Graduate LITHOGRAPHY

ASTU 5330, 3 credit hours  Spring 2019
TTR 2pm - 4:50pm, ART 275
Instructor: Andrew DeCaen
decaen@unt.edu
Office Hrs: T 11-1pm, ART 262-A, B, C, or 275

COURSE DESCRIPTION
Exploration of concepts and techniques of lithography, including classical and experimental techniques. This semester will focus on stone lithography, including foundation and expansion drawing/imaging/printing techniques.

COURSE CONTENT
Students will use stone lithography to develop a creative direction and make a unified portfolio of works. Printmaking will be taught as a primary form of expression. Demonstrations, critiques, discussions and a series of projects will emphasize printmaking methodologies such as: layered image making, serial imagery, circulation, collaboration, translation, duplication, and technically alluring processes. Graduate students will be challenged to work on independently developed projects that go beyond the scope of the undergraduate classes while following the critique schedule of the undergraduate class.

COURSE OUTCOMES & OBJECTIVES
• Graduate students will demonstrate synthesis of drawing, design and visual culture into advanced level artworks as relevant to their primary graduate research agenda.

• Graduate students will demonstrate knowledge of lithographic techniques and processes including a range of matrix development and printing methodologies as relevant to their primary graduate research agenda.

• Graduate students will demonstrate advanced skills for critical discourse, including presenting independently developed contextual research relevant to each creative project.

• Graduate students will demonstrate conceptual and aesthetic skills by creating a unified portfolio demonstrating a self-determined line of graduate-level creative research.

COURSE STRUCTURE
This course will demand that you use your time efficiently and learn to be productive in a busy studio environment. Class time will be used for demonstrations, critiques, and scheduled work time as laid out in the calendar. Success is dependent paying close attention, taking good notes, doing sufficient image planning/drawing outside of class time. I recommend using class time to print whenever possible since you will have my technical assistance then. I also recommend printing with a partner since this tends to yield higher quality prints in less time. The last 10 minutes of each class will be reserved for a mandatory studio cleaning time. Students should plan
6-10 hours each week outside of class time to work on their projects independently in the printmaking studios.

**GRADING / COURSE REQUIREMENTS**

**Participation** in Class & Critique & Extra-Curricular Activities  
(graded with each of the 4 projects, then averaged at the end of the semester.)

*(Failing to participate in 3 Extra Curricular Activities will reduce the averaged participation grade by one full letter.)*

*(Failing to participate in Final Clean-Up Session will reduce the averaged participation grade by one full letter.)*

*(Failing to return Stones and tools in good shape at the end of the semester will reduce the course semester grade by one full letter.)*

**Cumulative Semester Portfolio**

(Cohesion & progression of themes, imagery, & form & Artist’s Statement)

**Project #1:** State Metamorphosis:  
(Two b/w editions of 3 identical prints each)

**Project #2:** 6-up (Increasing Productivity while Working Smaller)  
(6 small b/w editions of 3 identical prints)

**Project #3:** Student Developed Project-Response to Contextual Stimulus  
(TBD)

**Project #4:** Student Developed Project: Beyond conventions  
(TBD)

*All Projects are graded on mastery of technique (imaging + printing), conceptual investment, & compositional strength. The Final Semester grade the average of all the above grades at the right.*

**GRADING SCALE FOR PROJECTS/ASSIGNMENTS:**

The plus / minus system of grading will be used for projects/assignments:

A (4.00) Excellent work that exceeds objectives, is very high in originality, and extremely well-conceived and executed.

A-(3.75)

B+(3.25)

B (3.00) Good work that meets the objectives, is high in originality, and well conceived and executed.

B-(2.75)

C+(2.25)

C (2.00) Average acceptable work that meets the objectives, is fairly well conceived, and executed.

C-(1.75)

D+(1.25)

D (1.00) Inferior work that is minimally complete, but falls short of the objective of the project.

D-(0.75)
F (0.00) Failing work. Significantly incomplete, does not meet the objectives, and is poorly executed and/or conceived.

**GRADING SCALE FOR END OF THE SEMESTER AVERAGES:**
The University of North Texas only allows for whole letter grades for the semester grade.

