

DEPARTMENT OF ART - UNIVERSITY OF WISCONSIN OSHKOSH  
22-360 Intermediate Printmaking: Intaglio, Relief; and 22-460 Advanced Printmaking: Intaglio, Relief  
3 CREDITS

Class: Monday and Wednesday 4:10-6:20pm A/C S13

Instructor: Professor Gail Panske

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Office Hours: Monday, Wednesday 3:00-4:00pm; Tuesday 12:30-1:30pm; or by appointment

If any substantive changes are made in the course syllabus, such as changes in schedule or assignments, notification will be provided in a timely manner and a revised syllabus made available. It is expected that the attendance and grading criteria, as distributed, will be adhered to throughout the term.

*22-360 COURSE DESCRIPTION:* Intermediate level instruction in intaglio and relief methods; continued exploration of pictorial communication using print media.

Prerequisites: Art 142, Art 209, Art 210, Art 260 or consent of the instructor. Course Fee: \$30.00

*22-460 COURSE DESCRIPTION:* Advanced study in intaglio and/or relief. Students will pursue individual creativity and technical competency in traditional and contemporary intaglio and/or relief printmaking methods. Emphasis on personal investigation. Must have passed the Post-Foundation Portfolio Review.

Prerequisite: Art 360. Course Fee: \$30.00

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*Begin the semester with this thought:*

“For me, the art pieces are the remembrance of an instant of time, a place, circumstances of creation, of a partial glimpse of the whole picture told in parts, like seeing a bird in flight through dense trees because you happen to look up. By having an open-ended process and attitude, I have set myself up so that I will be lucky enough to actually catch that view.”

- Karen Kunc

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*SET YOURSELF UP TO CATCH THE VIEW*

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This course is an opportunity for students at the intermediate and advanced levels to concentrate on developing their technical skills and to engage in a dialogue about contemporary printmaking practice and the important/pivotal role print media plays in contemporary art. Students will have the opportunity to collaborate, experiment, to learn new processes and work toward creating art that represents their personal vision. Challenge yourself, show conviction.

Developing a method of working that works for you is the underlying challenge. It is a lengthy process that develops over time, it is not something that just happens. You have to be willing to try new things and to challenge yourself. One of the most important things to remember is that you have to be open to profound experiences in order to have them.

**1. CONTENT OUTLINE:**

- a) Individual meetings will be scheduled at the beginning of the semester to discuss your goals and objectives. It will likely be necessary to meet outside of class time.
- b) In addition to the basic relief and intaglio techniques, upper-level students are expected to explore techniques (new and familiar) in an expressive and challenging way.
- c.) **ART360:** A portfolio of 4 editions and a group of 10 monotypes/variant images is required.  
**ART460:** A portfolio of at least 5 projects is required.

- d.) **ART 360:** New monoprint and monotype techniques will be introduced early in the semester. Exploration of these methods will take place throughout the semester. Only “the best” monoprints/variant images should be included in the final portfolio.
- e.) **ART 360:** For Intaglio, additional demonstrations will also be given (times arranged) on chine colle', photo and photo transfer techniques, spit-bite, color printing, lift ground techniques, etc. For Relief, additional demonstrations will also be given (times arranged).
- f.) All students will be responsible for the continued maintenance of the studio.
- g.) A lab fee of \$30.00 is charged for this course. It covers basic studio supplies.
- h.) Presentation on a contemporary print artists will be completed.
- i.) **ART460:** Students may propose a special project. Fill out the Semester Portfolio Proposal Form - if you choose to – it is due **Sept 11**. Requirements could differ from those listed here if you prepare a detailed Portfolio Proposal Form and we both agree and sign the form.
- j.) You will be expected to keep a sketchbook. The sketchbook should contain all preliminary work for the images and will be reviewed throughout the semester individually and handed in with the final portfolio. The sketchbook is the evaluative tool used to determine the creative process used to develop the imagery.
- k.) Group critiques: will be combined with students in the other printmaking classes. There will also be smaller critiques with all intermediate and advanced students.
- l.) All students must read, understand the Department Safety Policy and the Safety Policy for the Intaglio Studio AC S-13; and sign the Printmaking Policy before working in the studio.
- m.) A written reflection on your work is required and should be included with the final portfolio.
- n.) **ART460:** a documentation project is required. Details will be discussed individually.
- o.) There is an expectation that at least 4 hours a week, outside of class time, will be spent either working in the studio or on related classwork.
- p.) If you are interested in learning some basic lithography and serigraphy techniques, feel free to attend the demonstrations.

## **2. COURSE OBJECTIVES:**

There are three major objectives for the semester. One is the continued exploration and use of the basic intaglio and relief techniques; second, the continued development of the conceptual and formal qualities of the visual image using print methods; third, is the incorporation of the advanced techniques into the final portfolio work. Students will also gain experience working in a collaborative learning environment that includes mentoring, self-critique, critical thinking and group discussions. In addition, for ART 460, the application of multiple print media in one image should be considered.

