KCPR 231: Introduction to Printmaking

Kendall College of Art and Design of FSU
Fall 2021
Professor: Olivia Timmons
Meeting Times: Monday & Wednesday 8:30-11:20 am
CRN #:82474

Email: OliviaTimmons@ferris.edu
Telephone:
Office: 302 C (on the 3rd floor in the Printshop)
Office Hours: I will hold virtual office hours on Tuesday at ***3:15-5:15pm*** through Zoom. Please email me to schedule an appointment outside of my office hours or if you would like to meet in person.
I will have my Personal Meeting Room open for the duration of my office hours and you can join at any point with any questions you may have. The link to my Personal Meeting Room is: https://zoom.us/j/7527113822

Course Description
An introductory printmaking course that explores the following media including: screen-print, monotype, paper-making, intaglio, relief and various other techniques and methods of printmaking. Students will gain proficiency in printing, proofing, and editioning.

Course Outcomes
The student will be able to:

- Demonstrate the ability to make prints using linear and continuous tonal drawing techniques with the respective tools and materials used in each medium.
- Demonstrate an awareness of two-dimensional design space and gain an increased sensitivity to the act of drawing.
- Gain a proficiency in proofing and printing techniques that will enable students to produce consistent copies of their images by the editioning process.
- Demonstrate the ability to fully research and explore compositional and conceptual options through concept sketches (for each image printed).
- Gain an awareness of printmaking history and printmakers past and present.

Course of Study
Students will produce a required body of work containing concept sketches and editions of each required image. Lectures and demonstrations will include exercises to plan an image with respect to concept and the limitations of tools and materials used. Proper presentation, documentation, and storage of prints will be introduced. Safe printmaking practices/precautions will be exercised. Individual and group critiques will occur throughout the course to share information and to provide critical feedback on the work produced. Through critiques students will become knowledgeable in printmaking vocabulary and discussing work in relation to subject matter, form, and content. Projects that require problem solving for specific techniques include:

- Monotype/monoprint techniques including photocopy transfer and xerography.
- Basic Papermaking
- Relief cutting/drawing through a variety and density of mark making and cutting methods.
- Intaglio techniques: drypoint, line etching and aquatint.
- Screenprint

- Printing techniques including inking, proofing, press use and editioning.

Optional Texts
The Complete Printmaker by John Ross and Clare Ramano
Printmaking: History and Process, Saff and Sacilotto
The Printmaking Bible, Hughes and Vernon-Morris

Course Outline & Schedule:

Week #	Topic	Daily Agenda	Keep for Portfolio	Materials Needed	Lectures, Demonstrations & Critiques	Homework
Week 1: 8/30	***Introductions*** ***Syllabus and Materials***	• Syllabus, Introductions & Questionnaire • Gather materials			**Discussion**: Brief Introduction to the Print Processes and Explorations	• Gather any materials that you may need for the semester • Questionnaire
9/1	***Printmaking Process: Monoprint/*** ***Monotype***	• Discussion • Demonstration	• One monoprint/ monotype incorporating: Additive or Subtractive Methods of Mark-Making • One monoprint/ monotype incorporating: Various Found Textures	See the project handout for a complete list of materials	**Demonstration** 1.Using the press and other equipment 2.Monotype/Monoprint Demonstration Techniques: • Stenciling • Layering • Photo Transfer	***Handout Project #1: Monoprint/ Monotype Print Series***
Week 2: 9/6	***No Class*** ***LABOR DAY***					

9/8	***Printmaking Process: Monoprint/*** ***Monotype Continued...***	• Demonstration • Workday	• One monoprint/ monotype incorporating: Stenciling or Photo Transfer		**Demonstration** 1. Blend Roll (Split-Fountain) 2. Working with Color	**Due:** Sketches and Project Proposal #1
Week 3: 9/13	***Printmaking Process:*** ***Monoprint/*** ***Monotype Continued...***	• Workday	• One monoprint (the original print modified in someway whether through the addition of multiple layers, collage, painting, drawing or other methods of mark-making.			
9/15	***Printmaking Process: Monoprint/*** ***Monotype Continued***	• Workday • In-progress small group critique			**Small group in-progress critiques starting at 8:45am.** **You may remain working while in-progress critiques occur.**	Prepare All Print Work for Critique
Week 4: 9/20	***Printmaking Process: Monoprint/*** ***Monotype Critique***	• Critique • Discussion of Project #2			**Critique**: F2F group critique to discuss all portfolio prints and Project #1 starting at 8:30am	**Due: Portfolio #1 Prints and Project #1: Monoprint/ Monotype Series** ***Handout Project #2: Relief***

9/22	***Printmaking Process: Papermaking***	• Demonstration • Workday		See the project handout for a complete list of materials	**Demonstration**: 1. Papermaking Basics: Sheet Formation	
Week 5: 9/27	***Printmaking Process: Relief and Papermaking***	• Workday	• One good proof of linoleum cut on newsprint in black ink in preparation for editioning. • One good proof of linoleum cut on newsprint using color ink.	See the project handout for a complete list of materials		
9/29	***Printmaking Process: Relief and Papermaking*** ***Continued...***	• Demonstration • Workday			**Demonstration** 1. Sharpening tools 2. Printing larger scale woodcuts on the press.	**Due:** Sketches and Project Proposal #2
Week 6: 10/4	***Printmaking Process: Relief and Papermaking*** ***Continued...***	• Demonstration Workday	• One good proof of woodcut on newsprint in black ink in preparation for editioning. • One good proof of woodcut cut on newsprint using color ink through monotype or split-fountain color applications.	See the project handout for a complete list of materials.	**Demonstration** Relief Process: Black and White Line Woodcut and New Techniques: • Monotype Woodcut and Other Color Applications	

10/6	***Printmaking Process: Relief and Papermaking*** ***Continued...***	• In-progress small group critique • Workday	• One proof of either linoleum or woodcut block on good paper using hand coloring methods (watercolor, acrylic paint, or staining/ dyeing the print in some way)		**Small group in-progress critiques starting at 8:45am.** **You may remain working while in-progress critiques occur.**	
Week 7: 10/11	***Printmaking Process: Relief and Papermaking*** ***Continued...***	• Workday • Demonstration (optional)		T-shirts or untextured cotton fabric for printing (optional).	**Demonstration:** 1. Printing on fabric with linoleum or woodcut blocks (optional)	Prepare All Print Work for Critique
10/13	***Printmaking Process: Relief and Papermaking*** ***Critique***	• Critique • Discussion of Project #3			**Critique**: Group in-person critique to discuss all portfolio prints and Project #2	**Due: Portfolio #2 Prints and Project #2: Relief and Papermaking** ***Handout Project #3: Intaglio***
Week 8: 10/18	***Printmaking Process: Intaglio***	• Demonstration • Workday	• One proof of the drypoint plate on good paper incorporating monotype techniques.	See the project handout for a complete list of materials	**Demonstration:** 1. Intaglio Techniques: • Drypoint • Line Etch • Aquatint	
10/20	***Printmaking Process: Intaglio Continued...***	• Demonstration • Workday	• One print of the drypoint plate printed on an unexpected substrate.	See the project handout for a complete list of materials	**Demonstration:** 1. How to Print an Intaglio	