- A (4.00-3.51)
- B (3.50-2.51)
- C (2.50-1.51)
- D (1.50-0.51)
- F (0.50-0.00)

*(Failing to return Stones and tools in good shape at the end of the semester will reduce the course semester grade by one full letter.)*

**ADVISING / GRADE CONSULTATION**
I am available for advising or private grade consultation *during office hours* or by appointment.

**ATTENDANCE:**
DO NOT MISS CLASS. If you are not in attendance, you cannot participate. It is your responsibility to answer roll call at the beginning of class. If absent, you are responsible for all missed class work and information, and for returning to the next class prepared.

Coming to class unprepared to participate will count as an unexcused absence. Unexcused absences will reduce the critique/participation grade for that project grading period.

- Four unexcused absences will reduce your final SEMESTER GRADE by one full letter.
- Five unexcused absences will reduce your final SEMESTER GRADE by two full letters.
- Six unexcused absences will result in a SEMESTER GRADE of F.

Up to THREE (3) absences are *excusable* with appropriate documentation. Absences are only *excused* with written documentation of a health or personal emergency. *Medical excuses must be a doctor’s note stating they recommend that you not attend class on the day of the absence. A note from the UNT Student Health & Wellness Center must state that should not attend class. A “personal emergency” will generally be considered a death or emergency in the immediate family.* Excused absences must be documented within two class periods following the absence. I appreciate an email when you are not able to come to class.

**PUNCTUALITY IS IMPORTANT.**
I make my most important demonstrations, and announcements at the START & END of each class period. If you walk in late, it is your responsibility to make sure you are not marked absent.

- 3 tardies = 1 unexcused absence.
- 6 tardies = 2 unexcused absence.
- 9 tardies = 3 unexcused absence.... Etc.
- Arriving to class more than 15 minutes late = 1 unexcused absence...etc.
- Leaving class early = 1 unexcused absence...etc.

**PARTICIPATION IN CLASS AND CRITIQUE**
With each critique, you will earn a grade reflecting your class and critique participation between the prior project and the current project. That grade will be averaged with all critique/participation grades at the end of the semester.
**Full Class Participation** means coming to class prepared to work:

- Having spent time out of class developing ideas, imagery, and physically making work.
- Having all needed course materials in class.
- Paying close attention and writing notes during class discussions or demonstrations.
- Using class time productively to make clear progress on projects.
- Cleaning up after oneself.
- Completing individual clean up assignment at the end of every class.

*NOTE: The Class Participation Grade will be reduced for missing any of the above items.*

**Full Critique Participation** means coming to critique prepared to contribute to the discussion:

- Coming to Critique with a completed project.
- Appropriately hanging artworks on the wall to allow optimal viewing.
- Giving engaged, relevant, and critical attention and comments/questions for peers’ work.
- Being prepared to speak clearly about your work or prepare a statement to read.
- Thoughtfully discussing & answering questions about your own work.
- Participating any written form required for the critique.

*NOTE: The Critique Participation Grade will be reduced for missing any of the above items.*

**CRITIQUE GUIDELINES:**

*On Critique Day,* before class begins, place the artwork on the critique wall using push-pins and/or clips with paper tabs. Do not pierce, dog-ear, crease, or smudge the paper while hanging it for critique. If the work is a limited edition, only hang one from the edition. If the project is a is a monoprint in a series, hang all the prints in the series in a vertical grouping. Each project is due on the day of critique. Coming to critique without new work will earn a D or F for the critique grade and an F for the project grade. Coming to critique with a project that is incomplete will earn a critique grade no better than a C.

**EXTRA CURRICULAR ACTIVITY PARTICIPATION**

You are asked to participate in at least **THREE Extra-Curricular Activities.** This will encourage you to take advantage of the many opportunities CVAD offers every semester and give you incentive to network with your peers and guests to campus. These events may be CVAD visiting artist’s lectures or other CVAD events. As a general rule, look for events that are at least an hour and provide some extra curricular professional development opportunity. These must be events beyond what you are getting “credit” for attending for another class. Many Extra-Curricular Activity opportunities will be available the week before, during and after the Southern Graphics Council Conference which takes place March 4-8. Many Extra Curricular activities will be posted on the UNT Printmaking Blog: http://untprintmakingblog.blogspot.com/

To get credit for participation in the activity, write me an email to identify the person(s) leading/featured in the event, the location, date, and time, a **200-word description** and a **photo** you take that describes the activity at the event. In the email subject heading write “**Extra Curricular, Your Name, and the Name of the Event.**”. Emails received more than 7 days after the event will not count for credit.