## **3. GRADING PROCEDURES:** (read the small print)

A. = Outstanding in every area. An “A” student will have conceptually strong ideas for all the prints, excellent technical execution of all the editions, all work is completed on time, attend and participate in all the critiques, (An “A” goes to those who are discovering “their own world”- see above) and professional portfolio presentation (mid-term and final). Sketchbook is complete, includes strong evidence of image development beyond the initial concept.

B = Overall strong work technically and in image development. A “B” student will continue to develop the subject matter/content of the images and continue to develop their technical skills through-out the semester, all work completed on time, attend and participate in all the critiques and have a neatly presented portfolio. Sketchbook is complete, includes evidence of image development beyond the initial concept.

C = Average work. A “C” student will have formally solid images and have gained a basic understanding of the technical aspects of creating both a lithograph and serigraph, all work completed on time, attend and participate in all the critiques and good presentation of portfolio. Sketchbook is complete.

D = Below average work. Simply completing the required work with less than average results in the development of imagery and/or having technically inferior editions, work is completed on time, attend and participate in all the critiques and a completed review.

F = Failure to complete the work required for passing the course.

Grading Scale:

100-93	A
92-90	A-
89-87	B+
86-83	B
82-80	B-
79-77	C+
76-73	C
72-70	C-
69-60	D
59-0	F

*Grades will be determined by the following factors:*

- \* Quality of work: continued conceptual and formal development of the imagery
- \* Completion on time of all required portfolio pieces
- \* Class and critique attendance and participation
- \* Overall technical quality and complexity of the prints, (challenge yourself!)

*Critique attendance and participation:*

Critiques are considered exams. Failure to attend and participate will result in the lowering of the final grade by one grade point for each missed critique.

*Class attendance:* Attendance is required (full two hours). Attendance is necessary for participation and discussion in the studio. Absences, arriving late, or leaving early will result in a lowering of the final grade. The final grade will be lowered by one grade point for each absence over three. Documentation for excused absences is the responsibility of the student and must follow the guidelines outlined by the Dean of Students Office.

An incomplete will be given only in cases of extreme emergency.

#### **4. PORTFOLIO REQUIREMENTS:**

**ART360:** 4 required print editions: each will be given equal weight.

The final portfolio will consist of at least 4 edition editions. The edition size will be determined individually, based on the specific project. However, usually a minimum edition size of 5 will be required. In addition:

- At least one project completed in a larger (10 or more) print edition.
- At least one multiple color edition is required (multiple block relief or multiple plate intaglio).
- At least one edition should be at large in scale (to be discussed individually)

In addition to the 4 editions, a group of monotype/monoprints or variant prints is required. The 10 best will be handed in as part of the final portfolio. Two minimum 15" x 22" in scale. Using intaglio, relief techniques or both.

Students concentrating in Intaglio are encouraged to explore non-acid techniques in at least one edition. Students concentrating in relief will use multiple block technique for color prints and are encouraged to explore printing off and on different surfaces.

Include all sketches, source materials and other documentation. Editions should be titled, signed and numbered. Each edition and the monoprint project will count for 15 points each.

\*At least 2 editions AND evidence of work in-progress (including monotype/monoprints) will be due at midterm

\*All 10 Monotypes/variant images are due at the end of the semester along with the other two editions.

#### **Other Requirements:**

Participation in pasting workshop events and exhibition review (up to 15 points)

Reflective statement on creative work. (5 points)

Critique participation (5 points)

**ART460:** The final portfolio will consist of at least 5 editions/projects.

The edition size will be determined individually, based on the specific project. However, usually a minimum edition size of 5 will be required. In addition:

- At least one project should combine print techniques. Ex. intaglio and relief
- One of the five projects may be a group of 10 monoprint/monotype or variant prints.

Documentation project: the details of which will be discussed individually but in general students will document the process of completing one of their print editions. This will likely require additional printing.

**If a special project is developed**, the concept of the project may alter these requirements, but any changes to the course requirements will be determined through consultation with the instructor and must be agreed to well in advance. See the Portfolio Proposal Form located at the end of this document. Complete a **Semester Portfolio Proposal Form by Sept. 11, 2023**. If the form is not completed and submitted by the end of class on that day, the semester requirements above will stand.

\*At least 2 editions AND, for ART360, evidence of work in-progress on a third (may include monotype/monoprints) will be due at midterm

Each project (edition or monoprint) will count for 15 points each. The project that includes the documentation project will be worth 20 points.

Save all of your sketches, source materials, working/state proofs, dummy books and/or mock-ups (if applicable) should be included in the portfolios. All edition prints should be signed, numbered and titled, and neatly presented.

