the visual language of art without violating academic honesty?
We will talk about this throughout the semester, but here are a few general guidelines based upon contemporary art practice, arts legislation, and common sense. There are, of course, always exceptions to the rule! Your best play is to be informed and ready to discuss your choices and inspirations.
 - **Cite your sources and inspirations:** be open about what inspired you by noting artist(s), date, and name of any works you used as inspiration for your piece. Your sketchbook is a great place to document this material, which could be useful in writing artist statements and as a resource for explaining your work in critiques.
 - **At Least 3 Degrees of Separation or 20% rule:** Although this wouldn't technically hold up in a legal situation (copyright infringement can't be broken down into mathematical terms,) as a general guideline, try to make at least 3 major alterations between a source material and your product. These might include things like context, juxtaposition, materials/medium, and manipulation of other elements and principles of design.
 - **“Substantial similarity”** is the similarity so close that an average person from an outside field could immediately recognize it? If so, does the similarity serve as **parody of or commentary on the**

subject matter, content or context of the original work in an enlightening way? Satire is a more generalized notion, applying to cultural issues—know why you chose this specific image to emulate/sample for this purpose.

- **Transformative:** from *Blanch v. Koons*: to determine if a work is “transformative” in its use of appropriation, one must determine if it “merely supersedes the objects of the original creation, or instead uses the original work as ‘raw material,’” and “adds something new, with a further purpose or different character, altering the first with new expression, meaning, or message.”
- **Legal Precedent:** Learn more by researching **Rogers v. Koons** 1991-92 and other Koons cases as well as the controversy of the AP photograph by Mannie Garcia of President Obama appropriated by artist Shepard Fairey in his “Hope” poster, popularized during the 2008 Obama presidential campaign.

Submission of Work

- A. Submission of in progress check-ins will take place online, either through email to bsanders@semo.edu or through an online mechanism on Moodle. Finished works will be submitted by leaving them in a designated drawer in the classroom or by scanning/photographing and submitting via email or Moodle. **The assignment handout will have information for each assignment on how it is to be submitted.**
- B. Your phone or other camera will be an essential tool to photograph and submit in-progress work.
 - 1. **Photographs:** when photographing your work, it may be best to shoot images from above and crop them later. Use your finger to focus the camera on your phone by clicking the image on your phone to focus. Hold the camera still or prop it with a 3 second timer to reduce blurriness. Use indirect lighting (gray day lighting, diffuse lighting) when possible or use two lights from either side equidistant from the subject being photographed so they overlap and create a more even lighting condition.
 - 2. **Scanner:** If you have a scanner at home, great! Scanning things in parts and piecing them back together (free program called “The Gimp” is very similar to Photoshop and can help with this) can be very effective at documenting work. You can also download CamScanner, a free app for scanning with your phone. Use your .edu email address and you may be able to get premium for free (won’t put watermarks on your work). CamScanner can autocorrect the scans for size/warping/contrast/color/etc. And you can also make additional edits in the app and create PDF, JPG and other format files that can be emailed to yourself or others. **There are also scanners upstairs at Catapult Creative House that anyone can use—sign in at the coffee bar.**
- C. Proper presentation is important and includes neatly torn or cut down paper, lack of smudges/fingerprints/stains, **and/or properly photographing or scanning in your artwork to submit to the instructor.**
- D. Poor presentation of your work indicates a lack of interest and enthusiasm in your work. **If you don’t care enough about your work to present it in a professional manner, how will you convince others to spend time observing and discussing it?**
- E. Even if you feel your work is not up to par due to failures in imagery, content, technical process, or lack of time invested, make sure to present the results of your work in a neat and professional manner. Remember that print quality is 1/3 of your grade on every project so don’t sacrifice those critical points! Presenting your work as well as you can will help with your audience’s (classmates’) first impression of your output as well. You may be surprised at the promise an outsider can observe in your work—even when you aren’t satisfied.
- F. Students are required to save all assigned work, **even if the instructor has seen it previously.** You may need to resubmit work in case of a project redo, or to correct a grade discrepancy.

- G. **Note on Documentation and Exhibition of Student Work:** I will practice selective documentation and sharing of documentation of student-produced coursework for both college and professional purposes. All materials submitted for credit may be retained by the faculty temporarily for documentation and/or exhibition.

Sketchbook

- A. Your sketchbook is an essential tool—always have it with you. It will be used for compositional studies, idea exploration (including drawing, writing and research,) notes on readings, demonstrations, and class discussions, studies, and other homework and in-class assignments.
- B. Students may utilize physical and/or digital sketchbooks as long as they are organized and easily accessible to the Professor upon request (it is best to scan and email images or share on forums digitally as requested—do not hand/show me your physical sketchbook in person).
- **Moodle:** This course will use the Moodle system to post class documents, and assignments, as well as to disseminate any amendments to the course schedule or policies. **As all material posted in this manner will become the responsibility of all who participate in this course, the ability to log onto Moodle and receive email at your College email account is a course requirement for all students.**

A Note on Critiques: Critiques are an integral part of learning to talk about your own work, that of your peers, and art in general. They are a chance to exhibit your growing vocabulary for artistic dialogue and a great way to learn—both through talking about and listening to what others have to say about class work.

In-progress critiques may occur on any day at any time. We will try to talk as a group at least once a week about class assignments to keep an open dialogue and share what we are learning with one another, as well as make comments and suggestions for improvement. At the end of longer-term assignments, we will conduct more formal critiques, which may involve working in pairs and groups to present your work to one another or critique that of your peers as well as writing assignments on your drawings.

Please note that critiques are not personal criticisms—they are to help you grow both in your work as well as in your oral defense of your artistic choices and methods. Public speaking in general, and critical dialogue specifically, is an invaluable tool in any field.

Office Hours

- A. I will be available by email M-F between 9am-5pm. I will check email and Moodle periodically between these times and respond to questions, issues, and assignments. I may sometimes respond to emails outside of these times, but it is not a promise. Please allow 24 hours during the week, and 48 hours on the weekend for a response.
- B. **My physical office is off-limits**, as the space is too small for multiple people to maintain an appropriate social distance. All office hours will be held online only, though I can make some time during most class meetings to meet, away from the class, if you prefer in person interaction.
- C. Links to weekly virtual office hour ZOOMs will be found on Moodle, under the Virtual Office Hours Tab. You will be in a waiting room when you join the ZOOM chat, and I will let you in when I have finished with the previous meeting, or you can make an appointment.
- D. **Virtual Office Hours will take place**
 - a. Friday 10am-2pm on ZOOM (link on Moodle)
 - b. Or by appt. You can schedule an appointment to meet on ZOOM or in Microsoft Teams Chat using the guide for Supportnet scheduling, available on your Moodle page. You can also email me, bsanders@semo.edu

- E. **Emergencies:** If you have an emergency, please email me directly bsanders@semo.edu with the word EMERGENCY in the subject line. Depending on the nature of the emergency, you may want to CC (copy) Alexius Welker, amwelker@semo.edu, our administrative assistant for the Department of Art & Design on the email.

Studio Access Outside of Class

- A. There will be limited after hours studio access in order to help maintain social distancing and to ensure that equipment, tools, and surfaces are properly sanitized before and after use and used safely and appropriately.
- B. Students may make an appointment to come into the Printmaking studio during limited hours outside their class time:
- 6am-10pm on Friday-Sunday
 - After 4pm on Mondays and Wednesdays until 10pm
 - After 5pm on Tuesdays and Thursdays until 10pm
- C. Please reserve your studio access, 1 student per class (maximum 3 students at one time in any printmaking space at any time) for each 2 hour time slot, using <https://semoprintmaking.setmore.com/>
- D. Please cancel ASAP if you cannot come to open up the spot for others.
- E. You must sanitize all shared surfaces, tools, and equipment using appropriate materials and procedures both BEFORE and AFTER use.
- F. Do not use the fibers studio outside of class time unless otherwise authorized. Do not enter the printmaking or fibers studio if there are already 3 people in the space outside of your class time.

Studio/Classroom Safety and Maintenance

Classroom Guideline for Minimizing the Risk of COVID-19

- As previously stated, this is a Mixed Format Course: only up to ½ the students will attend face-to-face at a time. You must stay with your assigned group (Mondays or Wednesdays). You may opt to attend online at any time, in communication with the instructor. When not attending face-to-face, you are required to complete/review materials and work for that day online synchronously or asynchronously before the next class meeting or other due date for that assignment.
- Practice social distancing (minimum of six feet of spacing), wear facial coverings, and follow proper prevention hygiene, such as washing your hands frequently and using alcohol-based (at least 60% alcohol) hand sanitizer when soap and water are not available.
- Face coverings **must** be worn by faculty, staff, students and visitors while in a building and not physically separated in an office or room without others present, in addition to maintaining 6' social distancing if possible. Cloth face coverings are recommended but additional types of face coverings such as disposable and surgical type would suffice if a cloth mask is not readily available.
- The wearing of a face covering is a **University** safety requirement under the current conditions as well as a **Cape Girardeau County Emergency Order pursuant to RSMo 192.300**. We hope that through modeling and a positive and encouraging environment, all will do their part. If a student refuses to wear a face covering, it would be handled in the same manner as if they refused to comply with a course requirement or adhere to the Code of Student Conduct. An instructor may ask a student to leave a class and an employee may ask a person to leave a meeting or event if they do not wish to comply with the Face Coverings and Social Distance Guidelines.
- In the event that a student does not comply with this guidance and does not leave the space, faculty/staff should send the student's name and email address or Southeast ID to deanofstudents@semo.edu. If a student refuses to leave a classroom or other University facility upon request, **and/or becomes disruptive**, the Department of Public Safety can be contacted for assistance.

- If you are not able to wear face coverings due to health or ADA concerns, contact the office of Disability Services at ds@semo.edu or 573-651-5927 for information on how to obtain an exemption. Affected individuals should also consult with their physicians before wearing a face covering.
- Avoid sharing electronic devices, books, pens, and other learning aids unless thoroughly cleaned between users.
- Students are encouraged to clean and disinfect before and after class, any contact surfaces such as chairs, desks, and equipment utilized for the class. Students will follow the protocol established for this classroom.
- Appropriate signage will be displayed in the classroom or adjacent areas on protocols to follow that protect our community members during classes. Please become familiar with this information and follow it in our shared community.
- The seating and equipment in your classroom may be positioned to maintain social distancing or signs may be posted with seating direction. Do not move seating or signs unless instructed to do so by your instructor.
- Social Distancing minimizes risk. When in buildings, hallways and entering or exiting buildings or classrooms, maintain at least six feet of social distancing space and avoid gathering in groups.
- The week of instruction following Thanksgiving will be delivered completely online. Expectations and any work required are outlined in this syllabus.
- The final exam will be online, and instructions are provided in the final exam section of the syllabus.

We will go over the standard shop safety guidelines, which are posted on Moodle and in signage throughout the studio. Please review them. It is for your protection, the safety of others, as well as the continued well-being of all of the shop equipment that you pay careful attention to shop guidelines. Please let me know if you have any questions about materials or equipment before you jump into a process or begin use of materials you feel uncomfortable or unsure about.

Of Special Note:

Always wear appropriate safety equipment when using chemicals in the shop: face covering for covid-19, goggles, chemical gloves, close-toed shoes, and a protective apron or other covering. Know the location of equipment to deal with chemical spills and the procedure for dealing with photo emulsion coming in contact with skin, eyes, clothing, etc. Notify the instructor or the work-study student **immediately** in case of an accident, and make sure to note the emergency procedures posted on the door or call 911 in case of an emergency situation.

Similarly, wear gloves when you are using any other potentially hazardous chemical, including during routine cleanup.

Always wear proper close-toed shoes and proper clothing to this class and to shop hours. No long hair hanging loose, no sandals, no dangling jewelry or precious clothing. Bring a protective apron or similar to cover your clothes and/or wear old clothes at all times. You can and will be asked to leave the shop if the instructor/work study student feels you are not properly dressed for the lab.

Always take extreme care when using presses, power washer, the plate shear, hot plates, razor scrapers, carving/incising tools, acids, parts washer, hydraulic lift and any other potentially hazardous equipment. Do not work under the influence of any drug that may cause impaired motor functions or awareness.

See the complete shop safety guide for more information.

Questions, comments, or requests regarding this course or program should be discussed with me. If you still have unanswered questions or unresolved issues involving this class, please see Nancy Palmeri, the Chair of the Department of Art and Design. npalmeri@semo.edu, 573-651-2143.

Textbook(s) and Course Materials

- A. **Recommended Text:** *Printmaking: A Complete Guide to Materials & Processes*, by Beth Grabowski & Bill Fick
- B. **Other Recommended Texts:** *Practical Mixed Media Printmaking*, by Sarah Riley; *The Complete Printmaker*, by Ross and Romano.
- C. **Supplies:** The course fee you pay covers many inks, solvents, and other supplies for this course. It is expected that students will need to purchase an estimated minimum of \$90.00 in supplies (tools, special inks beyond what is supplied, paper, and other support materials.) Some of this will be available for you to purchase from the Printmaking area. We order in bulk to pass down discounted prices to you on specialty supplies that are difficult to find in the area.

NOTE: In order to accommodate social distancing and avoid wasting valuable class time I plan to prepare “kits” of materials from the print department store for each of you. If you would prefer to purchase your own materials like linoleum and paper please let me know.

I’ve purchased a few things for you out of pocket to get your home print shop started. You’ll need to buy some things for yourself to take the place of press and slab access. Order and/or go shopping now so that you’re not waiting for materials two weeks into the semester!