Participating in only **2 of the 3** extra curricular activities will reduce the end of semester averaged participation grade by 0.50 (4 point grade scale.)

Participating in only **1 of the 3** extra curricular activities will reduce the end of semester averaged participation grade by 0.75 (4 point grade scale.)
Participating in **None of the 3** extra curricular activities will reduce the end of semester averaged participation grade by 1.00 (4 point grade scale.)

**FINAL CLEAN UP SESSION PARTICIPATION**
Students in Print printmaking courses will participate in a group clean up session during the *last regular class session of the semester*. Failing to attend the clean up session will reduce your semester grade by one full letter. After the clean up day, only graduate students may use the studio to print IF they must leave the studio in the same or better condition than they find it.

**CLASS INTERRUPTIONS & DISTRACTIONS**
Come to class ready to use your class time effectively and to make art. Class time is NOT for: Eating meals, Talking on the phone, Surfing the web, Checking social media, Doing another class’ homework, Going to get art supplies, Going to address other personal issues.....*Please do these things outside of class time.* Social visitors are not allowed during class time.

**PROJECT SUBMISSION GUIDELINES:**
All works will be submitted in a portfolio that completely encloses every piece to avoid damage. This portfolio may be a professional portfolio or a folder made from 2 sheets of Foam Core board taped completely on the long edge with clips to hold the folder shut. If your work is on Eastern papers you may alternately roll it carefully around a tube with a protective sheet surrounding it. At least two high quality photographs will be submitted in place of the project when the project is *very large*, sculptural, installation, or a performance. Prints must have a “slip sheet” exactly the size of the artwork to protect each piece in the portfolio. (Please re-use slip sheets.) All prints must be *complete, clean, dry, flat, undamaged, signed* (in graphite pencil), and *annotated/numbered* where appropriate. Prints should have either a *minimum 2” clean margins* on all sides OR a “bleed print” with *no white margins*. Prints should be made on good quality paper capable of receiving a high-fidelity impression. Turn in the complete limited edition or the complete set of monoprints as required. Limited editions should be as consistent. A “Varied Edition” is an edition that has some element that is not repeatable; it is not a bunch of trial proofs. Monoprint series are more successful when they share some imagery, formal qualities, or concept, but are visually distinct enough to expand the ideas in each monoprint. *Projects are graded on formal design skill, investment and mastery of technique (both imaging and printing), conceptual engagement, and contextual awareness.* Remember that you will need to turn in all one-of-a-kind works and one good impression from each limited edition at the end of the semester, *so please do not sell, destroy, or lose any of this work before the semester is complete.*

An artist’s statement will be included as part of all project submissions.

**FINAL SEMESTER PORTFOLIO GUIDELINES:**
On the day of the final critique you will turn in the following:

- A portfolio that completely contains the completed work. (See Project Submission Guidelines)
- The complete edition of your final project.
- One good numbered print from each limited edition of all other projects.
- **ALL monoprints** from the whole semester. (Do not sell, destroy, or lose any work.)
- Final Artist’s Statement (200-250 words printed out. Due with final portfolio.)

*If a student fails to turn in a final portfolio, the Cumulative Semester Portfolio grade and the final project will be marked as an F.*
CUMULATIVE SEMESTER PORTFOLIO GRADE
This semester you are asked to create a cohesive portfolio of works that progress your imagery/formal habits, aesthetic direction, and conceptual themes. Don’t try to plan the semester’s work from the beginning. Instead, let it grow naturally and organically by exploring conceptual themes and visual qualities that are sustainable and truly interest you. I highly recommend working with conceptual, formal, and process-oriented avenues that you are already exploring in your Studio Art Major Concentration. You will be more invested in your work and you will gain a greater maturity if you carry the aesthetic themes in your Major classes into your elective classes. This portfolio is graded on cohesion & progression of themes, imagery, & form throughout all projects. Progress in this Portfolio of work also includes responsiveness to comments and suggestions at critique and with each projects’ evaluation. The cohesion & progression of themes, imagery, & form should be evident in both your portfolio of work and in a corresponding Artist’s Statement.

