The aim of this course is to explore and develop a visual concept through the process of digital printmaking. Printmaking involves the creation of an original in multiple form. An image is printed in ink on a sheet of paper from a matrix. This is an impression. The total number of like impressions is the edition. The edition is the "original in multiple form." This printmaking class will utilize a digital file or document for a matrix. The image is created through any digital means such as a digital camera, a scanner, a software program or a combination of these. The printer, its inks and paper then define the image. Archival pigment based ink and acid free heavy weight paper will assure the retention of fine art quality for 75 – 100 years under museum type care.

Students will be encouraged to explore a variety of the more immediate approaches to digital printmaking through scanning and reworking digitally or scanning, printing, reworking with traditional art materials and then scanning the revised image to generate a digital edition. Adobe PhotoShop ® will be used to manipulate and print the images from single layered “flattened” TIFF files. Students will also be encouraged to adapt this process of printmaking to a personal concept making it another form of their art. A portfolio set of at least 5 different but related digital impressions on 13”x 19” Somerset or Epson fine art digital paper should be created every 4-5 weeks. The deadlines for the 3 portfolio sets are Feb. 26, Apr. 7 and May 7. Students should plan to print only once in any one class meeting. In most cases, students will need to work on their images both during class and outside of class but printing should be done in class. Students may be able to schedule an additional print time with the instructor if necessary.

Each student is required to have specific printmaking supplies. Student fees have been used to purchase ink cartridges but students will still need to purchase one ink cartridge for the Epson 2000P printer and a 20-25 sheet package of 13” x 19” digital fine art paper, enhanced velvet surface. Having the necessary supplies to create prints can be difficult but failure to purchase personal supplies like ink cartridges and paper will have an adverse effect on a student’s grade. It is departmental policy that at the end of each semester, students remove their projects and supplies. Anything left will be considered abandoned. The Department of Art reserves the right to retain selected examples of student work for reproduction and promotional purposes.

Students are expected to observe and interact with one another. A continued habit of arriving late or leaving early will be looked upon as rude and disruptive. A student’s reason for missing class however valid cannot substitute for a lack of involvement with the class. All absences will be counted no matter what the reason. After 5, the course grade will be lowered one whole grade. After 7, the student will fail the course for lack of class participation. Students should be aware of the withdrawal policy and that deadline.
Students receiving or making a cell phone call should immediately leave the studio classroom. It is impossible for the instructor to ignore any such conversation. Laptops should not be open in the printing areas of the studio classroom. Ink, water, oil on tabletops are all hazards to expensive electronics. Because this is a class participation studio where interaction is expected, students should not use earphone electronics. Music (copyrighted CD’s) may be played on the instructor’s player with group approval.

**Course grades will be based on an artist statement 5%, class participation 5% and portfolios 30% each.** The artist statement should relate digital printmaking to the student’s personal concepts of artistic expression. References to major artists are important. The artist statement is due Apr. 14. Should a student not attend class when deadline occurs, the late assignment or portfolio will be accepted no more than 2 classes after the deadline, must be submitted for grading in conference (not put in mailbox or slid under door) and in fairness to others in the class, the student should anticipate that the grade will reflect a consideration of the extra time. Class participation considers class critiques, general lab behavior and a final critique on May 15 at 8:00 a.m. Portfolio grades will be based on the growth of creative expression and on the demonstrated technical command of the medium. The first portfolio set considers exploration and discovery. The second considers experimentation and development. The third considers resolution and refinement. The number of completed works and their complexities are other considerations. This is a class of different levels and students will be graded according to their enrolled level. Critiques will be given individually during class and as a class when appropriate.

The point scale is as follows: F is 55; D+ is 68; D is 65; D- is 61.5; C+ is 78; C is 75; C- is 71.5; B+ is 88; B is 85; B- is 81.5; A+ is 98; A is 95; A- is 91.5

In compliance with university policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Office for Student Disability Services in Downing University Center, A-200. The phone number is 270 745 5004.

Please DO NOT request accommodations directly from the professor or instructor without a letter of accommodation from the Office for Student Disability Services.

The instructor reserves the right to change this syllabus.

Each student is encouraged to have sketchbooks, drawings, designs and other examples of their art to help define a concept for exploration in digital printmaking.

**Digital - supplies provided by students**
- Legion Somerset Enhanced Velvet finish digital paper 13" x 19" or other archival digital fine art paper with enhanced velvet surface.
- One ink cartridge for Epson 2000P
- Writeable CD’s or USB portable data storage device
- Lock for locker
- Notebook
• Drawing materials: pencil, paper, ruler, eraser, x-acto knife, etc.

**General Criteria for Printmaking Excellence**

**Technical**
1. All impressions in the edition are identical (NA for monotype or digital)
2. Presentation is clean
3. Paper is archival
4. Image is neither over-inked nor under-inked
5. Print displays technical challenge in the making
6. More than the required minimum (digital is limited to a few extra)

**Creative**
1. Image is original
2. Image communicates a personal statement to the viewer
3. Image displays unity with variety in terms of basic design
4. Technical choices serve the purpose of the image
5. Image displays planning and imagination in the making
6. Image adds to the exploration or improves upon the expression of a prior image
7. More than the required minimum (digital is limited to a few extra)

No student is expected or required to achieve this complete list. Efforts to achieve these criteria should be evident in the presentation and will be considered in establishing overall average achievement and overall above average achievement.

A typical first lithograph:

**Technical**
2 of 3 impressions alike
Grease in margin on one impression
Paper is Arches Cover
One impression is under-inked
All drawing was done in #2 litho pencil

**Creative**
Image is original
It is a still life of bottles and speaks of drawing form with value
Repetition of shape, texture and value with no emphasis, errors in perspective
The litho crayon’s heavy application flattened forms, destroyed light values
Bottle labels read backwards
No sketch or prior image

This does not achieve excellence but then it does not fail. Efforts resulted in slightly below average performance for the class. It is a beginning that can be explored and improved upon as techniques are learned and printing experience increases. Attention must be given to the results of others in the class during critiques to grasp the overall class average.