Most of this is stuff I’d recommend you have for yourself even in a typical semester. If you decide you’ve had your fill of printmaking after this semester (perish the thought!) you can sell it or pass some of these tools onto friends who take print down the road. Below is a link to BlickU, a service through Dick Blick to find your course materials list. Just type in Southeast Missouri State University in the field and look for AR302. Please note that some tools/materials are required (with some flexibility) while others are just recommended. I strongly encourage you use this list if possible, it will be much easier and cheaper than trying to acquire all this locally. If you have any questions about alternatives to the materials on the list please email me and I’ll be happy to help.

<https://www.dickblick.com/lists/find-blicku/>

You will also need to purchase other items on your own including:

- 2-two oz. plastic or glass containers for ink modifiers (a screw on lid would be best)
- 1-plastic pencil case or plastic sandwich container to transport mixed inks.
- 2- flexible metal paint scrapers/putty knives
- 1-small bottle of vegetable oil
- 1-small bottle of dish soap
- 1-squirt bottle (optional, will help with cleanup)
- 1-box of nitrile gloves (100 pack, Everyone will be required to come to class wearing gloves and a mask everyday, and you should always wear gloves when handling ink even at home)
- 2-rolls Viva, blue shop towels, or other durable paper towels

- Some tag board, construction paper, or old cereal boxes for stencils
- A piece of chip board at least 8"x9" (chipboard is the brown or gray board on the back of your drawing pads. You may be able to scavenge some from around the department or purchase at Hobby Lobby or the bookstore).

D. Supplier Suggestions:

1. Hobby Lobby
2. <http://amazon.com>
3. www.imcclains.com/
4. Walmart and Walmart.com
5. Dollar General, etc. other Dollar Stores
6. Menard's
7. DickBlick.com or Store in STL
8. <http://CheapJoes.com>
9. Lowe's, Ace, or Harbor Freight
10. ArtMart, STL
11. Office Supply Stores like OfficeMax or Office Depot

TENTATIVE SCHEDULE INCLUDED BELOW→

AR302 Printmaking

Fall 2020 Tentative Schedule

All Dates are Subject to Change. Changes will be announced in class

Week 1 Aug 24/26	--Introductions, safety discussion --Lecture with show of work: Relief, collagraph, drypoint, monoprint. --Intro to Monotype/monoprint (Lecture online, show prints in class) --Demo: Tearing paper, making a registration system. --Discuss first assignment (handout on Moodle) --Assignment for next class: View Stencil and relief roll/layering demonstration on Moodle. Post 10 ideas under Brainstorming on Moodle by Monday.
Week 2 Aug 31/Sept 2	--Mixing Ink Demo --Mixing ink and distributing ink as a class --Printing/layering demo in class --Clean-up demo in class (will be available online for the remainder of the semester) --Demonstrate direct trace method
Week 3 Sept 7/9	--Demonstration using found objects as matrices/textures --Printing in class --Direct Trace layers should be printed in class this week!
Week 4 Sept 14/16	--Printing in Class --For next class: Bring your chipboard so that it can be sealed and prepared for the following week.
Week 5 Sept 21/23	--Critique of Project 1: Monotype/Monoprint (on Zoom/Moodle) --Introduction of Project 2: Collagraph/Drypoint (Powerpoint and project prompt on Moodle) --For next class: Brainstorming and sketches for five distinct ideas due.
Week 6 Sept 28/30	--Demonstrate constructing and printing a collagraph plate --Demonstrate creating and printing a drypoint image --For next class: Begin constructing matrices, keeping in mind how the two media will interact.
Week 7 Oct 5/7	--Demonstrate intaglio printing and viscosity printing a collagraph plate --Printing in class by hand or with the press
Week 8 Oct 12/14	--Printing in Class --For next week: View Project 3: Linocut project prompt and Powerpoint. Begin brainstorming ideas.
Week 9 Oct 19/21	--Critique of Project 2: Collagraph/Drypoint (on Zoom/Moodle) --Virtual Demonstration: Introduction to Linocut printing --For next class: Brainstorm ideas. Come to class with sketches for three distinct ideas
Week 10 Oct 26/28	--Demo: Drawing, cutting, and printing the block (creating tonal and textural variations). --Make mini prints to test mark-making and printing. Go over clean up procedures. --Discussion of the advantages of reduction and multiple block relief printing. --Assignment: Have a full scale drawing ready at the start of the next class.
Week 11 Nov 2/4	--Cutting blocks in class. --Demonstration of Paper Lithography (optional technique) --Introduce Final Presentation on contemporary printmakers --Assignment: Work on cutting blocks. Be proofing outside of class.
Week 12 Nov 9/11	--Printing in class --Printing Paper lithographs on the presses

Week 13 --Printing in class
Nov 16/18 --Determine subjects for Final Presentation
 --Critique next class!

Week 14 -- Critique of Project 3: Linocut/Paper Litho
Nov 23/25

Week 15 --Progress Report on Final Presentations
Nov 30/Dec 2

Week 16 --Final Class Virtual Meeting. Final Presentations posted and reviewed. Semester wrap-up.
December 9th, 12pm

Example Project Rubric Included Below→

GRADE SHEET, PROJECT: _____ **NAME:** _____

Concept/Content

- /10 Interesting Subject Matter/Creativity/Original Idea
- /10 Development of Ideas/Evidence of Research
(Sketchbook Check & Proof Check if Applicable)
- /10 Idea/Sketch developed to a more finished state for print
- /10 Effort/Multiple Possibilities Explored/Energy Put Into Project
- /10 Is this something they have never explored before? Is there any personal risk?
Is the theme being broached in a way beyond our shared visual vocabulary?
- /10 Explained subject matter/concept in critique effectively

Execution

- /10 Dynamic Composition
- /10 Execution Supports Content
- /10 Successful Balance of Positive/Negative Space
- /10 Use of Line/Shape/Texture to define form/space and a Variety of Mark-making
- /10 Good Range of Values/ Appropriate use of Color
- /10 Is the piece's composition, color choice, drawing style unique or outside the artist's usual oeuvre?
- /10 Skill in Crafting Image

Print Quality

- /10 Too Much Ink/Too Little Ink
- /10 Clean Borders & Properly Signed/Numbered
- /10 Printed Straight on Paper/Registration
- /10 Critique Participation/Critique Skills
- /10 Adheres to Project Guidelines (size, processes, etc.)
- /10 Risks taken in execution do not affect the overall print quality
- /10 Consistent Edition

Project turned in on time? (Down 1/3 letter grade per unexcused class period late)

/200= % **FINAL GRADE FOR PROJECT:** _____

AR302 Printmaking

Project 1: Monoprint/Monotype/Pochoir

Theme: Putting the C's in Season

Vocabulary

monotype: A one of a kind print often made using stencils, direct painting, and/or direct trace techniques.

monoprint: Monotype techniques used in conjunction with an established matrix to create a unique impression.

matrix: A substrate that has been marked or inscribed to create a series of identical prints. Depending on the print medium a matrix could be a cut linoleum block, an etched copper plate, a lithographic key drawing, and/or a screenprint stencil. A matrix can be simple as well, your handprint for example is a print pulled from the matrix of your hand.

impression: A finished print created by one or more layers (runs) of ink applied to a piece of paper or other substrate. If pulled from a matrix, multiple identical impressions are usually printed to create a print edition.

run: A layer of ink or multiple applications of ink that have all been applied to a piece of paper at once. A finished print is made up of one or more runs.

edition: A group of identical impressions printed from one or more matrices. The ability to print multiple impressions democratized the art world and made it more affordable and more easily disseminated to a larger audience.

suite: A group of related prints created from a variety of techniques or matrices. A suite is usually related thematically, technically, and/or aesthetically.

pochoir: A monoprint technique where ink is applied through a stencil directly onto the paper, by-passing the typical acrylic matrix. Pochoir can be used as a standalone technique or in conjunction with another print matrix.

Assignment and Specifications:

Create a suite of six successful monotypes and/or monoprints based on the above theme. You will begin with sixteen pieces of paper to experiment with and learn from so that you're left with your best six prints. Evidence of you taking measured risks, and learning from "failures", throughout this assignment will be rewarded.

Impressions in Final Project: Six

Paper Size: 12.5" x 9.25"

Paper Type: Thai Kozo

Runs: At least four runs, including at least one application of the direct trace technique.

Objectives:

1. Students will learn what constitutes a monotype, monoprint, and pochoir print, as well as how these methods differ from creating an identical print edition.
2. Students will learn how to mix ink colors for a variety of application techniques.
3. Students will learn how to apply ink using pochoir stencils, a brayer, brushes, and direct trace methods.
4. Students will learn how to create clean, intentional marks using the methods above, as well as how those methods can be modified to create more expressive, improvisational impressions.

Unlike most print techniques where creating identical impressions is the goal, monotype/monoprint is a print method that allows you to create one of a kind impressions (a unique print is almost an oxymoron). In a typical semester you'd begin by creating a one-run linocut edition to get you comfortable with printing consistently. This monotype project is often the last one of the semester, after you've gained facility handling ink and printing reliably. This year we're doing things in reverse, to accommodate you printing from home, and to get you comfortable with experimentation and potential failure early.

This method will allow your imagery to develop in layers over time. The theme for this project, “Putting the C’s in Season”, asks you to reflect on the last six months, how the BIG C--Covid-19--has affected our society/economy/culture as well as your life specifically. While the fallout from the virus is the inspiration of the project theme, you’re welcome to branch out to other big themes that have developed over the spring and summer as well. It’s been a wild 2020 full of crucial change so there’s lots of grist for your creative mill!

Throughout your series of prints you will employ two other oppositional “C” words that describe your experience/perspective in this unique, norms-smashing season. In each impression you’ll explore a different aspect of this oppositional relationship and/or a different event/scene in the narrative. Examples off the top of my head: cozy vs. cluttered, chaos vs. community, claustrophobic vs. content, careful vs. complacent, collaborator vs. confederate, camaraderie vs. cynicism, comfortable vs. crabby, climate vs. commerce, corporatism vs. collectivism. Be creative; challenge the notion of development and growth vs. decline and decay.

No editions required, but all SIX prints must be thematically related. Residual ink from some layers may be impressed onto other sheets of paper to create a dense “ghost print”, a working record of the history of the suite. You’ll discover that denser information often means a more successful image. You may even try to plan ahead so you can find a novel way to make your ghost impressions create an effective work of art in their own right.

Typically this project ends with a day of collaboration with your classmates where you all work together on a series of prints and decide collectively when an impression is finished. Obviously that’s not possible this semester, but we’ll have an opportunity later in the semester to reach out to your peers. I believe strongly in the power of collaboration to allow artists to learn and grow from sharing space, ideas and discoveries.

Project Elements/Principles to Consider:

Line, Color, Balance, Space (depth , Scale, Motion, Time



Sarah Miranda

Selections from: Change Over Time

Monotype

11" x 15"

2007

AR302

Project 2

Process: Collagraph and Drypoint

Theme: All of the Feels

This project raises the technical bar on a couple different fronts. You will be introduced to two new print disciplines: drypoint and collagraph. You'll then combine those different processes to come up with a cohesive, successful work of art. You may be using a couple variations on t-bar registration methods in order to make these processes jive logistically, though it's up to you to figure out how to make them work together visually.

Drypoint is a rudimentary intaglio process where you inscribe marks into a matrix with a tool that you hold in the same manner you'd hold a pen or pencil. Scratching troughs into the substrate you create a matrix. Your printed impression is created by pushing ink into those troughs and wiping the excess ink off the surface, then applying damp paper and pressure, usually via a press, to pull the ink out of the inscribed lines. This is in the same print family as the engravings that paper money is printed from. While it is possible to print a drypoint by hand, I strongly encourage you to take class time or reserve studio time after hours, to print your drypoint components using the presses. We'll discuss how you can inscribe your collagraph plate, which we'll discuss below, or your plexiglass to create your drypoint matrices.

Collagraph differs from other printmaking processes in that instead of removing portions of the substrate to create a matrix, like in relief or intaglio, one builds up surfaces and textures on a substrate and prints the constructed plate. Collagraph can be used as a stand-alone print discipline, but it is often used in conjunction with other printmaking media to provide areas of contrast and textural interest. In this case, the collagraph may well be the dominant medium and the drypoint will act as a visual/conceptual complement. One of the benefits of collagraph is that you can employ common, inexpensive household materials for tremendous visual effect in your matrices. This makes the process a natural fit for a semester where the emphasis is on printing from home.

Collagraphs can be printed in three distinct manners for different aesthetic results. First you can roll ink over the plate to catch the peaks of the textures you've attached/created. Second you can intaglio wipe the plate, pushing ink into the valleys and wiping ink off the surface for a result that looks almost like the photo negative of the relief method. Finally, you can use two different colors—a stiff intaglio ink, followed by a loose relief ink rolled on top—to create a viscosity print that is printed all at once. The varied oil contents of the inks—their viscosity—causes them to remain distinct rather than mixing and thus muddying the colors. You will create a small edition of three prints each using each of these three methods. The beauty of this That said, this is the first time I have required these two techniques together, mistakes will happen, let's work through and grow from the failures together.

THEME: All of the Feels

Create a collagraph plate—in conjunction with a drypoint component—that provokes a visceral, physical response to your work. Collagraph relies on textures so think literally about how your matrix, and the resulting prints, relate to the sense of touch. What would the print feel like? How are you feeling? How can you create a print that provides an empathetic experience for your audience—i.e. how do you get them to feel for you/like you, or at least understand you a little better? This project gives you an opportunity for a catharsis in the creation of your work, as well as a chance to build a camaraderie with your classmates, despite our present, socially distanced circumstances. As always, the prompt is only a

conceptual jumping off point as you develop your project; feel free to make the theme work for you to fit the context of your larger oeuvre.