Additional emphasis in grading is placed the development of your overall artistic practice. Challenge yourself!

**Other Requirements:**

- Participation in pasting workshop events and exhibition review (up to 15 points)
- Artist statement/reflection ( 5 points)
- Participation (5 points)

**Mid-Term Portfolio due: October 23, 2023**

**Final Portfolios due: December 11, 2023**

**22-360 Learning Outcomes:** Students will:

- pursue individual creativity in intaglio and relief print media
- continue to develop technical competency in intaglio and relief print media
- analyze and describe their decision-making process
- develop intermediate level competency within contemporary print-based art practice
- explore multiple applications of traditional print media
- incorporate problem-solving and critical thinking skills in the conceptual development of images

**22-460 Learning Outcomes:** Students will:

- pursue individual creativity in intaglio and/or relief print media
- expand technical competency in intaglio and/or relief print media
- analyze and describe personal expression through the use of print media.
- develop advanced level competency within contemporary print-based art practice
- explore multiple applications of traditional and experimentation print media
- use problem-solving and critical thinking skills in the conceptual development of a personal vision

## **5. INSTRUCTIONAL MATERIALS & TEXT**

## **MONOPRINT/TYPE MATERIALS:**

Intaglio and woodcut tools can be rented.  
Copper and zinc intaglio plates as needed  
Relief blocks  
Proof papers  
Print papers  
1 pair vented goggles  
1 pair gloves (new)  
1 roll ¾" blue painters tape

Denril or Frosted Mylar or plexi  
Caran D'ache crayons  
Watercolors  
Selection of brushes  
Print Paper

Other materials and supplies as needed.

Course fee covers all inks and ink additives, newsprint and some additional paper.

### **SELECTED REFERENCES:**

*The Complete Printmaker*: John Ross, Clar Romano  
*The Print in the Western World*, by Linda C. Hulst  
*Singular Impressions, The Monotype in America* by Joann Moser

**REQUIRED READING:** This syllabus

*The University of Wisconsin Oshkosh and the Department of Art are not responsible for lost or stolen items.*

## **6. OTHER RELATED**

### **Special Needs:**

Please let me know if you need any special accommodations in carrying out assignments, in participating in classroom instruction, or other aspects of the course. Feel free to make an appointment to discuss these issues with me.

### **Personal Devices:**

No phone calls, game playing, texting, checking your Instagram account...etc., during class.

The Printmaking Studios are a shared space. Listening to music during in-class work time is discouraged. Noise canceling headphones or other similar items limit your ability to fully participate in the class. When working in the studio outside of class, feel free to listen to whatever you feel like.

### **Early Alert:**

*Early Alert* is a program that provides you with an *Early Grade Report* from faculty. *Early Grade Reports* will indicate if you have academic performance or attendance issues and specific steps you can take and resources available to help you improve. It is common for students to be unaware of or over-estimate their academic performance in classes so this will help you be aware early on of your progress and provide strategies for success in the classroom. You will receive an email during the 5th week of classes. It is important to read the entire email carefully. (Include what will be assessed by this time.)

### **On Campus Resources:**

The university provides a number of resources including: Center for Academic Resources, Writing Center, the Reading Study Center, the Counseling Center, the Undergraduate Advising Resource Center (UARC), and additional resources at: <http://www.uwosh.edu/home/resources>

Students are advised to see the following URL for disclosures about essential consumer protection items required by the Students Right to Know Act of 1990: <https://uwosh.edu/financialaid/consumer-informat>

## Semester Portfolio Proposal

ART459, 460, 461

*Complete proposal by 9/11/23*

The scope of the project proposal is very open. Some consideration should be given to expanding your technical abilities, but the emphasis should be on creating a conceptually cohesive body of work.

**Project General Statement:** This section should detail the concept/approach and scale of the project. Ask Yourself: What is the basic idea behind the project/series of work? How will I get started? What are my goals? What will the scale be, edition size? Will the work result in an installation? A book? A suite of prints? etc...

**Objectives:** List your objectives. At this point what do you plan to do? I understand, and expect that the project may change as you work on it, but be as specific as possible. What will you do first, second.... What will it look like when it is completed? Attach preliminary sketches...

**Timeline:** What will you have completed, when?

**Technical Statement:** How many prints, what scale, what techniques will be used to complete the project? Include sketches and layouts/mock ups.

**Mixed Media:** If you have experience in other print media, consider a mixed media approach. Screen printing for the text with an embossment...

**Additional Supplies Needed:** Are there any special materials or supplies needed in the studio in order to complete the project?

**Evaluation:** What criteria should I use when evaluating the success of the final project?

**Source Material:** What resources have you used in preparing this portfolio proposal?

Student Signature: \_\_\_\_\_  
Date \_\_\_\_\_

Faculty Signature \_\_\_\_\_  
Date \_\_\_\_\_