Week 9: 10/25	***Printmaking Process: Intaglio Continued...***	• Demonstration • Workday	• One proof on good paper of intaglio etching plate incorporating chine colle. • One proof on good paper of intaglio etching plate incorporating a la poupee.		**Demonstration** 1. Chine Colle (collage application) 2. A La Poupee (color application)	**Due:** Sketches and Project Proposal #3
10/27	***Printmaking Process: Intaglio Continued...***	• Workday				
Week 10: 11/1	***Printmaking Process: Intaglio Continued...***	• In-progress small group critique • Workday			**Small group in-progress critiques starting at 8:45am.** **You may remain working while in-progress critiques occur.**	Prepare All Print Work for Critique
11/3	***Printmaking Process: Intaglio Critique***	• Critique • Discussion of Project #4			**Critique**: Group in-person critique to discuss all portfolio prints and Project #3	**Due: Portfolio #3 Prints and Project #3: Intaglio** ***Handout Project #4: Screen-printing***
Week 11: 11/8	***Printmaking Process: Screen-printing***	• Demonstration • Workday		See the project handout for a complete list of materials	**Demonstration** 1. Preparing hand drawn and Photographic Stencils/Transparencies 2. Exposing Screens	
11/10	***Printmaking Process: Screen-printing*** ***Continued...***	• Demonstration • Workday	• One proof on newsprint exploring monotype screen-printing		**Demonstration:** 1.How to Print a Screen-print 2. Monotype screen-printing	

Week 12: 11/15	***Printmaking Process: Screen-printing Continued...***	• Demonstration • Workday	• One proof on newsprint exploring opacity/ transparency of color.	T-shirts or untextured cotton fabric for printing (optional)	**Demonstration:** 1. Screen-printing on fabric	**Due:** Sketches and Project Proposal #4
11/17	***Printmaking Process: Screen-printing*** ***Continued...***	• In-progress small group critique • Discussion of Project #5: Portfolio Exchange • Workday			**Small group in-progress critiques starting at 8:45am.** **You may remain working while in-progress critiques occur.**	Prepare All Print Work for Critique ***Handout Project #5: Portfolio Exchange*** Brainstorm ideas for Print Exchange Theme
Week 13: 11/22	***Printmaking Process: Screen-printing*** ***Critique***	• Critique • Determine Print Exchange Theme			**Critique**: Group in-person critique to discuss all portfolio prints and Project #4	**Due: Portfolio #4 Prints and Project #4: Screen-printing**
11/24	**Thanksgiving Break Begins at Noon** ***Print Exchange***	• Workday				
Week 14: 11/29	***Print Exchange***	• Workday				
12/1	***Print Exchange***	• Workday				
Week 15: 12/6	***Print Exchange Critique***	• Final Critique and Print Exchange			***Critique***	**Due**: All Exchange Prints

The schedule may be subject to change based on the needs of the class.

Requirements and Expectations:

1. Software Requirements

For current software requirements, log onto: www.kcad.edu/about/technology/fine-arts-technology (Links to an external site.)

- ***Check your email daily***

2. Studio Etiquette
It is incredibly important that everyone takes responsibility for the shared space of the Print studio, meaning that you always clean up after yourselves. This also includes cleaning any area or any materials that you use prior to and after your use with disinfectant wipes.

3. Class Behavior
Members of this class are expected to maintain a positive attitude and behave in a respectful manner towards your peers, faculty, and the subject of art. Disruptive behavior can result in a student being asked to leave the class and being marked absent for that day. Talking, looking at your phone and texting when I'm talking is disruptive behavior. All cell phones must be turned off for the duration of the class.

4. COVID-19 Policy
It is required that we all wear a face covering inside all University buildings, including all classrooms. All face coverings must be worn appropriately in a way that covers both your mouth and nose. If you are unable to do so and need an exception or an accommodation to this rule, you should immediately contact the Disabilities Service in the ARC. Students who come to class without a face covering will be asked to put one on or leave the class.

- In addition, all students and faculty will wear a face shield and gloves while in the printshop.
- Students are asked to wash your hands for at least 20 seconds and or use hand sanitizer upon entering and leaving classrooms.
- No eating or drinking will be allowed in the classroom.
- As disinfectant wipes will be available in each classroom, students are asked to wipe down the desk and work area you occupied during the class period before and after class.
- Do not move desks or other furniture from their designated area.

If you feel sick or have any symptoms commonly attributed to COVID-19 ***DO NOT COME TO CLASS***. Reach out to me through email and communicate your situation. I am happy to work with you in any way I can once you feel able to resume your studies.

Please complete the student COVID-19 Symptoms Tracker each day you are on campus. The link can be found in your email daily.

Student Evaluation and Grading

1. Grades are based upon the following:
- Attendance
- Completion of all exercises, projects, and portfolios by the required due dates
- Demonstration of learned concepts
- Creativity and individuality of ideas
- Technique and skill with materials
- Craftsmanship and presentation

- Class participation in critiques and lectures
- Ambition/Risk Taking
- Growth/Progress
- Attitude

2. Grading Scale:

Letter Grade	***Percentage***	***Grading Criteria***
A	90% +	· Fulfilling all aspects of the project; including any preparatory work. · Going above and beyond the given project criteria. · Demonstrating the highest level of technicality, conceptuality, problem solving, and craftsmanship. · Highest level of participation in project critique.
B	89-80%	· Fulfilling all aspects of the assignment; including any preparatory work. · Demonstrates a well-considered and thoughtful approach to the project criteria. · Demonstrates a high level of technicality, conceptuality, problem solving, and craftsmanship. · High level of participation in project critique.
	79-70%	· All aspects of the project are fulfilled. · Fulfills the project criteria. · Satisfactorily demonstrates an understanding of the project's concepts, technical aspects, problem solving, and craftsmanship. · Moderate participation in critique.
D	69-60%	· Does not fulfill all aspects of the project · Attempts to fulfill the projects criteria but falls short on technical or conceptual understanding. · Limited participation in critique
F	59% -	· Shows little to no understanding of the technical or conceptual criteria of the project. · No participation in critique

3. Attendance

This class is centered on lectures, discussions, demonstrations, and therefore attendance is crucial. Student attendance is required for the entire class period of each session. If you know you will be missing a class please notify me ahead of time in person and or by email.