Formal requirements:

- Develop a design that fits your concept.
- Create 3 small editions of three prints using A: Relief, B: Intaglio wiping, and C: Viscosity printing using both methods.
- Develop a drypoint component, either inscribed into your collagraph plate or into your plexiglass printed in registration, that complements the aesthetics of your project and promotes your content.
- Create at least 3 different optical values in your image through mark-making.
- Employ a variety of materials to create a visually arresting, and texturally appropriate collagraph.

Technical requirements:

Materials—Kozo, Rives BFK, or Stonehenge; mylar or tracing paper; plexiglass; Sharpie; x-acto knife; thin, textured materials for collagraph; cheap 2" or 3" paint brush

Block Size: 7"x10", though variations may make sense with your design

Paper Size: 9"x12"

Edition size: Three editions of three (3) prints each (for a total of 9 prints) using A: Relief, B: Intaglio, and C: Viscosity method using both A&B

As always, an edition must consist of IDENTICAL prints. Begin by proofing on newsprint before switching to your edition paper to prep the matrices.

AR302 Printmaking

Project #3: Reduction and Multiple Block Linocut & Paper Lithography

Theme: Stay In, Mail Out

Due Date—Monday Group: 11/23; Wednesday Group: 11/25

Edition Size: 15 (13 will be distributed to classmates and instructor)

Paper Size: 9"x6"

Block Size: two blocks, 9"x6" each

Processes: Reduction and Multiple Block Linocut, plus optional Paper Lithography component

PRINTS WILL BE DISTRIBUTED AT END OF CLASS ON 11/25. Monday students can come get prints when they clean out drawers before leaving for Break.

Objectives:

1. Students will demonstrate the ability to carve linoleum to illustrate various line qualities, textures, and value/volume.
2. Students will create an edition using two linoleum blocks, printed in registration.
3. Students will edition a linoleum block with at least two color reductions, printed in registration.
4. Optional: Students will edition a paper lithograph run of text or graphic imagery in conjunction with linocut layers.

The final print project this semester will be a class portfolio exchange. Everyone will print an edition of greeting cards to be distributed to the entire class. Typically, exchange portfolio sets are kept intact, however, in this case you're invited to mail out the exchange cards to share the love with others. That said, be sure that you're designing imagery that will be appealing and applicable to a broader audience. A card exchange also provides another outlet to challenge the relative isolation this pandemic semester has wrought. This exchange will be due as the Holidays are approaching, which is rich with possibilities, though given how different this season maybe you should shoot for ideas that go beyond the glib or traditional holiday greetings. How do you add some joy to this isolated season? How can you let someone you're not necessarily close to know you're thinking of them without looking/feeling like a creep? Getting actual mail can make someone's day, who do you know who really needs a laugh, a hand, or a virtual hug?

Relief Process: You'll be carving two linocuts as the primary imagery for your project. Begin by designing and carving a key or "trap" block that provides the contours and/or textures that add details to the image. You'll then print the key onto your other block as a guide as you carve supporting color layers. You'll be required to print at least two color reductions but may choose to cut and print more.

Reduction Relief:

1. Carve out everything you want to remain the white of the paper.
2. With a brayer, roll your lightest color over the remaining block.
3. Edition the lightest color.
4. Carve away everything you want to remain that lightest color.
5. Print your next darkest color.
6. Repeat steps 5 and 6 for each subsequent color.

After editioning all color runs, print your key/trap layer from your other block. The trap layer will likely supply the linework that finishes the color runs.

Optional Paper Lithography Technique:

Lithography works on the principle that oil and water don't mix. Traditionally lithographs are done on limestone slabs and require extensive chemistry to establish hydrophilic and hydrophobic (water-loving vs. water-averse) areas. However, materials like toner from photocopiers and laser printers attract oil-

based ink as well, with little chemical intervention. In a typical semester we'd have a separate lithograph project where you create imagery on polyester plates. This semester you'll have the option to try an even more beginner friendly technique: paper lithography. Paper lithography will allow you to introduce digitally rendered text or graphics to complement your linocut layers.

Basic Process:

1. Design your B&W image (I can help you translate information if you intend to include tonal or photographic elements). Be sure to flip it horizontally so that it is the mirror image of your intended print.
2. Email instructor a PDF or TIFF file of your image and I'll print the positive at home for you.
3. Massage a film of gum Arabic onto your sheet of plexiglass.
4. Place your printout onto the film and massage additional gum into paper for about 10 seconds.
5. Once paper is saturated with gum and adhered to plexi, take a clean, damp sponge and wipe a film of water lightly over the surface of the paper plate.
6. Roll a loose ink slowly over the image area, making sure that the paper stays damp, not puddled with water. It may take several passes with the ink to fully ink the toner image area.
7. Once image is inked place print paper on top, apply newsprint and a tympan, and run through the press.
8. If you work deliberately you should be able to get 3-5 impressions out of each printout.

Timeline:

Week 1--For next class have five (5) ideas and thumbnail sketches. By the end of the week you should have a final sketch made and transferred to key block to begin cutting.

Week 2—Key block should be cut and ready to transfer to colors block. Cut first color run and be ready to edition.

Week 3—Print color runs 1 and 2. Repeat with subsequent runs if necessary. Finalize paper litho imagery.

Week 4—Edition key layer. Add optional paper litho run. This could constitute the text on the interior of the card.

The assignment: Create an edition of fifteen (15) greeting cards using a minimum of three linocut runs printed from two blocks—two or more color reductions on one block, and a single key layer from the other. You may also include one or more paper litho layers if you choose.

Formal Considerations:

- Think about how cuts/textures relate emotion/content.
- Consider how color can affect mood.
- Your card will be printed on the front and back (and potentially inside as well). Be sure to design your composition so that it is effective opened (seeing both front & back) or closed (just front or back).

Technical Considerations:

- Choose colors that are clearly different when making your reduction layers. If colors are too close in hue or value, they won't be distinguishable in the final product.
- Pace yourself with this assignment. It is not possible to print several layers the night before the critique!
- Thicker or greasier ink means it will take longer to dry between layers. Be deliberate and consistent with ink application. Finished prints will be distributed to the class at the end of critique week. Be a good neighbor and be sure your prints are dry before we distribute!!

Blake Sanders

Office: CAC 035

Office Hours: TTH 10-11, or by appt

Contact: bsanders@semo.edu

Screenprinting AR303

T/TR 2:30-5:20pm

Department of Art

- I. **Catalog Description and Credit Hours:** An introduction to basic screenprinting techniques and the development of a portfolio of prints employing autographic and photo processes. 3 Credit hours.
- II. **Prerequisite:** AR001
- III. **Purposes or Objectives**
 - A. Preparation and printing of multiples or editions and unique prints using beginning screenprinting techniques.
 - B. To investigate the foundations of screenprinting as a graphic medium and to understand its importance as a medium for artists.
 - C. To understand the range of water-based ink options, and color mixing.
 - D. To develop breadth in the technical aptitude for process as well as the depth in conceptual motivation.
- IV. **Student Learning Outcomes**
 - A. Students will demonstrate knowledge of the vocabulary associated with screenprinting tools and processes covered in the course and demonstrate this knowledge in critique.
 - B. Students will demonstrate skill and creative problem solving in the design of an edition of prints.
 - C. Students will demonstrate knowledge about issues in contemporary or historical printmaking through a formal oral presentation to the class.
- V. **Expectations of Students:**
 - A. Attend class and participate in class discussions.
 - B. For every hour in class, a minimum of one to two hours of outside class work required.
 - C. Read assigned materials.
 - D. Participation in all class demonstrations and critiques.
 - E. Complete all assignments according to guidelines and due dates.
 - F. Employ safety and good health practices.
 - G. Participate in basic studio maintenance with care of tools and equipment.
 - H. Complete a technical and research journal, including class notes.
- VI. **Course Content and Outline (*class hours per unit/section*):**

Unit 1 – (6 hrs) – Introduction, Safety, Overview.

Unit 2 – (6 hrs) – Presentations and discussions of historical and contemporary screenprinting by instructor and students.

Unit 3 – (20 hrs) – Demonstrations of screenprinting techniques including preparation and care of screens, ink/color mixing, hand-cut stencils, hand-drawn stencils, photo stencils, 4 color process, layered printing, monotypes, and registration techniques.

Unit 4 – (42 hrs) – Preparation and printing introductory exercise and editions one, two, three and four.

Unit 5 – (6 hrs) – Presentations of technical results from research and editioning. AKA class critiques of completed projects.

Unit 6 – (10 hrs) – Studio maintenance.

Unit 7 – (6 hrs) – Interim and final critiques.

Total: 96 hrs

VII. **Basis for Student Evaluation**

- A. Your overall course grade will be a combined result of energy/commitment in both classroom and homework assignments; demonstrable technical knowledge and printing facility; critique skills and participation in class discussions; effort and improvement over the semester; consistent and diligent execution of sketchbook/preparatory assignments; project assignments; and studio maintenance and safety.
- B. You will be assessed according to the following criteria:
 1. Guidelines: Following directions, and meeting project deadlines.
 2. Craft/Dedication: Clear time commitment that produces a polished, well-thought-out projects. In the case of sketchbook/prep work, multiple attempts and exploration are key. **Studio Maintenance and Safety are a must!**
 3. Creativity, Ingenuity, Variety: Multiple possibilities explored to push beyond the expected or cliché to develop a unique perspective/voice. Then continually challenging and refining that perspective.
 4. Displays an Exploration of concepts discussed in class or project prompt. Displays an understanding of the main point(s) of the exercise/assignment.
 5. Participation: Showing up to every class, on time! Completing assignments on time and active participation in activities, critiques and discussions. Effort and willingness to apply new concepts.
 6. **ON TIME: Without a valid excuse, late projects down 1/2 letter grade per class period late.** *This is not negotiable if you do not alert me as to why you are absent or why a project must be late. Timely communication is critical!*

C. Grading Points/Percentages Breakdown

Grade Item	Total Points Possible	Percentage of Total Grade
Daily Participation Points (~5 points daily)	225	18.75%
Stencil Exercise	100	8.333%
Artist Presentation	75	6.25%
Projects 1-4 (200 points each)	800	66.66%
Total:	1200	100%

D. *Each major project will include a grade sheet specific to the project requirements, assessing on a point scale the above criteria, weighted according to the goals of the specific project.*

E. Grading Scale and General Meaning Behind the Letter Grade Breakdown

1. A=90-100% 1080-1200 points

Excellent work. Students demonstrate outstanding skill, discernment and understanding of visual principles in accomplishing their work. The print quality of the work is superb, and it is executed with admirable creativity. If assignment was open-ended, many possibilities were explored. Work indicates good judgment and an understanding of topics covered in class. Well-crafted and well presented. You saw the line, and you hurtled way past it!

2. B=80-89% 960-1079 points

Better than average work. Students demonstrate moderate skill, discernment and understanding of visual principles in accomplishing their work. The quality of work is good and shows some creativity. Student shows competent understanding of concepts covered in class. Assignment is complete and fulfills more than minimal requirements.

3. C=70-79% 840-959 points

Fair to middling work executed with below average commitment. Student demonstrates average skill, discernment and understanding of visual principles in accomplishing his or her work--of modest quality and a superficial rather than thorough understanding of concepts covered in class is represented. Minimum requirements fulfilled with modest effort. Incomplete ideas expressed--images and compositions are not fully fleshed-out.

4. D=60-69% 720-839 points

Below Average/largely incomplete. Student demonstrates lack of skill, discernment, and understanding of visual principles in accomplishing their work. Poor effort is made to

relate an understanding of the art concepts and terminology used in the discipline. Faulty information is applied and/or information is poorly represented.

5. **F=0-59%**

0-719 points

Either did not attempt or student fails to demonstrate any skill or understanding of the issues involved. Just producing something does not guarantee you better than an F.

- F. **A Note on Critiques:** Critiques are a foundational component of learning to talk about your own work, your comrades', and art writ large. They are a privilege to present your work in a relatively low-stress setting. You get to learn—both through talking about and listening to what others have to say about class work using critical thinking and your knowledge of art vocabulary and history.

In-progress critiques may occur on any day at any time. We will try to talk as a group at least once a week about class assignments to keep an open dialogue and share what we are learning with one another, as well as make comments and suggestions for improvement. These informal talks should also motivate you to be continually making progress on assignments.

At the end of longer-term assignments, we will conduct formal critiques, which may involve working in pairs and groups to present your work to each other. Formal writing about your own, or classmates' work, is often required to promote reflection and hone discussion.

Again, please bear in mind that critiques are not personal criticisms—nor are they occasions for the airing of grievances—instead they are an opportunity to present your work in a constructive setting and practice how you will talk about your work to future audience/clients/buyers including aesthetic choices and technical methodology. Also, public speaking, and critical dialogue specifically, are invaluable skills in any field. So everybody lighten up!

VIII. **Sketchbook**

- A. Your sketchbook is an essential tool—bring it with you everyday to class. It will be used for compositional studies, idea exploration (including drawing, writing and research,) notes on readings, demonstrations, and class discussions, studies, and other homework and in-class assignments.
- B. Students may utilize physical and/or digital sketchbooks as long as they are organized and easily accessible to the Instructor.