Face to Face Instruction Attendance Policy

- Attendance is always taken at the beginning of each class.
- Late arrivals and early departures will be recorded, but warnings will not always be given. Three late arrivals and/or early departures will equal one absence.
- If you miss a class due to an unexcused absence, you are responsible for getting any information you missed by contacting me or asking your peers before the next class meeting. I will not repeat lectures, discussions, assignment descriptions, or anything else related to the class you did not attend due to an unexcused absence.
- Students are responsible to come to class prepared with their materials and ready to work and participate in class. Students who leave class for the lack of materials or work will be counted as an absence.
- Student's final grade will drop 1/3 of a grade after ***THREE*** absences (for example a A- will become a B+) and after ***SIX*** absences the student will fail the course.
- Come to class even if you don't have an assignment finished to critique.

Remote Instruction Attendance Policy
If for any reason the class must move to a remote method of delivery students are still required to attend the following events through Zoom and Canvas platforms:

- Lectures discussing project themes; historical and contemporary examples of artists using these themes and various technical methods of application.
- Technical demonstrations
- Collaborative peer discussions
- Visiting artist lectures/studio visits through Zoom
- Research presentations
- Individual and peer in-progress meetings
- Critiques

4. Critique
Critique is an extremely important part of this class, and you are expected to participate in giving articulate and thoughtful feedback to your peers. You are expected to participate in both the in-progress critique and the final project critique. Failure to do so will result in the lowering of your overall grade. Each creative project will be evaluated with a rubric; this includes being graded on giving feedback during the critique session. An absence will result in 0 points.

5. Grading Components

Grading Components	***Points Received***
Project #1: Monotype/Monoprint Techniques Series	35
Portfolio #1 Prints (Additional prints, proofs and explorations to be turned in with Project #1)	20
Project #2: Papermaking & Relief Techniques	35
Portfolio #2 Prints (Additional prints, proofs and explorations to be turned in with Project #2)	20
Project #3: Intaglio Techniques	35
Portfolio #3 Prints (Additional prints, proofs, and explorations to be turned in with Project #3)	20
Project #4: Screen-Printing Techniques	35
Portfolio #4 Prints (Additional prints, proofs, and explorations to be turned in with Project #4)	20
Project #5: Class Print Portfolio Exchange	40
Goals & Self-Evaluation Questionnaires	10
Attitude/Participation/Work Ethic	5
Total	275

If you have difficulty interpreting your overall course grade at any point during the semester, don't hesitate to ask. A scored digital rubric will be provided to you through Canvas with each graded assignment and you may use Canvas as a tool to check your overall grade in the course at any time. You will receive and update on your progress at mid-term and a final grade and evaluation.

You may have the option of reworking one assignment for a higher grade in class as long as the assignment is turned in on time. Please discuss this opportunity with me prior to the reworking of an assignment.

6. Attitude/Work Ethic/Participation

Each class you may earn up to five participation points. At the end of the semester, I will take the average of those points to determine this portion of your grade.

Class Participation Points	***Level of Participation***
5 points	· Fully present in class and active in discussion. · All assigned materials read in preparation for discussions and critiques. · All assigned work completed to the best of your ability.
2-4 points	Depending on the level of participation and completion of assignments: · Being present in class and moderately engaged. · Moderately active in discussion and critiques · Assignments and materials partially completed.
1 point	· Being present in class but not engaged. · Not having reviewed the materials in preparation for discussion. · Limited participation in discussions and critiques. · Did not complete the assigned work.
0 points	· Did not attend class

General Information:

1. Accommodations

Students requiring accommodations must make an appointment with the Disabilities Office. It is the responsibility of the student to make their disability status and need for accommodation known to the Disability Office. The Disability Office is located in the Activities and Resource Center (ARC) on the 7th floor and the telephone number is 616-451-2787, ext. 1136.

2. Cheating and Plagiarism (Academic Misconduct)

As defined in the 2019-2020 Code of Community Standards:

I. ***Cheating/Copying/Unauthorized Collaboration:*** A student may not use, or attempt to use unauthorized assistance, materials, information, or study aids in any academic exercise, nor should a student give assistance, materials, information, or study aids to another student in any academic exercise.

II. ***Fabrication:*** A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, and citations of the sources of information.

III. ***Facilitating Academic Dishonesty:*** A student must not intentionally or knowingly help or attempt to help another student to commit an act of academic misconduct.

IV. ***Interference:*** A student must not steal, change, destroy, or impede another student's work. Impeding another student's work includes, but is not limited to, the theft, defacement, or mutilation of resources so as to deprive others of the information they contain. A student must not give or offer a bribe, promise favors, or make threats with the intention of affecting a grade or the evaluation of academic performance.

V. ***Plagiarism:*** Proper Acknowledgement. A student must not adopt or reproduce ideas, images, words, or statements of another person, including previous work of their own submitted for previous course credit, without appropriate acknowledgment. Requirement for Acknowledgement v. Common Knowledge. A student must give credit to the originality of others and acknowledge indebtedness whenever they quote or paraphrase another person's words, either oral or written

and whenever they use facts, statistics, or other illustrative material, unless the information is common knowledge. Sources used Verbatim. In instances where students are using content directly quoted from a source, that content MUST be indicated through the use of quotations AND properly cited both intext and at the end of the document.

VI. ***Violation of Course Rules:*** A student must not violate course rules as contained in a course syllabus which are rationally related to the content of the course or to the enhancement of the learning process in the course.

Violation of Professional Standards and Ethics: A student must not violate the professional standards or ethical code related to one's intended profession as defined by the academic program or department.