IX. **Textbook(s) and Course Materials:**

A. **Recommended Texts:**

- 1. *Printmaking: A Complete Guide to Materials & Processes*, by Beth Grabowski & Bill Fick
- 2. *The Complete Printmaker*, by Ross and Romano

- B. The course fee you pay covers most inks, solvents, and other supplies for this course. However, your fee doesn't go far (ask me about ink prices sometime!) so

you will be expected to supplement with materials you buy on your own. You can expect an estimated minimum of \$70.00 in supplies (tools, special inks beyond what is supplied, paper, and other support materials.) Some of this will be available for you to purchase from the Printmaking area. We order in bulk to pass down discounted prices to you on specialty supplies that are difficult to find in the area. You will also need to purchase other items on your own including:

1. **1 pair** reusable chemical resistant gloves (nitrile gloves) OR a large pack of disposable nitrile gloves. They are usually blue/green in color and can be found at hardware store.
2. An apron or old clothes to wear in studio that you don't mind getting dirty.
3. **3-5** small reusable plastic containers with tightly fitting lids. **These can not have food labels on them (e.g. yogurt containers). Do not use glass, paper, or any other material besides unmarked plastic containers.** You can buy packs of these cheaply at the dollar store.
4. Two 3 or 4" "C" clamps for securing screens to table
5. **1** roll contact paper (used to line kitchen drawers/shelves), clear
6. **2-3** Black sharpie brand permanent markers, fine point
7. **1-2** Paint pens, black (color doesn't really matter). I recommend Krink brand for best performance, but any cheap paint pen will do.
8. **4-5** Rolls wide masking tape and/or clear packing tape. Buy the good brands not the off-brands for better performance and less sticky residue. I recommend Duck brand general-purpose 1.88 inches wide masking tape and/or Scotch or Duck Brand "heavy duty" clear packing tape.
9. **1** Exacto knife and spare blades, standard size/shape.
10. **1** Sketchbook, Approx 8.5" x 11" to 15" x 15"
11. **1-2** Newsprint Pad(s), 22" x 30" rough or smooth. May be larger or smaller size pads if you already have some.
12. **1** Pad or roll of Tracing Paper, 8.5x11" or larger for bigger work.
13. **1** Small bottle glycerin (can be found at drugstores, personal lubricant also works in this capacity to keep ink from drying in your screen)
14. **Assorted** Appropriate Pens for drawing film which may include a combination of: **Micron, Nano Liner, Staedler, Faber-Castell, Le Pens**, or other good quality drawing pens with **India Ink** or other VERY OPAQUE black ink. I know the above pens work. If you have a different kind of pen you want to try, bring it to the demo day for Project 2, and we can run tests on it. You may also use **lithographic crayons, spray paint, charcoal, and many other very opaque materials** for drawing film—bring what you have for Project 2, and we can experiment!
15. Other useful supplies you may want or need: toolbox for materials; #2 pencils + sharpener; clear plastic mylar/acetate sheeting; black construction paper; India ink + brushes; **a clean towel** to dry screens quickly; 3 ring binder hole punch (optional registration system); board from the back of an old drawing or newsprint pad; spray paint; 1-2 rubber **spatulas** (the kitchen kind)

16. **Note:** if you have asthma or other breathing sensitivities, I recommend buying at minimum a dust mask and, better, a fitted face mask from the hardware store with replaceable filters. The latter is necessary if you are pregnant or think you could be pregnant.

C. **Shared Course Supplies:** All students are required to bring these in by the second week of classes to be stored and distributed by the Professor and Work Study Assistant. This is so I can spend your course fee monies on ink and other items you can't get easily in town, and to make sure we always have these essential items on hand in the studio.

- | | |
|---|-----------------------|
| 1. Comet/Ajax, unscented | 1 can |
| 2. Green scrubby sponges | 1-2 |
| 3. Gel bleach toilet bowl cleaner | 2 bottles |
| 4. Old Clothes/Sheets for Rags or Viva Paper Towels/Shop Towels | (as many as possible) |
| 5. Dish Soap | 1 bottle |
| 6. Krud Kutter | 1 bottle |
| 7. Micro fiber rags (in automotive section at Walmart) | 2-3 |

D. Supplier Suggestions:

1. Hobby Lobby
2. Walmart
3. Dollar General, etc. other Dollar Stores
4. Menard's
5. DickBlick.com or Store in STL
6. CheapJoes.com
7. Danielsmith.com
8. Lowe's
9. Office Supply Stores like OfficeMax or Office Depot
10. ArtMart, STL

X. **Submission of Work**

- A. When we look at sketches, or work in progress, some mess is okay and understandable. **However, when submitting complete projects, please make sure the product is clean and professional.**
- B. Proper presentation includes neatly torn or cut down paper, no smudges/fingerprints/stains, work is hung level on the wall, wet or damp prints are interleaved with newsprint or glassine to prevent damaging the work of others, etc.
- C. Messy work or shoddy presentation signals a lack of interest and enthusiasm in your work. **If you don't care enough about your work to present it in a professional manner, how will you convince others to spend time observing and discussing it?**
- D. Even if you're unhappy with your project make sure to present the results of your work in a neat and professional manner. This allows viewers to come to your work with an open mind. In a "real world" scenario nobody

knows your struggles in creating the work, and they may assume all “mistakes” were intentional. Don’t give them a reason to think otherwise!

- E. Please save all assigned work, **even if you have turned it in previously**. You may need to re-submit work in case decide to redo a project, or to correct a grade discrepancy.
- F. **Note on Documentation and Exhibition of Student Work:** I will document some student-produced coursework for both college and professional purposes. I reserve the discretion to temporarily borrow any finished projects for documentation or exhibition.

XI. Attendance Policy

- A. Arriving late, leaving early, or missing class hurts your studies, and creates a potential health and safety risk. **You must be present for demonstrations on the proper use of potentially hazardous chemicals and equipment you will be using in this class.**
- B. Use the **ENTIRE** class time to work on assignments. Any work not completed should be continued outside of class. Expect an average of 6 hours outside of class per week.
- C. **Participation points** will be assessed daily through presentation of homework assignments, sketches, and prep work as well as participation in class, peer-to-peer, and instructor-to-student feedback and discussions.
 - 1. **5 participation points will be assigned per day of class.** These will be assigned based on your being present with all homework and required materials for the day as well as your being on time and ready to work at the beginning of class.
 - 2. Showing up 10-15 minutes late, leaving early without permission of instructor, sleeping in class, or coming to class unprepared will result in reduced or 0 participation points being assigned for the day.
 - 3. **Participation points can only be awarded by being in class and being prepared during class time. They cannot be made up outside of class.** They may be excused in extreme family and health emergencies, at the discretion of the instructor and **with proper documentation**. *Please see the official SEMO Attendance policy below for more information.*
- D. **SEMO University Class Attendance Policy:** “Students are expected to attend all classes and to complete all assignments for courses in which they are enrolled. An absence does not relieve the student of the responsibility to complete all assignments. If an absence is associated with a University-sanctioned activity, the instructor will provide an opportunity for assignment makeup. However, it is the instructor's discretion to provide, or not to provide, makeup work related to absences for any other reason.
- E. “A student not present for class during the entire initial week of a scheduled course may be removed from that course roster unless notification by the student is provided to the course instructor by the end of the first week.”

XI. **Academic Honesty:** Excerpt from SEMO Academic Honesty Policy – from *Faculty Handbook*, Faculty Senate Bill 11-A-16:

- A. **Policy :** “Academic honesty is one of the most important qualities influencing the character and vitality of an educational institution. Academic misconduct or dishonesty is inconsistent with membership in an academic community and cannot be accepted. Violations of academic honesty represent a serious breach of discipline and may be considered grounds for disciplinary action, including dismissal from the University.

“Academic dishonesty is defined to include those acts, which would deceive, cheat, or defraud so as to promote or enhance one's scholastic record. Knowingly or actively assisting any person in the commission of the above-mentioned act is also academic dishonesty.

“Students are responsible for upholding the principles of academic honesty in accordance with the ‘The University Statement of Student Rights’ found in the Student Handbook and in accordance with ‘Academic Policy and Procedures’ found in the Undergraduate or Graduate Bulletin. The University requires that all assignments submitted to faculty members by students be the work of the individual student submitting the work. An exception would be group projects assigned by the instructor; in this situation, the work must be that of the group.”

- B. **Plagiarism:** “In speaking or writing, plagiarism is the act of passing someone else's work off as one's own. In addition, plagiarism is defined as using the essential style and manner of expression of a source as if it were one's own. If there is any doubt, the student should consult his or her instructor or any manual of term paper or report writing. Violations of academic honesty includes “Presenting information, images, judgments, ideas, or facts summarized from a source without giving credit.”
- C. **Conclusion:** “The fundamental responsibility for the maintenance of honesty standards rests upon the student. It is the student's responsibility to be both familiar with the University policy on academic honesty and to uphold standards of academic honesty at all times and in all situations.”

XII. **Cheating in the Visual Arts:** How do we manage appropriation as an acceptable part of the visual language of art without violating academic honesty?

- A. We will talk about this throughout the semester, but here are a few general guidelines based upon contemporary art practice, arts legislation, and common sense. There are, of course, always exceptions to the rule! Your best play is to be informed and ready to discuss your choices and inspirations.
- B. **Cite your sources and inspirations:** be open about what inspired you by noting artist(s), date, and name of any works you used as inspiration for your piece. Your sketchbook is a great place to document this material, which could be useful in writing artist statements and as a resource for explaining your work in critiques.

- C. **At Least 3 Degrees of Separation or 20% rule:** Although this wouldn't technically hold up in a legal situation (copyright infringement can't be broken down into mathematical terms,) as a general guideline, try to make at least 3 major alterations between a source material and your product. These might include things like context, juxtaposition, materials/medium, and manipulation of other elements and principles of design.
- D. **"Substantial similarity"** is the similarity so close that an average person from an outside field could immediately recognize it? If so, does the similarity serve as **parody of or commentary on** the subject matter, content or context of the original work in an enlightening way? Satire is a more generalized notion, applying to cultural issues—know why you chose this specific image to emulate/sample for this purpose.
- E. **Transformative:** from *Blanch v Koons*: to determine if a work is "transformative" in its use of appropriation, one must determine if it "merely supersedes the objects of the original creation, or instead uses the original work as 'raw material,'" and "adds something new, with a further purpose or different character, altering the first with new expression, meaning, or message."
- F. **Legal Precedent:** Learn more by researching **Rogers v. Koons** 1991-92 and other Koons cases as well as the controversy of the AP photograph by Mannie Garcia of President Obama appropriated by artist Shepard Fairey in his "Hope" poster, popularized during the 2008 Obama presidential campaign.

XIII. **Disability Services**

- A. If you have a disability of any kind and will need reasonable accommodations or assistance in this class, please make sure you register with Disability Services immediately. Disability Services will then contact me with accommodations to be made on your account. <http://www.semo.edu/ds/>
- B. Contact: Millicent Odhiambo: maodhiambo@semo.edu, 573-651-5927

XIV. **Sexual Harassment Policy Information**

- A. "If you have a complaint against a Southeast Missouri State University faculty or staff member or visitor for discrimination or sexual harassment, contact the Assistant to the President for Equity and Diversity Issues.
<http://www.semo.edu/equityissues/titleix.html>

"If you have a complaint against a Southeast student for sexual harassment, sex discrimination, sexual assault, or bullying, you should contact the Office of Student Conduct at 573-651-2264."

- XV. **Moodle:** This course will use the Moodle system to post class documents, and assignments, as well as to disseminate any amendments to the course schedule or policies. **As all material posted in this manner will become the responsibility of all who participate in this course, the ability to log onto Moodle and receive email at your College email account is a course requirement for all students.**

XVI. **Shop Safety and Maintenance**

- A. We will go over the shop safety guidelines, which are posted in the studio. Please review them. It is for your protection, the safety of others, as well as the

continued well-being of all of the shop equipment that you pay careful attention to shop guidelines. Please let me know if you have any questions about materials or equipment before you jump into a process or begin use of materials you feel uncomfortable or unsure about.

B. Of Special Note:

Always wear appropriate safety equipment when using chemicals in the shop: goggles, chemical gloves, close-toed shoes, and a protective apron. Know the location of equipment to deal with chemical spills and the procedure for dealing with photo emulsion coming in contact with skin, eyes, clothing, etc. Notify the instructor or the work-study student **immediately** in case of an accident, and make sure to note the emergency procedures posted on the door or call 911 in case of an emergency situation.

Similarly, wear gloves when you are using any other potentially hazardous chemical, including during routine cleanup.

Always wear proper close-toed shoes and proper clothing to this class and to shop hours. No long hair hanging loose, no sandals, no dangling jewelry or precious clothing. Bring a protective apron to cover your clothes and/or wear old clothes at all times. You can and will be asked to leave the shop if the instructor/work study student feels you are not properly dressed for the lab.

Always take extreme care when using presses, power washer, the plate shear, hot plates, razor scrapers, carving/incising tools, acids, parts washer, hydraulic lift and any other potentially hazardous equipment. If you do not know how/why to use a piece of equipment, please don't touch it. Do not work under the influence of any drug that may cause impaired motor functions or awareness.

See the complete shop safety guide for more information.

XVII. **Questions, comments, or requests** regarding this course or program should be discussed with me. If you still have unanswered questions or unresolved issues involving this class, please see Michelle Brune, Chair of the Art Department.

AR303 Screenprinting: Tentative Course Calendar

Fall 2018 (3 credit hours), Meeting Times: T/TR 2:30-5:20pm

August:

21st T- First day of class. Course Introduction, Syllabus. Introduce Stencil Exercise.

Demonstration: Paper stencil preparation and ink mixing. Paper preparation.

HW: Collect Supplies. Work on Stencil Exercise.

23rd TR- **Demonstration:** Printing with stencils; Registration with a flop and tape; and Cleaning and degreasing the screen.

Be prepared to share sketches/ideas/progress with the group.

Working on preparing stencils, ink, and paper in class.

HW: Paper preparation, stencil preparation.

28th T- **Printing in Class: Stencil Exercise.**

Introduce Project 1: Reduction Screenprint

Demonstration: Using drawing fluid/screen filler for image generation.

30th TR- **Ideas/sketches for Project 1 emailed to Blake by class time.**

August 30-September 6: Blake in Spain. Please use class time to be working on reduction screenprint project. Help each other!!

September:

11th T: Stencil exercise due. Brief class critique of finished prints.

Continue to work on Project 1.

13th TR- Project 1: Reduction Screenprint.

18th T: Project 1: Reduction Screenprint. **Critique Thursday!**

20th TR- **Critique: Project 1:** Reduction Screenprint.

Introduce **Project 2: Hand Drawn Film & Photo Emulsion**

Demonstration: Hand drawn film methods

25th TR- **Demonstration:** Application of photo emulsion, Exposing a screen & Reclaiming a screen. Printing hand drawn vs. wash vs. found object layers.

Review ideas/sketches for Project 2

River Campus Open House: Visitors may be in our classroom

27th T- Demonstration: Split fountain printing and monotype methods.

Continue Work on Project 2: Hand Drawn Film & Photo Emulsion.

October:

2nd and 4th Blake gone at MAPC. Continue working on Project 2.

9th T- Project 2: Hand Drawn Film & Photo Emulsion.

11th TR- Project 2: Hand Drawn Film & Photo Emulsion.

16th T- Midterm grades due. Artist Presentations must be finished.

_____ In progress critique of Project 2

18th TR- Finish Project 2: Hand Drawn Film & Photo Emulsion. **Critique Tuesday!**

23rd T- **Critique of Project 2: Hand Drawn Film & Photo Emulsion**

Introduce **Project 3: A Print To Wake Up To**

25th TR- **Demonstration:** Printing on fabric and dyeing.

Review ideas/sketches for Project 3.

30th T- Project 3: A Print To Wake Up To

Demonstration: Registration and printing patterns on fabric or paper

November:

1st TR- Project 3: A Print To Wake Up To.

Introduce **Project 4: CMYK**

Demonstration: Digital/mechanical film creation/manipulation.

6th T- Project 3: A Print To Wake Up To.

8th TR- Project 3: A Print To Wake Up To.

13th T- Finish Project 3: A Print To Wake Up To. **Critique Thursday!**

15th TR- **Critique: A Print To Wake Up To**

Review Ideas for Project 4: CMYK

20th T – 22nd TR: Thanksgiving Break: NO CLASSES

Be developing ideas/positives for T-shirts!

27th T- Project 4: CMYK

Demonstration: Mixing inks, registering and printing CMYK

29th TR- Project 4: CMYK

December:

4th T – Project 4: CMYK

6th TR- Project 4: CMYK

Installing Blanket Fort and Setting Up for Live Printing Event

Friday, December 7 (5-8): First Friday Live Printing T-shirt Event

Not required to help print, but strongly encouraged!

10th M – 14th F – FINAL EXAMS WEEK:*

OUR FINAL EXAM TIME: Tuesday, December 11th, 2:00pm

Project 4 Due: Final Critique, Print Exchange, Shop Cleanup, Potluck?

***Note:** feel free to work in the studio at any time during this week **except**

Wednesday, December 12th 11:45am-2:45pm, as this is when AR302 is having their final critique.

AR303 Screenprinting Oral Presentations: Contemporary Printmaking

Due: Please see schedule. All presentations will have been given by **October 16, 2018, Tuesday**

Research a contemporary artist who utilizes screenprinting in their practice. Try to find someone with whom you can exchange emails and **interview** for this presentation if at all possible.

Briefly discuss their artwork, working process, and how it has influenced the work you are doing on **Project 2** in this class conceptually, technically, in terms of composition/design and/or in other ways—how has looking at their work and interviewing them inspired you?

Everyone in this class should present a different artist. Please check with me if you have questions about whether the artist you're considering will work for this presentation. Let me know your choice ASAP to stake your claim!

Presentations Should:

- Last only about 5-10 minutes
- Contain visual aids (PowerPoint, websites, etc.) including images of the artist's work. Include title, medium, date, and any other pertinent information for each image shown.
- Discuss a little bit about the artist's working process
- Relate the artist/process to what you're currently working on

NOTE: If you are in contact with the artist, Please send them a thank you letter, or at least an e-mail, as a follow-up. These folks are being generous with their time, please be courteous.

Some Suggested Artists: *

Brett Anderson, Janet Ballweg, Laura Berman, Cannonball Press: Mike Houston & Martin Mazorra, Tom Christison, Anita Jung, Adriane Herman, Syd Cross, Bill Fick, Jon Goebel, **The Amazing Hancock Brothers**, **Melissa Harshman**, **Matt Hopson-Walker**, Michael Krueger, Michelle Martin, Phyllis McGibbon, Meghan O'Connor, **Ryan O'Malley**, **Tracy Otten**, **Katy Seals**, **Jenny Schmid**, Jon Swindler, Joseph Velasquez, Ericka Walker, Rina Yoon, Todd Anderson, **Nicole Pietrantonio**, Melanie Yazzie, Ken Wood, Nicole Hand, **Leslie Friedman**, Teresa Cole, Charles Cohan, Yuji Hiratsuka, April Vollmer, **John Hitchcock**, Karla Hackenmiller, Sukha Worob, **Sage Perrott**, **Althea Murphy-Price**, **Andrew Kozlowski**, Karen Kunc, Brandon Sanderson, Aaron Coleman, **Tim Dooley**, **Aaron Wilson**

** Feel free to choose someone other than these and just talk to me about your choice before you begin work on the presentation.*

Schedule for Presentations:

Sept. 13: Heather Meadows and Haley Hutchinson
Sept. 18: Logan Blankenship and Wendell Stapleton
Sept. 20: Jacey Donahue and Nicolette Szendzial
Sept. 25: Haile Wilson and Caitlin Koch
Sept. 27: Ryan Nevill and Erin Hardin
Oct. 9: Julianne Riendeau and Ethan Mirgeaux
Oct. 11: Bella Szabo and Nicholas Jakubeck

Name: _____ Project: **Stencil Exercise**

Concept/Content

- /10 Effort/Multiple Possibilities Explored/Energy Put into Project
- /10 Critique Participation

Visual/Design Objectives

- /10 Dynamic Composition
- /10 Successful Balance of Positive/Negative Space
- /10 Movement/Texture/Surface Patterning
- /10 Value Range/Color Scheme(s)

Technical Objectives

- /10 Skill in Crafting Image (Facility with tools and processes)
- /10 Adheres to Project Guidelines (size, processes, etc.)
- /10 Registration/Borders
- /10 Lack of Over Inking/Ink Bleeding &/or Under Inking/Missing Areas

Project turned in on time? (Down 1/2 letter grade per unexcused class period late)

/100 = % **FINAL GRADE FOR PROJECT:** _____

Name: _____ Project: _____

Concept/Content

- /10 Interesting Subject Matter/Creativity/Original Idea
- /10 Development of Ideas/Evidence of Research (Sketchbook Check & Proof Check if Applicable)
- /10 Idea/Sketch developed to a more finished state for print
- /10 Effort/Multiple Possibilities Explored/Energy Put Into Project
- /10 Is this something they have never explored before? Is there any personal risk?
- Is the theme being broached in a way beyond our shared visual vocabulary?
- /10 Explained subject matter/concept in critique effectively

Execution

- /10 Dynamic Composition
- /10 Execution Supports Content
- /10 Successful Balance of Positive/Negative Space
- /10 Use of Line/Shape/Texture to define form/space and a Variety of Mark-making
- /10 Good Range of Values/ Appropriate use of Color
- /10 Is the piece's composition, color choice, drawing style unique or outside the artist's usual oeuvre?
- /10 Skill in Crafting Image

Print Quality

- /10 Too Much Ink/Too Little Ink
- /10 Clean Borders & Properly Signed/Numbered
- /10 Printed Straight on Paper/Registration
- /10 Critique Participation/Critique Skills
- /10 Adheres to Project Guidelines (size, processes, etc.)
- /10 Risks taken in execution do not affect the overall print quality
- /10 Consistent Edition

Project turned in on time? (Down 1/2 letter grade per unexcused class period late)

/200 = % **FINAL GRADE FOR PROJECT:** _____

AR303 Screenprinting

Project 1: Stencils and Screen Filler

Due: September 20th, Thursday

Edition Size: 2 sets of 4 prints each

Layers: At least 3 layers/colors each **minimum**

Paper Size: 11" x 15" (you can get 4 pieces from 1 22" x 30" sheet of paper)

Image Size: Approx. 8" x 10" minimum



Medium/Techniques: Screenprinting with hand cut paper stencils and/or Screenfiller and Drawing Fluid

Design Focus/Elements/Principles: Color, Positive/Negative Shape/Space, Layering, Repetition, Unity/Variety

Zhang Dali, Beijing; from the series: "Dialogue and Demolition"

Theme: The Donut and the Hole: paradoxes, shadows, stains, and leftovers.

The "donut holes" you buy in the store are neither donut, nor a hole, discuss. The world is full of paradoxes. Our actions leave a mark, sometimes literal, sometimes, metaphoric, sometimes historic. How can we make peace with our impact? How can we use, or at least acknowledge the "leftovers"?

In this project, we are working with hand cut stencils and screenfiller to create 2 small editions. Consider alternate layers, alternate colors, and various configurations of layers to create 2 sets of 4 identical prints that explore the theme's overarching idea of Absence vs. Presence.

Supplies: Screen*, Choice of Paper*: Stonehenge, Arches Cover, BFK Rivers; Pencils/sharpeners/pens/drawing supplies; newsprint; acetate sheet for registration*; masking and/or packing tape; exacto knife/scissors; sponge and water bucket; snaps (small Masonite or chip board squares)

*Available for purchase through Printmaking Area

Timeline:

August:

28th T- **Printing in Class: Stencil Exercise.**

Introduce Project 1: **Reduction Screenprint**

Demonstration: Using drawing fluid/screen filler for image generation.

30th TR- **Ideas/sketches for Project 1 emailed to Blake by class time.**

August 30-September 6: Blake in Spain. Please use class time to be working on reduction screenprint project. Help each other!!

September:

11th T: Stencil exercise due. Brief class critique of finished prints.

Continue to work on Project 1.

13th TR- Project 1: Reduction Screenprint.

18th T: Project 1: Reduction Screenprint. **Critique Thursday!**

20th TR- **Critique: Project 1:** Reduction Screenprint.

AR303 Screenprinting
Project 2: Photo Emulsion & Hand Drawn Film
Theme: Good Fences



Lynwood Kreneck



Due: Tuesday, October 23rd, 2018

Edition Size: 6

Layers: At least 3-4 layers **minimum**

Paper Size: minimum--11" x 15" maximum~ 15" x 22"

Medium/Techniques: Students will learn the processes of creating hand drawn film using a variety of tools such as Sharpie marker, India Ink, Photocopies of drawings, toner wash, spray paint, etc. Students will also learn how to coat, expose, and rinse out screens using photosensitive emulsion; how to create a multi layer printed image with this process utilizing successful registration (flop or punch hole process); and how to reclaim screens in between layers.

Design Focus/Elements/Principles: Line Quality, Color, Positive/Negative Shape/Space, Layering

Theme: Good Fences

The popular phrase, "Good fences make good neighbors" originates with the Robert Frost poem "Mending Wall" (1914, see below). In it the protagonist questions the necessity of a wall between his neighbor's property and his own. He sees physical dividers as insuring artificial metaphysical dividers, yet this is the opposite of how the phrase is used today.

The methods we employ for this hand drawn photo emulsion project will create disparate color layers that are then "fenced in" by the key or trap layer of detail

and/or linework. How do edges, borders, walls, and boundaries affect our lives everyday? When are they useful? When do they create unnecessary divisions? Is there a way to address that dichotomy visually?

Do a written brainstorm on the idea of boundaries and borders. The first things you write down will likely be familiar, worn out ideas—get those out of the way, then build off each of those obvious examples and find increasingly specific/abstract/individual interpretations. Do some reading and research to help you get beyond the immediate associations. Remember, the average art viewer will spend seven seconds with your work. If you provide easily recognizable content they will think, “Yep, I know exactly what that means, time to move on”. But, if you can give them your unique take and avoid glib iconography and cliché, you may be able to hold their attention for another seven seconds, and the seven seconds after that, and after that...

Then, start collecting imagery and resources to draw from and create at least 5 sketched ideas in your sketchbook to get started for our next class.

As always, this theme is just a conceptual jumping off point. I chose it because it relates to the technical concerns for the project, and gets you thinking about how technique can influence content. Use the prompt as your starting point, but find a way to make it work for you, with what you already do/are interested in. Prompts are useful to get you to think outside your comfort zone, but they’re particularly useful for those of you who will be working in a collaborative or client based field.

Supplies: Screen*, Choice of Paper*: Stonehenge, Arches Cover, BFK Rivers; Pencils/sharpeners/pens/assorted paint brushes/other drawing supplies; newsprint; acetate sheet for registration*; masking and/or packing tape; exacto knife/scissors; sponge and water bucket; snaps (small Masonite or chip board squares); **Optional:** towel for drying screen, sponge or scrubby for cleaning screen, punch hole registration system created from a binder 3-hole punch

*Available for purchase through Printmaking Area

Timeline:

September:

20th TR- Project 1: Reduction Screenprint

Introduce Project 2

25th T- **Demonstrations:** Hand drawing films. Please bring in any pens or other drawing tools you’re curious to know if they will expose well.

--Application of photo emulsion, Exposing a screen & Reclaiming a screen.

27th TR- **Critique: Project 1:** Reduction Screenprint. **Demonstration:** Printing hand-drawn films.