Materials List:

You will need to purchase the following items for this class (Items listed with and * will need to be purchased for the second week of class):

- *Nitrile or latex gloves
- *Pencils and other drawing materials*
- *White Plastic Eraser*
- *Xact-o Knife & #11 blades*
- *1-3 ultra-fine tip Sharpie markers*
- *Frosted Mylar that accepts wet media for registration purposes (optional but very helpful)
- *Old paintbrushes*
- *Sketchbook*
- Cotton balls for polishing copper plates
- Apron or smock (we do have a supply of shared aprons in the printshop)
- Q-tips
- Paper for printing beyond what is given as part of your course fees (papers could include the following: Rives BFK, Copperplate, Arches Cover, German Etching, Somerset Satin, Mulberry, Kitakata and along with some handmade papers.
- T-shirts or fabric for woodcut and screen-printing (optional)

Your course fees cover the use of the following items in the printshop:

- Gelli Plates or Plexiglas plates
- Linoleum block
- Woodcut block
- Woodcut Gouges and relief printmaking tools
- Large composition rollers
- Several small brayers for general use in the shop (first come, first serve)
- Ink for all printmaking processes covered in this class
- Basic papermaking supplies
- Screens for screen-printing
- Emulsion
- Transparencies for screen-printing stencils
- Copper plates for intaglio processes
- Intaglio tools (etching needle, burnisher and scraper)
- Solvents and non-toxic cleaning supplies
- Rags
- An assortment of printmaking papers
- Tracing paper
- Newsprint

KCPR 237: Lithography

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I will have my Personal Meeting Room open for the duration of my office hours and you can join at any point with any questions you may have. The link to my Personal Meeting Room is: https://zoom.us/j/7527113822

Course Description

A course that explores the lithography processes. Students gain proficiency in lithography printing, proofing, and editioning.

Course Objectives

Students will gain a working knowledge of the lithography process and techniques while learning correct and safe usage of equipment and materials. Importance will be placed on the understanding and development of technique, craftsmanship, and aesthetic sensitivity.

The student will be able to:

1. Effectively demonstrate and apply technical knowledge in regard to image making, proofing, and printing.
2. Demonstrate the application of knowledge in this course by development of a body of work connected to personal conceptual growth.

The student will be able to:

- Demonstrate the ability to make prints using linear and continuous tonal drawing techniques with the respective tools and materials used in each medium.
- Demonstrate an awareness of two-dimensional design space and gain an increased sensitivity to the act of drawing.
- Gain a proficiency in proofing and printing techniques that will enable students to produce consistent copies of their images by the editioning process.
- Demonstrate the ability to fully research and explore compositional and conceptual options through concept sketches (for each image printed).
- Gain an awareness of printmaking history and printmakers past and present.

Course Expectations

Students will produce the required body of work (four lithographic editions), along with concept sketches, and an edition for each assignment given. Lectures and demonstrations on techniques will include classroom exercises to plan an image regarding the concept and experimentation of tools and materials used. Students will become familiar with the proper presentation, documentation and storage of prints. Students will participate in class critiques and discuss artworks in relation to subject matter, form and content.

Optional Texts

- *Aluminum Plate Lithography Manual* by Tamarind Institute. Order at takachpress.com
- *Tamarind Techniques for Fine Art Lithography* by Marjorie Devon
- *The Tamarind Book of Lithography: Art and Techniques* by Garo Antreasian and Clinton Adams
- *The Complete Printmaker* by John Ross, Clare Romano, and Tim Ross
- *Printmaking: History and Process*, Staff and Sacilotto
- *The Printmaking Bible*, Hughes and Vernon-Morris

Course Outline & Schedule:

Week #	Topic	Daily Agenda	Materials Needed	Lectures, Demonstrations & Critiques	Handouts & Homework
Week 1: 8/30	***Introductions Syllabus and Materials***	• Syllabus, Introductions and Materials • Assign drawers • Demonstration		**Demonstration:** 1. Counter-etch & prep methods for aluminum plate 2. Preparing borders 3. Various drawing materials on aluminum plate	• **Handout Project #1**: Aluminum Plate Lithography Look at lithography examples and history
9/1	***Aluminum Plate Lithography***	• Demonstration	See the project handout for a complete list of materials	**Demonstration**: 1. Aluminum plate processing & etching (additions and deletions will be demonstrated during this demo) 2. T & Bar registration method 3. Clean up	
Week 2: 9/6	***No Class LABOR DAY***				
9/8	***Aluminum Plate Lithography Continued...***	• Demonstration • Workday		**Demonstration**: 1. Proofing & Printing methods	

				2. Lacquer flat creation	
Week 3: 9/13	***Aluminum Plate Lithography Continued...***	• Demonstration • Workday		**Demonstration**: 1. Etching lacquer flat plate for color flat work 2. Tearing & calendaring paper	**Due at 12:30pm:** • *Sample drawing materials plate done through the etching process (ready to pull a proof).* • *Drawing for key image ready to transfer to the plate or transferred on to plate.*
9/15	***Aluminum Plate Lithography Continued...***	• Brief class discussion of sample drawing materials plate. • Demonstration • Workday		**Demonstrations**: 1. Color ink mixing & modifying color inks 2. Printing Final Edition	**Due at 12:30pm:** • *Proof of sample drawing materials plate on newsprint.*
Week 4: 9/20	***Aluminum Plate Lithography Continued...***	• Demonstration • Workday		**Demonstration:** 1. Toner washes 2. Toner image transfers	**Due at 12:30pm:** • *A full proof of key image on newsprint and good paper.* • *Lacquer flat created and etched.*
9/22	***Aluminum Plate Lithography Continued...***	• Workday			• **Handout Project #2**: Stone Lithography & look at examples.
Week 5: 9/27	***Aluminum Plate Lithography Critique***	• Critique • Discussion of the do's and don'ts of picking a litho stone.	See the project handout for a complete list of materials	**Critique**: Group in-person critique to discuss print edition #1.	**Due**: Project #1
9/29	***Stone Lithography***	• Demonstration • Workday		**Demonstration:** 1. Preparing and graining stones 2. Drawing materials on stones	

Week 6: 10/4	***Stone Lithography Continued...***	• Demonstration • Workday		**Demonstration:** 1. Processing and etching a litho stone. 2. Pulling a Mylar for registration.	
10/6	***Stone Lithography Continued...***	• Demonstration • Workday		**Brief Demonstration:** 1. Printing & Proofing a Stone Lithograph.	**Due at 12:30pm:** • *Image drawn on the stone (ready to process)*
Week 7: 10/11	***Stone Lithography Continued...***	• Workday			
10/13	***Stone Lithography Continued...***	• Discussion of Project #3 • Workday			• **Handout Project #3**: Photolithography & look at examples.
Week 8: 10/18	***Stone Lithography Critique***	• Critique	See the project handout for a complete list of materials	**Critique**: Group in-person critique to discuss print edition #2	**Due**: Project #2
10/20	***Photolithography***	• Demonstration • Workday		**Demonstration:** 1. Preparing films for photolithography 2. Plate preparation and exposure	
Week 9: 10/25	***Photolithography Continued...***	• Demonstration • Workday		**Demonstration:** 1. Proofing & Printing Photolithography plate	
10/27	***Photolithography Continued...***	• Workday			
Week 10: 11/1	***Photolithography Continued...***	• Workday			**Due at 12:30pm:** Proof of photolithography step test plate on newsprint.
11/3	***Photolithography Continued...***	• Workday • Discussion of Project #4			