October:

2nd T- **Faculty Attending MAPC Conference.** Continue Work on:

and/or linework. How do edges, borders, walls, and boundaries affect our lives everyday? When are they useful? When do they create unnecessary divisions? Is there a way to address that dichotomy visually?

Do a written brainstorm on the idea of boundaries and borders. The first things you write down will likely be familiar, worn out ideas—get those out of the way, then build off each of those obvious examples and find increasingly specific/abstract/individual interpretations. Do some reading and research to help you get beyond the immediate associations. Remember, the average art viewer will spend seven seconds with your work. If you provide easily recognizable content they will think, “Yep, I know exactly what that means, time to move on”. But, if you can give them your unique take and avoid glib iconography and cliché, you may be able to hold their attention for another seven seconds, and the seven seconds after that, and after that...

Then, start collecting imagery and resources to draw from and create at least 5 sketched ideas in your sketchbook to get started for our next class.

As always, this theme is just a conceptual jumping off point. I chose it because it relates to the technical concerns for the project, and gets you thinking about how technique can influence content. Use the prompt as your starting point, but find a way to make it work for you, with what you already do/are interested in. Prompts are useful to get you to think outside your comfort zone, but they’re particularly useful for those of you who will be working in a collaborative or client based field.

Supplies: Screen*, Choice of Paper*: Stonehenge, Arches Cover, BFK Rivers; Pencils/sharpeners/pens/assorted paint brushes/other drawing supplies; newsprint; acetate sheet for registration*; masking and/or packing tape; exacto knife/scissors; sponge and water bucket; snaps (small Masonite or chip board squares); **Optional:** towel for drying screen, sponge or scrubby for cleaning screen, punch hole registration system created from a binder 3-hole punch

*Available for purchase through Printmaking Area

Timeline:

September:

20th TR- Project 1: Reduction Screenprint

Introduce Project 2

25th T- **Demonstrations:** Hand drawing films. Please bring in any pens or other drawing tools you’re curious to know if they will expose well.

--Application of photo emulsion, Exposing a screen & Reclaiming a screen.

27th TR- **Critique: Project 1:** Reduction Screenprint. **Demonstration:** Printing hand-drawn films.

October:

2nd T- **Faculty Attending MAPC Conference.** Continue Work on:

Project 2: Hand Drawn Film & Photo Emulsion.
4th TR- **Faculty Attending MAPC Conference.** Continue Work on:
Project 2: Hand Drawn Film & Photo Emulsion.
9th T- Project 2: Hand Drawn Film & Photo Emulsion.
11th TR- Project 2: Hand Drawn Film & Photo Emulsion.
16th T- Project 2: Hand Drawn Film & Photo Emulsion. **Demonstration:** Screen
Monoprinting Techniques.
18th TR- Project 2: Hand Drawn Film & Photo Emulsion.
23rd T- **Critique: Project 2: Hand Drawn Film & Photo Emulsion.** Introduction of
Project 3: A Print to Wake Up To

Mending Wall

BY ROBERT FROST

Something there is that doesn't love a wall,

That sends the frozen-ground-swell under it,

And spills the upper boulders in the sun;

And makes gaps even two can pass abreast.

The work of hunters is another thing:

I have come after them and made repair

Where they have left not one stone on a stone,

But they would have the rabbit out of hiding,

Poem Continues...

AR303: Screenprinting
Project 3: A Print to Wake-up to
Due: Thursday, November 15



Polly Apfelbaum, *Lovers-Leap 13*, multi-color woodblock print, 2008

When people think about learning serigraphy they usually think something like, "Oh boy, now I can print T-Shirts!". While that is true, and T-shirts can be a valid pursuit and application of silkscreen's particular strengths, you have learned so far this semester that the medium has much more to offer. This assignment is designed to satiate your desire to print on fabric, while requiring more of you than just a catchy, kitschy bit of wearable art. Fear not, we will come back to the shirt as a substrate a bit later. For now, you will use your collective screenprinting skills to create a large-scale repeatable image that will be printed onto bed sheets or other large expanse of fabric. The fabric will then, theoretically, be used as sheets or curtains that you use in your home. This is a print that you must live with. Ideally, we would be printing with fabric inks so that you can wash and dry your custom tapestries and bed linens. Unfortunately, we lack the budget to afford fibers specific ink in many colors, but if you heat set the heck out of regular screen ink it will hold up to many, many washes.

The challenge of this assignment is to create an image that is both engaging and tranquil; a product that you do not get sick of, but also does not batter your eyes when you wake. Of course, if what you need is a set of sheets that grab hold of your eyelids and won't let go so that you make it to your morning classes that is your prerogative. However, this may be a good time to pull away from the heavy graphic lines and bold colors generally associated with screenprint and instead create subtle colors and effects using the tools you already have in your bag of tricks. Also, consider whether the new addition should complement your current interior design scheme or if it should inspire you to re-decorate around your creation.

Products from this assignment will be used to create a "blanket fort" at Catapult for First Friday in December, as a sort relaxation station for students (and faculty!) getting geared up for finals. To accommodate the construction of the fort we may sew button holes or install grommets into some of the sheets to attach to supports in the space. It would also be nice to have some ready to hang as curtains in the windows of the letterpress side of the space to attract customers for our live t-shirt printing event that evening. Please keep the installation component of the project in mind as you design your imagery and so that we can make the necessary modifications to sheets well before the December date so you aren't breaking into time you should be spending on your CMYK final project.

Assignment: Create a large-scale, three-layer, repeatable image print on fabric. At least two layers must register together.
Minimum dimensions: 39"x75" (twin bed size)
Edition: 3*

*I will supply everyone with at least one queen size sheet from Drury Inn, but I would suggest buying multiple sheets from Goodwill etc. so you have some color/pattern options and in case of mishaps)

AR303 Screenprinting Project 4: CMYK

Due: Tuesday, December 11th, 2018



Left: Matthew Egan, CMY layers with a hand drawn K layer **Right:** Joseph Parra, CMYK Screenprint
Edition Size: 8.

--Make sure to have plenty of extra paper. If you're turning in 8 pieces of 11"x15" paper that's 2 sheets of BFK or Stonehenge. I recommend starting with at least 5 sheets of 22"x30" paper to accommodate misprints as CMYK printing takes practice in registration, pressure, etc.

Layers: At least **4** layers. You can choose to print a full CMYK process image, **or** use any kind of digitally manipulated films with hand drawn films. **A photo-based image must make up at least approximately ¼ of your total image area. I would strongly recommend that the photo you choose be one that you took!**

Paper Size: 10" x 15" – approx.. 15" x 22" *Final paper size may be outside typical proportions to accommodate registration marks/methods*

Objectives:

Medium/Techniques: We will walk through a workshop from the Heather McDonald Green Multimedia Center on CMYK Color Separations using Adobe Photoshop in class. These notes will also be available to you on Moodle to refer back to. Students will learn to create halftones and bitmaps. Students will continue to hone their digital film preparation skills in combination with hand drawn layers while refining exposure and printing processes.

Design Focus/Elements/Principles: CMYK Color separations, visual color mixing, transparency, layering, composition.

Theme: There's no "I" in CMYK-- A successful CMYK based image must have four perfectly printed layers working together in harmony to create the illusion of a wide array of colors. Harmony and teamwork is a theme we have touched on repeatedly through the semester as we try to grow a conscientious community in the studio which shares space, time, and ideas that ultimately influence your work and process. Where else is cooperation key? What are other situations where a missing element/ingredient/step makes a lesser product/recipe/environment?

Think critically about lots and lots of potential content and subject matter for this assignment. Choose the idea that also has these essential & harmonious ingredients:

--it is clever and novel

--it is relatable

--it makes good use of color/space/texture

--it shows evidence of your technical growth through the semester (it shows off your printing skills and how you've learned from previous struggles)

Supplies: Screen*, Choice of Paper*: Stonehenge, BFK Rives; Pencils/sharpeners/pens/assorted paint brushes/other drawing supplies; newsprint; acetate sheet for registration*; masking and/or packing tape; exacto knife/scissors; snaps (small Masonite or chip board squares);

Optional: printable film for the photocopy machine, punch hole registration system created from a binder 3-hole punch

*Available for purchase through Printmaking Area

Timeline:

November:

13th T- **Discuss Prompt for Project 4: Digital Film and CMYK**

Continue to print Project 3

15th TR- Critique of Project 3

Introduce **Project 3: Digital Film and CMYK**

Demonstration: Digital/mechanical film creation/manipulation

27th T- Project 4: Digital Film and CMYK

Demonstration: Burning screens and printing CMYK

29th TR- Project 4: Digital Film and CMYK

December:

4th T- Project 4: Digital Film and CMYK.

6th TR- Project 4 Digital Film and CMYK. Project 4 due 12/11!

11th T- **Critique: Project 3: Digital Film and CMYK.**

Advanced/ Senior Studio
Spring 2014
Blake Sanders

Email: bsander@bgsu.edu

Office Hours: 10:00-1:00 MW, Room FAC 108

Note: Advanced/Senior Studio/BFA1&2, and Grad. Printmaking were all stacked into my intermediate level etching class. As a result our sschedule was composed of brief individual meetings factored into general class time.

Semester Structure:

Due to the stacked format of intermediate and advanced sections this semester, the Advanced and Senior Studio class, as a necessity, will be largely self-directed. You will write a brief proposal for what you plan on making this semester. That proposal should include a brief description of content, but should focus primarily on anticipated techniques employed, dimensions/editions sizes, and materials required. As advanced students I expect you to complete a minimum of six pieces during the course of the semester. One of the projects will be a portfolio exchange with the Print Club from the University of Northern Iowa. Dimensions and media for the exchange will be made available to you as I have them. The ambition and scope of the other projects is flexible, but your development over the course of the semester will be a major factor in determining your success for the term. If necessary I will develop a contract and schedule for you to sign to keep you on track.

A schedule will be arranged where I meet individually with students for informal critiques on a rotating basis during class. Expect to meet with me one-on-one at least every two weeks. Most of the time you will be left to your own devices, making your work, researching, and preparing. Many of you will be working on the finishing touches of your BFA shows, however, as far as I'm concerned you should all be working hard, developing a cohesive body of work. We will determine a common time that all upper-level students will be able to meet for group critiques, four times over the semester, outside of class time. You will also continue developing your artist statement, both as a pseudo-thesis and more pithy statements that describe individual pieces or smaller bodies of work.

Assessment:

I will collect a portfolio of your work following each group critique. The portfolio will be evaluated using my standard grading rubric (attached). You will also be evaluated based on whether you are living up to the plan you presented at the beginning of the semester. I expect changes in direction thematically or aesthetically, but the work being produced must remain at least ambitious as the proposed body of work.

Each portfolio will be worth 200 points. An additional 200 points will be set aside for artist statements and presentations, as well as class participation. Participation includes engagement in critiques, attending shop cleanups, leadership in studio and Print Society activities, and improvement over the course of the semester.

Total Points for the semester: 1000

Other Expectations:

You will be required to put in two shifts per week as a studio monitor. You will be on hand to attend to student/studio emergencies, but for the most part your monitor hours will allow you a consistent time every week you know will be devoted to making prints! You will also be expected to participate in Print Society, recruit up-and-coming students to join Print Society and take more printmaking, and be all-around ambassadors for the print program. Lead by example, be here, with a good attitude, and when possible, encourage intro. and intermediate students.

I want the studio to be a place where people want to be: to work, share ideas, and collaborate. With this in mind, I want to have Print Studio lock-ins every other Sunday during the semester. I will stay up with you all night and we'll push each other to make stuff! We can bring food and have themed nights to keep the place hopping. Sounds like fun, right?

The bottom line is we all have a lot of work to do this semester, but I want to work with you to make sure you're enjoying yourself and think of printmaking, your chosen path, as good hard fun. Show up, stay focused, and get crackin'!

Class Time Tentative Critique Schedule

--Be prepared to discuss what you're working on for around 15 minutes on the days you are scheduled. If you can come early or stay late to meet please let me know.

1/21: Drew, Alex, Lauren
1/23: Mariah, Morgan, Corrine, Peter
1/28: Tyler, Kali, Emily, Patsy
1/30: Drew, Alex, Lauren
2/4: Mariah, Morgan, Corrine, Peter
2/6: Tyler, Kali, Emily, Patsy
2/11: Drew, Alex, Lauren
2/13: Mariah, Morgan, Corrine, Peter
2/25: Tyler, Kali, Emily, Patsy
2/27: Drew, Alex, Lauren
3/4: Mariah, Morgan, Corrine, Peter
3/6: Tyler, Kali, Emily, Patsy
3/18: Drew, Alex, Lauren
3/20: Mariah, Morgan, Corrine, Peter
3/25: Tyler, Kali, Emily, Patsy
3/27: Drew, Alex, Lauren
4/1: Mariah, Morgan, Corrine, Peter
4/3: Tyler, Kali, Emily, Patsy
4/8: Drew, Alex, Lauren
4/10: Mariah, Morgan, Corrine, Peter
4/15: Tyler, Kali, Emily, Patsy

4/17: Drew, Alex, Lauren
4/22: Mariah, Morgan, Corrine, Peter
4/24: Tyler, Kali, Emily, Patsy

Group Critiques Tentative Schedule

All Critiques Mondays at 5pm.