Week 11: 11/8	***Photolithography Critique***	• Critique • Further discussion about Collaborative Printmaking		**Critique**: Group in-person critique to discuss print edition #3	
11/10	***Collaborative Printmaking Project***	• Workday		**Demonstration:** 1. Advanced Techniques Part I	
Week 12: 11/15	***Collaborative Printmaking Project***	• Workday		**Demonstration:** 1. Advanced Techniques Part II	
11/17	***Collaborative Printmaking Project***	• Workday			
Week 13: 11/22	***Collaborative Printmaking Project***	• Workday			
11/24	**Thanksgiving Break Starts at Noon** ***NO CLASS***				
Week 14: 11/29	***Collaborative Printmaking Project***	• Workday • Discussion of print edition documentation			
12/1	***Collaborative Printmaking Project***	• Workday			
Week 15: 12/6	***Collaborative Printmaking Project*** **Critique**	• Final Critique	•	**Critique**: Group in-person critique to discuss final print edition and collaboration	**Due**: Collaborative Print Project Edition
12/8	***Shop Clean-up***				

The schedule may be subject to change based on the needs of the class.

Requirements and Expectations:

1. Software Requirements
For current software requirements, log onto: www.kcad.edu/about/technology/fine-arts-technology (Links to an external site.)

- Check your email daily

2. Studio Etiquette
It is incredibly important that everyone takes responsibility for the shared space of the Print studio, meaning that you always clean up after yourselves. This also includes cleaning any area or any materials that you use prior to and after your use with disinfectant wipes.

3. Press Etiquette
A laminated press sign-up sheet will be located next to each of the two lithography presses, simply sign your name in the slots to reserve your press time. Please sign up only for the time you will need (roughly a 3-4hour block of time should be sufficient).
You do not need to use a press for processing or etching a plate or stone, this can be done on any level or flat surface in the print shop.
If you are 10 minutes late for your press time, you forfeit your time and the press will become available for someone else to use.
Be courteous to your peers, and always show up for your press time.
You may print your aluminum lithography plates on the etching presses and these presses are first come first serve with no sign-up sheets.
This course will require you to plan ahead and work outside of class time, plan accordingly.

4. Notes
While I will provide thorough handouts to guide you in the various lithography techniques, you will need to be prepared to take additional notes to supplement the understanding of the various techniques discussed in class.

5. Class Behavior
Members of this class are expected to maintain a positive attitude and behave in a respectful manner towards your peers, faculty, and the subject of art. Disruptive behavior can result in a student being asked to leave the class and being marked absent for that day. Talking, looking at your phone and texting when I'm talking is disruptive behavior. All cell phones must be turned off for the duration of the class.

5. COVID-19 Policy
It is required that we all wear a face covering inside all University buildings, including all classrooms. All face coverings must be worn appropriately in a way that covers both your mouth and nose. If you are unable to do so and need an exception or an accommodation to this rule, you should immediately contact the Disabilities Service in the ARC. Students who come to class without a face covering will be asked to put one on or leave the class.

- In addition, all students and faculty will wear a face shield and gloves while in the printshop.
- Students are asked to wash your hands for at least 20 seconds and or use hand sanitizer upon entering and leaving classrooms.
- No eating or drinking will be allowed in the classroom.
- As disinfectant wipes will be available in each classroom, students are asked to wipe down the desk and work area you occupied during the class period before and after class.
- Do not move desks or other furniture from their designated area.

If you feel sick or have any symptoms commonly attributed to COVID-19 **DO NOT COME TO CLASS**. Reach out to me through email and communicate your situation. I am happy to work with you in any way I can once you feel able to resume your studies.

Please complete the student COVID-19 Symptoms Checker each day you are on campus. The link can be found in your email daily.

Student Evaluation and Grading

1. Grades are based upon the following:

- Attendance
- Completion of all exercises, projects, and portfolios by the required due dates
- Demonstration of learned concepts
- Creativity and individuality of ideas
- Technique and skill with materials
- Craftsmanship and presentation
- Class participation in critiques and lectures
- Ambition/Risk Taking
- Growth/Progress
- Attitude

2. Grading Scale:

Letter Grade	***Percentage***	***Grading Criteria***
A	90% +	· Fulfilling all aspects of the project; including any preparatory work. · Going above and beyond the given project criteria. · Demonstrating the highest level of technicality, conceptuality, problem solving, and craftsmanship. · Highest level of participation in project critique.
B	89-80%	· Fulfilling all aspects of the assignment; including any preparatory work. · Demonstrates a well-considered and thoughtful approach to the project criteria. · Demonstrates a high level of technicality, conceptuality, problem solving, and craftsmanship. · High level of participation in project critique.
	79-70%	· All aspects of the project are fulfilled. · Fulfills the project criteria. · Satisfactorily demonstrates an understanding of the project's concepts, technical aspects, problem solving, and craftsmanship. · Moderate participation in critique.
D	69-60%	· Does not fulfill all aspects of the project · Attempts to fulfill the projects criteria but falls short on technical or conceptual understanding. · Limited participation in critique
F	59% -	· Shows little to no understanding of the technical or conceptual criteria of the project. · No participation in critique

3. Attendance

This class is centered on lectures, discussions, demonstrations, and therefore attendance is crucial. Student attendance is required for the entire class period of each session. If you know you will be missing a class please notify me ahead of time in person and or by email.

Face to Face Instruction Attendance Policy

- Attendance is always taken at the beginning of each class.
- Late arrivals and early departures will be recorded, but warnings will not always be given. Three late arrivals and/or early departures will equal one absence.
- If you miss a class due to an unexcused absence, you are responsible for getting any information you missed by contacting me or asking your peers before the next class meeting. I will not repeat lectures, discussions, assignment descriptions, or anything else related to the class you did not attend due to an unexcused absence.
- Students are responsible to come to class prepared with their materials and ready to work and participate in class. Students who leave class for the lack of materials or work will be counted as an absence.
- Student's final grade will drop 1/3 of a grade after ***THREE*** absences (for example a A- will become a B+) and after ***SIX*** absences the student will fail the course.