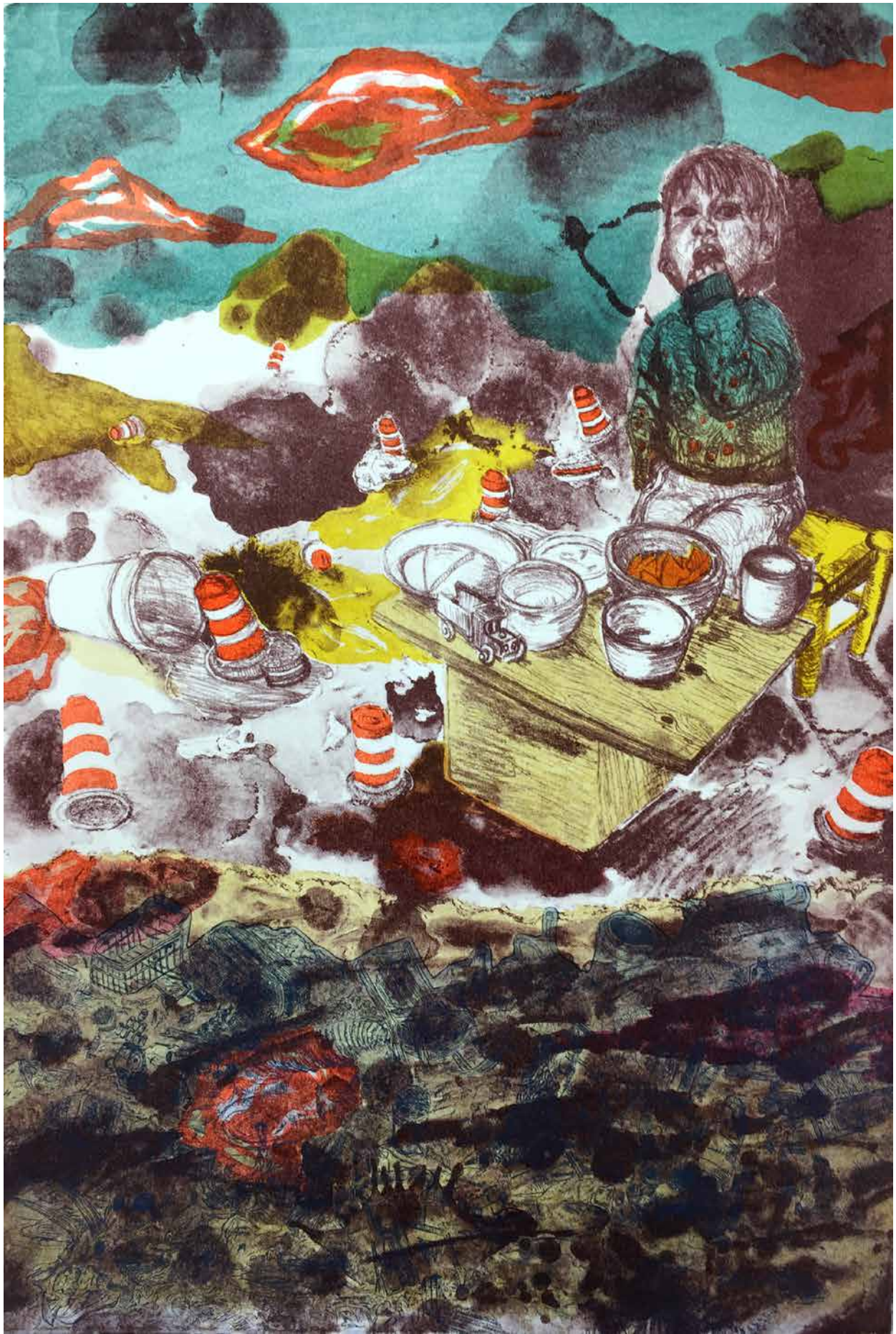
Join when you can. Leave when you need to.
Additional critiques will be added if necessary.

January 27
February 10
March 3
March 31
April 28

All-Nighter Schedule:

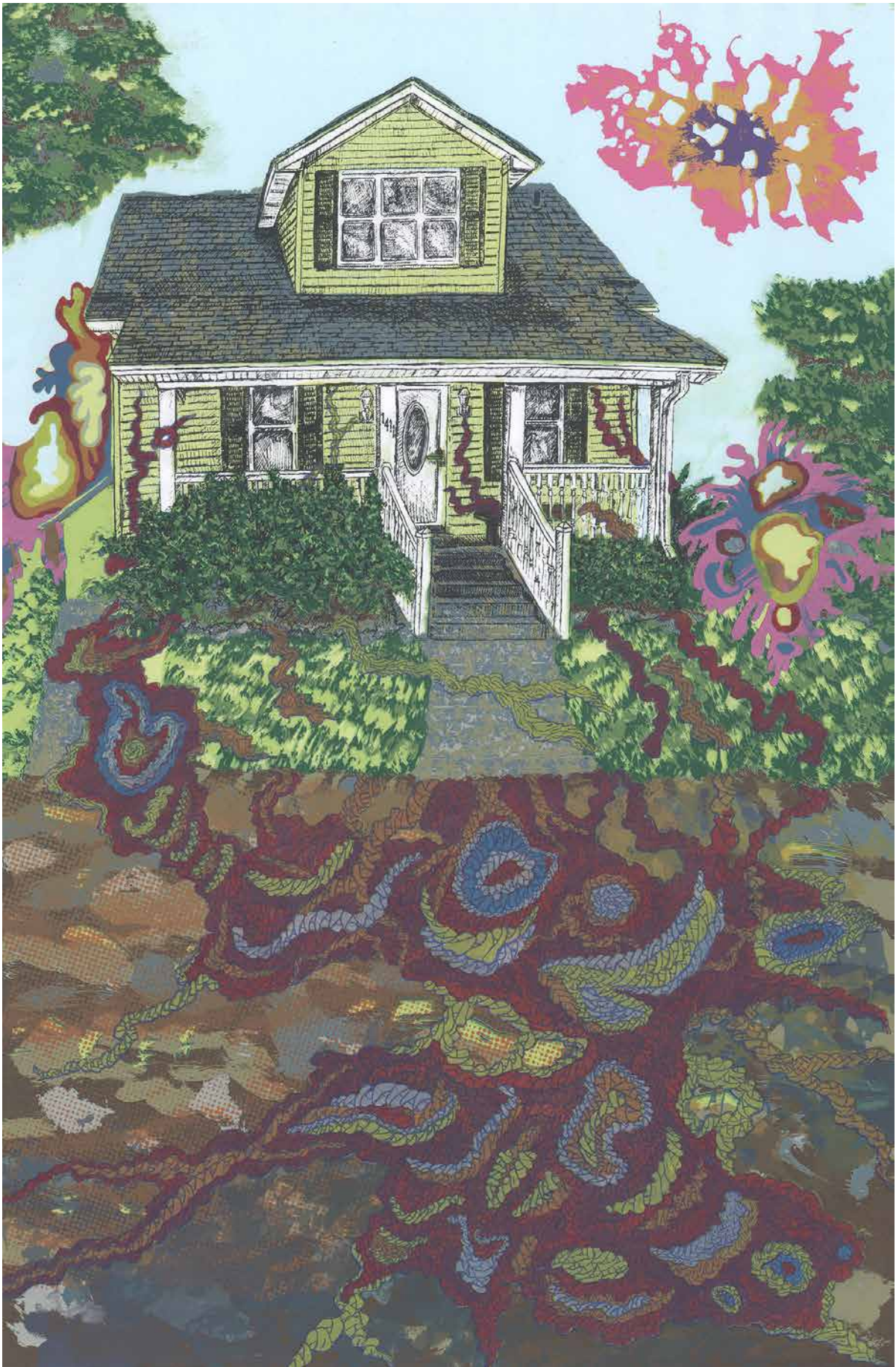
January 26
February 9
March 2
March 23
April 6
April 20
Thursday, May 1