- Come to class even if you don't have an assignment finished to critique.

Remote Instruction Attendance Policy

If for any reason the class must move to a remote method of delivery students are still required to attend the following events through Zoom and Canvas platforms:

- Lectures discussing project themes; historical and contemporary examples of artists using these themes and various technical methods of application.
- Technical demonstrations
- Collaborative peer discussions
- Visiting artist lectures/studio visits through Zoom
- Research presentations
- Individual and peer in-progress meetings
- Critiques

4. Critique

Critique is an extremely important part of this class, and you are expected to participate in giving articulate and thoughtful feedback to your peers. You are expected to participate in both the in-progress critique and the final project critique. Failure to do so will result in the lowering of your overall grade. Each creative project will be evaluated with a rubric; this includes being graded on giving feedback during the critique session. An absence will result in 0 points.

5. Grading Components

Grading Components	***Points Received***
Sample Plate #1: Experimentation with Drawing Materials	15
Project #1: Aluminum Plate Lithography	45
Sample Plate #2: No Sample Plate	0
Project #2: Stone Lithography	45
Sample Plate #3: Photolithography Exposure Test Plate	15
Project #3: Photolithography	45

Project #4: Collaborative Printmaking Project	75
Goals & Self-Evaluation Questionnaires	10
Attitude/Participation/Work Ethic	5
Total	255

If you have difficulty interpreting your overall course grade at any point during the semester, don't hesitate to ask. A scored digital rubric will be provided to you through Canvas with each graded assignment and you may use Canvas as a tool to check your overall grade in the course at any time. You will receive and update on your progress at mid-term and a final grade and evaluation.

You may have the option of reworking one assignment for a higher grade in class as long as the assignment is turned in on time. Please discuss this opportunity with me prior to the reworking of an assignment.

6. Coalesce: A Collaborative Alumni Print Project-Brief Project Overview
Each alumni artist will be paired with a student collaborative printer to create an edition of twelve 1 or 2 layer lithographic prints. One print will go to the student collaborative printer and one print will be retained for the KCAD Print Collection and Archive. The participating alumni artist will receive the remaining edition of ten prints.

6. Attitude/Work Ethic/Participation
Each class you may earn up to five participation points. At the end of the semester, I will take the average of those points to determine this portion of your grade.

Class Participation Points	***Level of Participation***
5 points	· Fully present in class and active in discussion. · All assigned materials read in preparation for discussions and critiques. · All assigned work completed to the best of your ability.
2-4 points	Depending on the level of participation and completion of assignments: · Being present in class and moderately engaged. · Moderately active in discussion and critiques · Assignments and materials partially completed.
1 point	· Being present in class but not engaged. · Not having reviewed the materials in preparation for discussion. · Limited participation in discussions and critiques. · Did not complete the assigned work.
0 points	· Did not attend class

General Information:

1. Accommodations
Students requiring accommodations must make an appointment with the Disabilities Office. It is the responsibility of the student to make their disability status and need for accommodation known to the Disability Office. The Disability Office is located in the Activities and Resource Center (ARC) on the 7th floor and the telephone number is 616-451-2787, ext. 1136.

2. Cheating and Plagiarism (Academic Misconduct)

As defined in the 2019-2020 Code of Community Standards:

I. ***Cheating/Copying/Unauthorized Collaboration:*** A student may not use, or attempt to use unauthorized assistance, materials, information, or study aids in any academic exercise, nor should a student give assistance, materials, information, or study aids to another student in any academic exercise.
II. ***Fabrication:*** A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, and citations of the sources of information.
III. ***Facilitating Academic Dishonesty:*** A student must not intentionally or knowingly help or attempt to help another student to commit an act of academic misconduct.
IV. ***Interference:*** A student must not steal, change, destroy, or impede another student's work. Impeding another student's work includes, but is not limited to, the theft, defacement, or mutilation of resources so as to deprive others of the information they contain. A student must not give or offer a bribe, promise favors, or make threats with the intention of affecting a grade or the evaluation of academic performance.
V. ***Plagiarism:*** Proper Acknowledgement. A student must not adopt or reproduce ideas, images, words, or statements of another person, including previous work of their own submitted for previous course credit, without appropriate acknowledgment. Requirement for Acknowledgement v. Common Knowledge. A student must give credit to the originality of others and acknowledge indebtedness whenever they quote or paraphrase another person's words, either oral or written and whenever they use facts, statistics, or other illustrative material, unless the information is common knowledge. Sources used Verbatim. In instances where students are using content directly quoted from a source, that content MUST be indicated through the use of quotations AND properly cited both intext and at the end of the document.
VI. ***Violation of Course Rules:*** A student must not violate course rules as contained in a course syllabus which are rationally related to the content of the course or to the enhancement of the learning process in the course.

Violation of Professional Standards and Ethics: A student must not violate the professional standards or ethical code related to one's intended profession as defined by the academic program or department.

Materials List:

You will need to purchase the following items for this class (You will need items listed with a ** ASAP):

- Long Cuff Neoprene Gloves $ 4.98 (optional)
- Box of Latex or Nitrile Gloves $14.98- $ 15.77 (100 Count)**
- Chemical Splash Goggles $2.97- $ 9.97 (optional)
- Respirator $26-34 (optional)
- Paper for printing beyond what is given as part of your course fees (papers could include the following: Rives BFK, Copperplate, Arches Cover, German Etching, Somerset Satin, Mulberry, Kitakata.
- White magic rub eraser
- Hand held pencil sharpener**
- Box of Q-Tips
- Exact-o Knife**
- Black electrical tape (for pin registration on lithographic stone)
- Pencils for Drawing**
- Assorted paint rounds, flat, and filbert brushes for toner and tusche washes (cheap Princeton Art Brush works well- must have a ¾ flat brush for border work**

- Scissors**
- 18”-24” Ruler**

Miscellaneous Tools (optional but helpful):

- Alvin Professional 5 ½ Ruling Pen $ 9.59 (optional) (Order online at Jerry’s Artarama, Drafting Equipment Warehouse or various other online sources)
- Dusting Brush 10”- 14” Horsehair $1.65- $2.15 (optional)
- Personal Magnifying Loupe (optional)
- Various paste or stick tusches (optional)

Materials Covered by Your Course Fees:

- Lithography ink & modifiers
- Solvents and non-toxic cleaning supplies
- Rags
- An assortment of printmaking papers
- Tracing paper
- Newsprint
- Aluminum lithography plates
- Lithographic sponges
- Lithographic chemistry
- Lithographic crayons, pencils, and tusche
- Lithographic crayon holder
- Positive photo-lithography plates
- Mylar
- Pins for registration

KENDALL COLLEGE OF ART AND DESIGN of FSU

KCPR 235 841 INTAGLIO

Professor Olivia Timmons
T/TH 12:30-3:20, SPRING 2020
CRN: 12564
Telephone: 616.451.2787, extension: 1182
Office Hours: T/TH 10:00-11:30am or by appointment
Office: Room 302C (office printmaking studio)
Email: OliviaTimmons@ferris.edu

COURSE DESCRIPTION

A Course that explores the following intaglio processes: drypoint, line etch, aquatint, softground, mezzotint, and multiple plate etching. Students will gain proficiency in intaglio printing, proofing and editioning.
PREREQUISITES: KCPR 232
CREDIT HOURS: 3

COURSE OBJECTIVES

Students will gain a working knowledge of intaglio techniques while learning correct and safe usage of equipment and materials. Importance will be placed on the understanding and development of technique, craftsmanship, and aesthetic sensitivity.

The student will be able to:

1. Effectively demonstrate and apply technical knowledge in regard to image making, proofing, and printing.
2. Demonstrate the application of knowledge in this course by development of a body of work connected to personal conceptual growth.

COURSE EXPECTATIONS

Students will produce the required body of work, along with concept sketches, and an edition for each assignment. Lectures and demonstrations on techniques will include classroom exercises to plan an image regarding the concept and experimentation of tools and materials used. Students will become familiar with the proper presentation, documentation and storage of prints. Students will participate in group critiques and discuss artworks in relation to subject matter, form and content.

SUGGESTED TEXT

- *The Complete Printmaker* by John Ross, Clare Romano, and Tim Ross

OPTIONAL TEXT

- *Magical Secrets: Volumes I-IV* by Crown Point Press
- *Intaglio: Acrylic Resist Etching, Collagraphy, Engraving, Drypoint, Mezzotint* by Robert Adams and Carol Robertson
- *Printmaking: History and Process*, Staff and Sacilotto
- *The Printmaking Bible*, Hughes and Vernon-Morris

PRINTMAKING RESOURCES, WEBSITES & BLOGS

- Mid-America Print Council (MAPC) Website: https://midamericaprintcouncil.org/
- Southern Graphics Council International (SGCI) Website: https://www.sgcinternational.org/
- Philagrafika Website: http://philagrafika.blogspot.com/
- Meet Your Printmaker Blog Website: http://blog.meetyourprintmaker.com/

SOFTWARE REQUIREMENTS

For current software requirements, log onto www.kcad.edu/about/technology/fine-arts-technology

- Check your email daily

FOR STUDENTS THAT REQUIRE ACCOMODATIONS

KCAD will provide reasonable accommodations to qualified individuals with disabilities. It is the responsibility of the student to make their disability status and need for accommodation known to the Disability Office. The Disability Office is located in the Activities and Resource Center (ARC) and the telephone number is 616-451-2787, ext. 1136.

CHEATING AND PLAGERISM (ACADEMIC MISCONDUCT)

As defined in the KCAD Code of Student Community Standards 2019-2020
Plagiarism:

a. *Proper Acknowledgement*. A student must not adopt or reproduce ideas, words, or statements of another person, including previous work of their own submitted for previous course credit, without appropriate acknowledgment.

b. *Requirement for Acknowledgement v. Common Knowledge*. A student must give credit to the originality of others and acknowledge indebtedness whenever he or she quotes or paraphrases another person's words, either oral or written and whenever he or she borrows facts, statistics, or other illustrative material, unless the information is common knowledge.

c. *Sources used Verbatim*. In instances where students are using content directly quoted from a source, that content MUST be indicated through the use of quotations AND properly cited both in-text and at the end of the document.

STUDENT EVALUATION AND GRADING

Grades are based upon the following:

- Completion of all exercises, sample plates, and projects by the required due dates
- Demonstration of learned concepts
- Creativity and individuality of ideas
- Technique and skill with materials
- Craftsmanship and presentation
- Attendance
- Class participation in discussions, critiques, and lectures

- Growth
- Progress
- Ambition
- Risk taking
- Attitude

Grading

- A = 90% or more. An "A" is achieved by going above and beyond the projects given criteria. The project will demonstrate a high level of conceptuality, technicality, problem solving and craftsmanship.

- B= 80-89%. A "B" is achieved if the work demonstrates a clear and well thought out concept, a high level of craftsmanship, technicality, and creative problem solving.

- C =70-79%. A "C" is achieved if the project is satisfactory, and fulfills the projects criteria, demonstrating an understanding of the concepts and techniques.

- D=60-69%. A "D" attempts to fulfill the criteria of the assignment but falls short on technical or conceptual understanding.

- F=59% or less. An "F" shows no understanding of the technical and conceptual criteria of the assignment.

- **Reworking an Assignment**: You may have the option of re-working one assignment for a higher grade during the semester while keeping pace with the class. In order for this assignment to be considered for reworking it must be turned in on time and discussed during critique. This assignment will be due exactly two weeks after the final return date. Please notify me prior to re-working the assignment for further suggestions and discussion.

- **Attitude/Work Ethic/Participation**: every day we have class, you may earn up to five participation points. At the end of the semester, I will take the average of those points to determine this portion of your grade. To earn five points, you must be fully present in class, active in discussion, clearly having read the material and completed the material/work assigned. An absence will result in a 0. Being present but not being engaged will earn a 1. Being present and being moderately engaged and or having assignments partially completed will earn anywhere from a 2 to a 4, depending on the level of engagement and completion of assignments. We have a total of 28 in-class meetings.

- **Critique**: As critique is an extremely important part of this class, you are expected to participate in giving articulate and thoughtful feedback to your peers. Each artwork will be evaluated with a rubric; this includes being graded on giving feedback to your peers (5 points). An absence will result in 0 points. Being present and offering feedback 1-4 times will earn 1-2 points. Offering feedback 4-8 times will earn anywhere from 3-4 points and offering feedback 10-15 times will earn 5 points.