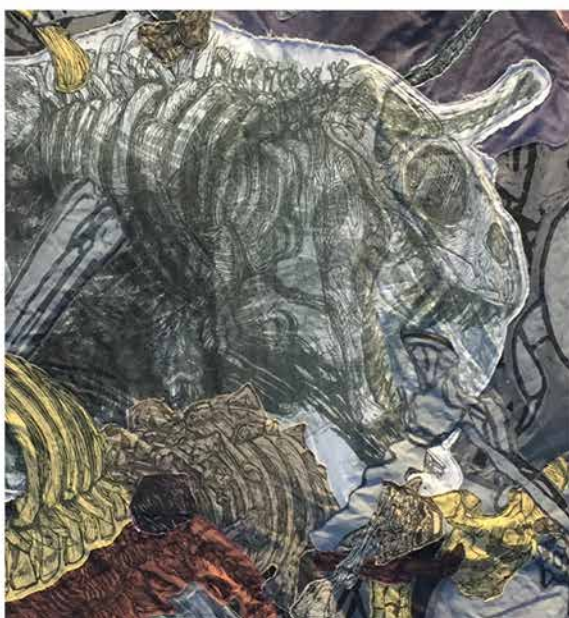




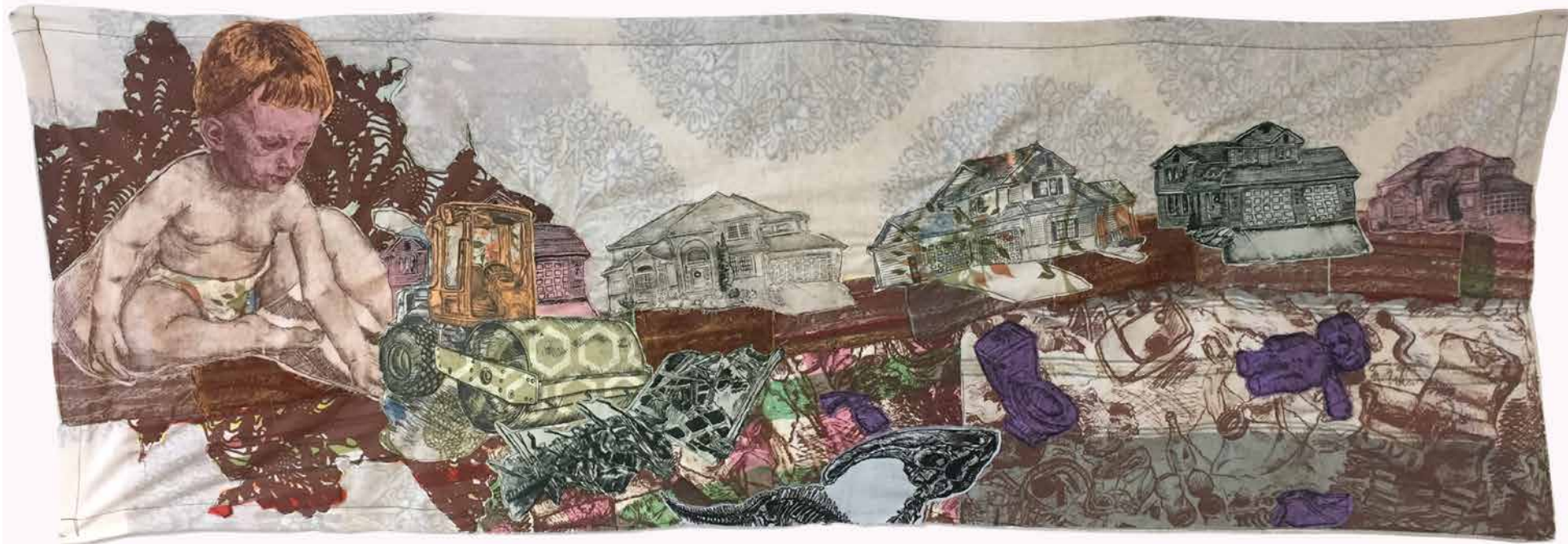








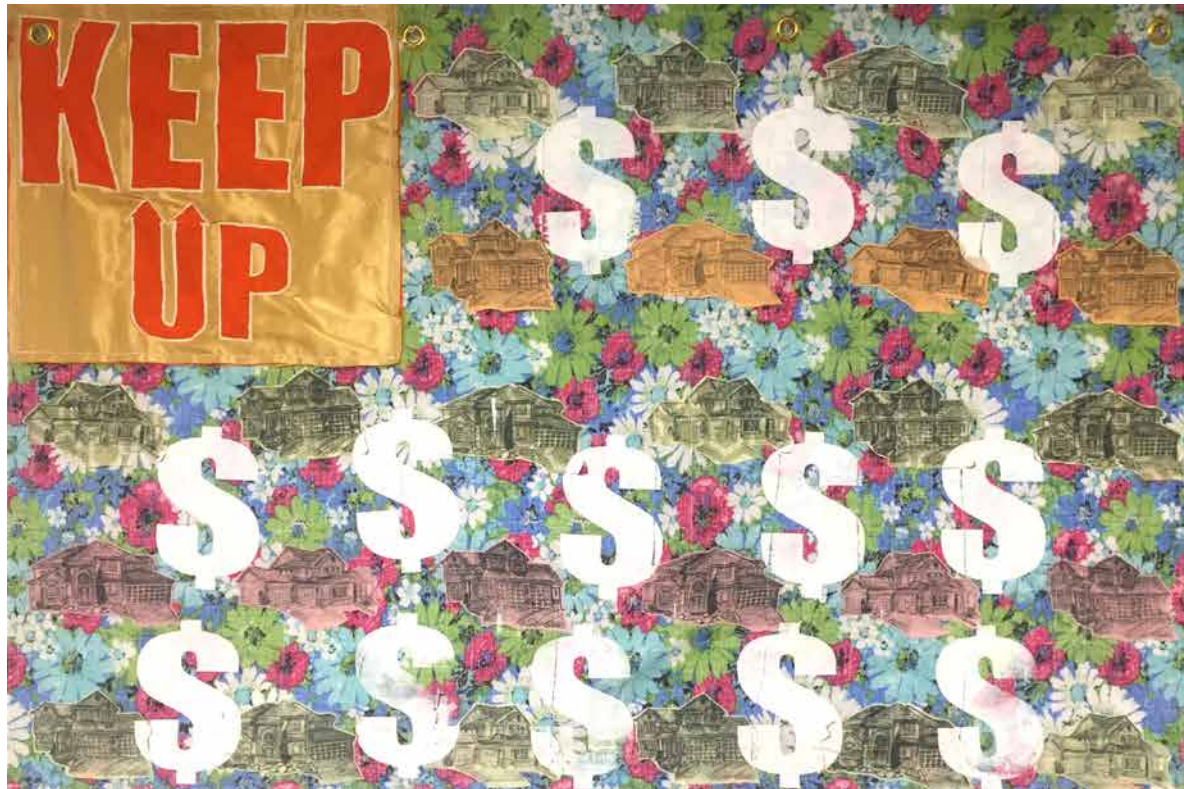










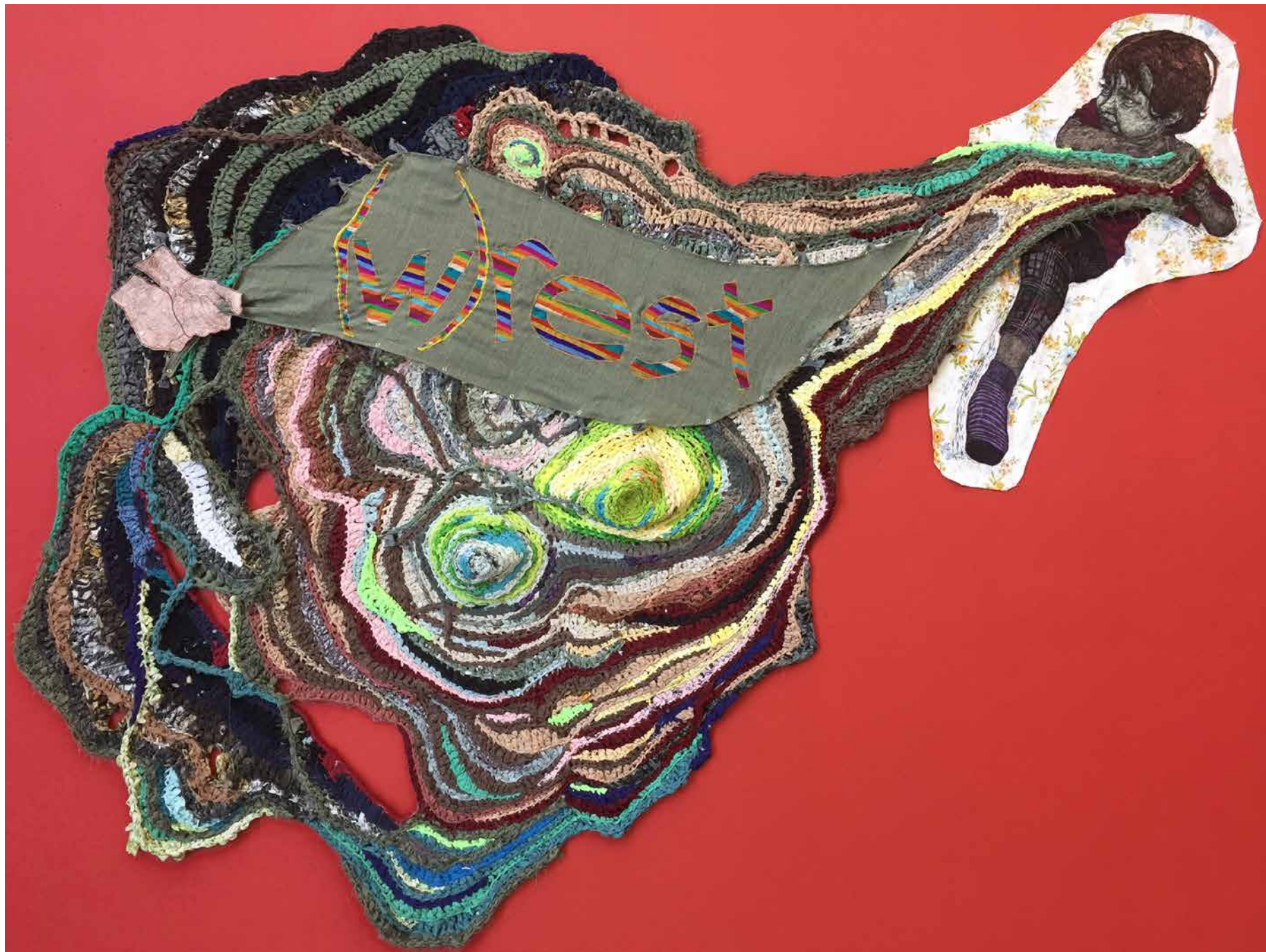
















Blake Sanders

Personal Work Image List

For more information about artwork, professional and student work archives please visit:
<http://blakanthonysanders.com/>

For additional professional information, including exhibitions, conference activities, and publications please visit <http://orangebarrelindustries.com/>



1. *Moneypit*

Color Lithograph and Screenprint

15"x22"

2018

Moneypit, *Why Choose?*, and *Preemie's...* employ multiple print disciplines to show the complexities of bringing another consumer onto an already overcrowded planet. My sons act as stand-ins for humanity's impulsive nature in many of the remaining images.



2. *Why Choose?*

Photolithograph, stone litho, and etching

21.75"x14.75"

2019



3. *A Preemie's First Viral Load*

Linocut, collagraph, and pochoir

14"x11"

2020

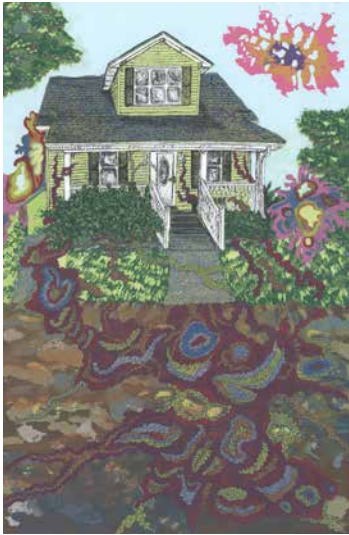


4. *Demo 1*

Reduction and photo emulsion screenprint

15" x 22"

2019



5. **HomeBound**
Screenprint
21.5"x13.75"
2021



6. **Caste Cul-de-sac**
Screenprint
12"x12"
2021



7. **History is Left Beneath, Not Behind**
Woodcut on repurposed fabric, with appliqué and reverse appliqué stitching
Approximately 12' x 7'
2017

Composed primarily from upcycled proofs from previous print projects, this piece shows my son Levee pulling up earth and exposing the fossil record along with the detritus that will be humanity's lasting legacy on the planet.



8. **Background Noise Project**
Four laser-engraved linocut blocks—of landfill, lumber, rock strata, and prairie grasses—from hand-drawn positives, mounted on hand constructed paperboard rollers. The result is a continuous, progressively lighter impression of each image to reference how scenery, no matter how arresting, quickly becomes ignorable pattern. Each roller drum is 24" long, with a 7" circumference.
2018



9. *Leveled*

Screenprint and laser-engraved linocut on repurposed fabric with appliqué and reverse appliqué stitching
18" x 50"
2018



10. *Prospect*

Screenprint, Woodcut, and laser-engraved linocut on repurposed fabric with appliqué and reverse appliqué stitching
74" x 29"
2018

Leveled and *Prospect* employ matrices from previous projects, as well as product from the *Background Noise Project*, to address our collective insatiable desire to "Keep up with the Joneses".



11. *Wrestling with Our Better Angels*

Woodcut, screenprint, and laser engraved linocut on repurposed fabric with appliqué and reverse appliqué stitching
8'x8'
2019

Like *Prospect*, *Leveled*, and *History is Left...* this piece addresses the unintended consequences of unchecked consumption. The child wrestles with a polluted, indulgent version of himself, made from the "ghost" impressions from the large portrait woodcut.



12. *Keep Up / Keep Out*

Site Responsive Installation
Screenprint and natural dyes on repurposed fabric curtains
Two 96"x54" panels
2019

Keep Up and Keep Out is the central dichotomy of the U.S. today. We are conditioned to strive for material success, hoarding our things while hiding ourselves behind baroque walls, carefully contrived avatars, and confident public personas. The McMansion is useful as both a symbol of conspicuous consumption and a fortress of solitude, no matter how tight the cul-de-sac.



13. ***Keep Up/Keep Out Protest Flags***

Screenprint on repurposed fabrics with appliqué and reverse appliqué stitching
Keep Up: 31"x47", Keep Out: 42"x42"
2019



14. ***The Virulent Myth of Upward Mobility***

Pochoir, screenprint, chine collé, repurposed fabric on salvaged craft store kitsch canvas (with the text "Love Grows Well in Little Houses") left behind in our kitchen when we purchased our home
30"x6"
2021



15. ***The Best Kind of Neighbors***

Screenprint on repurposed fabric, repurposed fabric, appliqué & reverse appliqué stitching, and freehand machine embroidery
72"x33"
2021



16. ***Anywhere I Lay My Head***

Screenprint on repurposed fabric with machine stitching and hand embroidery
Site responsive installation
Current arrangement approximately 36"x48"x10"
2022



17. *Refuse*

Site Responsive Installation
(with Hannah Sanders)

Crocheted repurposed fabric, appliqué and reverse appliqué stitching, and snaps
Approximately 10' x 14'
2018



18. *(w)rest*

(with Hannah Sanders)

Installation view at Louise Hopkins Underwood Center for the Arts in Lubbock, TX.

Crocheted repurposed fabric, woodcut, appliqué and reverse appliqué, free machine embroidery, and snaps
10'x13'
2019



19. *Remains*

Site Specific Installation
(with Hannah Sanders)

Woodcut on repurposed fabric with appliqué stitching, crocheted upcycled fabric, woodcarving, and repurposed packing materials
Approximately 10' x 32'
2017



20. *Leftovers*

Site Responsive Installation at LHUCA
(with Hannah Sanders)

Crocheted repurposed fabrics, woodcut, wood carving, needle felting, plush forms, and collected packing materials
18'x14'
2019

Remains and *Leftovers* are largely improvised, site specific installations that incorporate detritus from the exhibition host communities with components from our larger oeuvre. The finished works reference geologic strata of waste highlighting the host's unintended ecological impact, literally the unseen cost of doing business.

Blake Sanders

Artist Statement

Parenthood provokes a heightened awareness of every moment, motivating a shift in the content of my work to emphasize my family's culpability in consumption. The lasting impact of waste is illustrated through the use of imagery featuring my children as stand-ins for humanity's impulsive, short-sighted nature. My creative practice has evolved to include greener, thriftier practices to reduce impact, and to model behaviors for a more sustainable future.

Recent work expresses the pride, anxiety, and comfort family provides. The pandemic—paired with a new baby born weeks premature—has reinforced a desire to hunker down till viral and political storms pass. At the same time, our growing family has strengthened my resolve that the best way to assure happy, healthy kids is to create bonds with and promote an equitable future for neighbors, community, and society at large. I reject the trope “good fences make good neighbors”, preferring a literal and metaphorical neighborhood that respects privacy but rejects partitions that make it easy to abstract and dehumanize the folks on the other side.

To that end, community engagement and curatorial efforts are a crucial part of my creative practice. My partner and I work together in teaching workshops, organizing exhibitions, and creating matrices and goods to support BIPOC and LGBTQIA+ organizations. We see these endeavors as ways to serve our neighbors, providing our skills as a conduit for their voices, or teaching creative tools to help others make themselves seen and heard in a new way. The *Keep Up* and *Keep Out* protest flags, for example, were produced in a community print and fiber workshop that generated a collaborative protest banner exhibition. For most participants the workshop was their first experience in printmaking, sewing, and their first exhibition.

Contemporary theory and techniques, including craft and post-digital approaches, are incorporated with established printmaking processes in my studio practice to create work that is at once linked with the present and the past. In this way, my creative work parallels my interest in evolution and natural history. Compositions and motifs occasionally nod toward art historical precedents, while loud colors, and new-fangled techniques place the work firmly in the contemporary milieu. Relief printing on alternative upcycled substrates, lithography using more sustainable materials, and digitally informed execution in a variety of media are but a few generations in my recent evolution. My current position running a letterpress space has provided greater exploration of new technologies like 3D printing, CNC routers, and laser engravers. This summer, I will begin to make paper from fabric and paper scraps left over from previous projects to reduce the environmental impact of print practices. I will also investigate creating my own inks using printable pigments derived from sustainable plant sources. These research endeavors will further efforts to reduce my impact, leaving less mess for my neighbors, while connecting to printmaking's roots.

The collaborations offered here use the nuclear family and consumption of natural resources as complementary metaphors. Domestic bliss, as celebrated in America, is reliant on outmoded, gendered roles and division of labor. Methods of extraction, manufacturing, and consumption of resources are equally tired and inefficient. The warmth and comfort gained through old modes is potentially volatile and wholly unsustainable. To extend the theme, the day-to-day labor of child-rearing, and new mouths to feed, means a bigger mess to clean up. My work is often executed using craft methods and repurposed remnants from the home, reinforcing the domestic metaphor, while thwarting our baser instincts toward quick consumption. The trash and packaging materials that compose *Leftovers* and *Remains*—compiled and donated by university art programs in the exhibition host communities—highlight our collective unintended environmental impact, its hidden costs in resources and labor, and the lasting consequences on the landscape. Crocheted pieces incorporate proofs on fabric, used clothes and linens from our home, our friends and family, and even strangers. The resulting *Footprints* document the detritus of our shared lives, literally linking the contributors together, emphasizing our shared history and considered future. The conservation employed in these projects, and throughout my work, challenges the “every person for themselves” mindset, instead promoting a practice that ensures there are resources for all and messes for no one in the neighborhood.