COURSE EVALUATION:

Grade Components	Points Possible
Assignment 1: A Proof Every Other Day	50
Sample Plate #1: Salt, Sugar, Sandpaper or Airbrush Aquatint	10
Assignment 2: Multiple Plate Color Intaglio Proofing	45
Sample Plate #2: 8-10 step aquatint stage bite plate with color proofing	10
Assignment 3: Sugar Lift with Chine Colle and Leafing Applications	45
Sample Plate #3: Sugar Lift	10
Assignment 4: White Ground & Toner Wash with Viscosity Color Rolls	45
Sample Plates #4: White Ground & Toner Wash Samples	10
Assignment 5: Photopolymer plate, ImageOn, or Screenprint	45
Sample Plates #5: Photopolymer, ImageOn, and Screenprint	10
Attitude/ Work Ethic/Participation	5
Total	285 points possible

ATTENDANCE
This class is centered on lectures, discussions, demonstrations, and therefore attendance is crucial. Student attendance is required for the entire class period of each session. If you know you will be missing a class please notify me ahead of time in person or by email.

- Attendance is always taken at the beginning of each class.

- Late arrivals and early departures will be recorded, but warnings will not always be given. Three late arrivals and/or early departures will equal one absence.

- If you miss a class, you are responsible for getting any information you missed from your peers. I will not repeat lectures, discussions, assignment descriptions, or anything else related to the class you did not attend unless you have notified me prior to your absence

- Students are responsible for coming to class prepared with their materials, ready to work, and participate in the class. Students who leave class for the lack of materials or work will be counted absent.

- Student's final grade will drop 1/3 of a grade after ***THREE*** absences (for example a A- will become a B+) and after ***SIX*** absences the student will fail the course.

- Come to class even if you don't have an assignment finished to critique! If you miss a critique you will receive zero points for the critique portion of the assignment.

STUDIO ETTIQUETTE

It is incredibly important that everyone takes responsibility for the shared space of the studio, meaning that you always clean up after yourselves. All cell phones must be turned off for the duration of class, you may use them during your break only. All computers must be turned off unless for the purpose of researching related to this class.

STUDIO SAFETY

- Wear closed toe shoes
- Tie back long hair
- Wear gloves when handling toxic materials such as, mineral spirits, ink, denatured alcohol, hardground, asphaltum, and acids (pretty much everything).
- Wear a dust mask when using rosin box or spray paint
- Do not ingest food while working with chemicals or inks in the shop. There will be an opportunity for a 15- minute break during each class.
- Respect the equipment!!! If something out of the ordinary occurs while you are using the equipment in the print studio, notify me if the incident occurs during our class or the lab technician if it occurs outside of class.
- If you transfer any substance onto the printing blankets, please notify the lab technician or myself so that the damaged area can be treated before it becomes permanent.
- All ink rollers must be cleaned thoroughly!
- Respect the print lab technicians, they are there to assist you, but by law they are unable to teach you techniques missed during a class. Be courteous and always clean up your space on time or when asked and notify me if there are any issues.

MATERIAL LIST

- *Pencils and other drawing materials
- *White Eraser
- *1 ultra-fine tip Sharpie marker

- *Xacto Knife & #11 blades
- Mylar that accepts wet media
- *Old paintbrushes
- 3-Ring notebook (for notes, experiments, and research)
- *Apron or smock
- *Cotton balls or pads
- *Contact Paper
- *Domestic etch papers, copper plate (found in the bookstore), and a variety of other papers, such as Somerset, Rives BFK etc…

***Optional Items* (while the shop does lend some of these items, you may choose to purchase your own)**

- Scissors (optional)
- *Small jar for hard ground (optional)
- *Etching needle
- *Scraper
- *Burnisher
- Soft Hake brush (optional)
- Assortment of Chiné collé papers, etc…
- Dust mask (optional)
- Eye protection (optional)
- Roll of tracing paper (optional)
- Metallic Leafing (optional)

Provided Materials

- 18" x 24" piece of copper, one 4" x 5" photopolymer plate, and one 12" x 12" piece of ImageOn film will be provided to you as part of your course fee, any additional plates or film may purchased through the sign-up sheet on the office door.

****Other materials may be required throughout the semester****

CALENDAR

1/14	• Syllabus & Introductions • *Handout Assignment 1 & Reading* *Discussion and Examples* • **Demonstrations**: 1. Review of beginning intaglio techniques: Drypoint, line etch, aquatint (rosin, spray paint, possibly airbrush), softground, mezzotint, and sharpie resist 2. Preparing materials for Assignment 1	3/12	SPRING BREAK NO CLASSES-KCAD OPEN
1/16	• **Demonstration**: • Salt, sugar, and sandpaper aquatint • Fractint • Crackle Ground • In class work time	3/17	• In class work time
1/21	1. **Demonstrations**: 2. Spit Bite 3. Review of chine colle and a la poupee 4. In class work time	3/19	Demonstration: 1. Viscosity rolls • Work time
1/23	• In class work time	3/24	• ***Critique on Assignment #3 at 12:45pm*** •
1/28	• In class work time • *Progress critique at 2:30pm (hang up all trial proofs thus far)*	3/26	• Work time
1/30	• ***Critique on Assignment #I at 12:45pm*** • *Handout Assignment 2 & Reading* *Discussion and Examples*	3/31	• Work time • *Progress Critique at 2:30pm*
2/4	• **Demonstrations**: 1. Water bite 2. Aquatint reversal	4/2	• Work time • *Handout Assignment 5* *Discussion and Examples*
2/6	• ***Aquatint 8-10 step-biting test is due*** • **Demonstration**: 1. Multi-plate offset transfer method • Work time	4/2	• ***Critique on Assignment #4 at 12:45pm*** • Examples of Photopolymer and ImageOn
2/11	• **Demonstration**: 1. Color ink modification • Work time	4/7	• **SGCI Conference: Altered Landscapes (4/4-4/7)** • **Demonstration**: 1. Photopolymer plate: image creation, processing, and printing. 2. Screenprinting on copper • Work time

2/13	• ***Step-bite color proofs (8 minimum) due*** • Work time	4/9	Mid-Semester Recess NO CLASSES-KCAD CLOSES AT 5PM
2/18	• In class work time • *Progress critique at 2:30pm*	4/13	• Work time
2/20	• ***Critique on Assignment #2 at 12:45pm*** • *Handout Assignment 3 Discussion and Examples*	4/15	• Work time
2/25	Demonstration: • Sugar Lift	4/21	• Work time • *Progress Critique at 2:30pm*
2/27	• Work time Demonstration: • Chine colle and leafing	4/23	• In class work time
3/3	• Work time • *Handout Assignment 4 Discussion and Examples*	4/28	• ***Critique on Assignment #5 at 12:45pm*** • Potluck and clean up!!!
3/5	• Work time • *Progress Critique at 2:30pm* • Examples of white ground and toner wash Demonstration: • White ground and toner wash • Work time	4/30	
3/10	SPRING BREAK NO CLASSES-KCAD OPEN Mid-term grades submitted		