ARTIST’S STATEMENTS
(50-150 words printed out. Due with each project and with Final Portfolio.)
With each project you will turn in an artist’s statement addressing the artwork you created. Describe what you wanted to do with the ideas, composition, and technical processes of this project. Describe the context in which your artwork should be understood; This might be conceptual themes, aesthetic trends, specific artists, and/or other themes in contemporary or historical life. Describe the relationship between this artwork’s compositional design and content; How does the way it looks make the meaning possible? Is there anything appropriate about this process (printmaking) that makes sense with the kind of artwork you made? Graduate Students are naturally held to a higher standard with artist’s statements in that the writing style and content should be reflective of a graduate level research practice.

Your Final Artist’s Statement will not only describe the final project, but the cohesion of themes, imagery, and formal quality in your whole semester’s portfolio. It will describe your unity of focus. Writing and re-writing the artist’s statement should get you thinking more critically about what you are doing, how you are doing it, and why you are doing it.

CVAD BUILDING HOURS:
M-F 6:30am-10pm
Sat 12-5pm
Sun 12-10pm

PRINTMAKING STUDIO ACCESS
Only students currently enrolled in print courses may use the print facilities. The Print Studios are open the same hours as the building. If you wish to stay after hours you must be in the building when the doors close for the night. Be safe; work with a buddy. If you wish to work in the print studio during another class period you MUST get the professor’s permission first, and students in that class will retain priority on space and press-use.

E-RIDE SERVICES:
940-565 3014. http://transportation.unt.edu/e-ride
M-TR: 7pm-2am
F, S, S: 4pm-2am
UNT Police (Non-Emergency) # 950-565-3000 (extension 1)

ARTSTOR
ARTstor has over 1 million high resolution images of works from museums around the world, including art and architecture from Neolithic to Postmodern times.

LYNDA.COM
All current CVAD students have received access to a Lynda.com account. You have received your invitation to activate your account through your @my.unt email address. Please activate your account as soon as possible so that you will have immediate access to the site. Lynda.com is a leading online learning company that helps anyone learn software, technology and creative skills to achieve personal and professional goals. It is a digital library of instructional videos that will be helpful for you to supplement your in-class education especially in the area of technology and software use.

CRITIQUE/ARCHIVING SPACE
The Critique/Archiving Space is a designated clean space. This included 274 (the entry to ART 275 with flat files, paper sheers, paper-tearing tables, critique walls, and projection screen.) Do not store personal items in this area outside of your flat file. Students in 2000 and 3000 level printmaking courses may share one flat file drawer. Students in 4000 level printmaking courses may take one drawer to themselves without sharing. Flat files drawers are for storage of paper, dry prints, and clean items. No liquids in the drawers! No inked plates in the drawers. Please keep etching, monotype, or relief plates in the designated areas in the main studio space. Mark ALL personal items clearly with your name. *Items left in the flat file drawers will be discarded during the end of semester group clean up session.*

BORROWED PRINT STUDIO TOOLS
Some tools in the print studios will be available for check out for the semester. If these tools are not returned at the end of the semester in good shape, the student’s grade will be reduced by one full letter grade or left Incomplete until the tool is returned. Such tools include:
Litho Stones: Images must be completely Removed, Flat, Level, and with beveled edges by the last day of the semester.

TEXTBOOK
Students will keep a Notebook/Sketchbook to take detailed notes on demonstrations, discussions, and critiques to document their creative development. This notebook will be required at all class sessions. Keeping a sketchbook/Notebook will allow me to access your creative process visually instead of having to rely on words. *I don’t collect sketchbooks, but I ask that you keep one for your creative benefit.*
*Please keep the following in your sketchbook:*
1) Notes on Demonstrations (valuable for your reference when I’m not around)
2) Notes on your printing process.
3) Sketches showing the images development for each print (preparatory drawings, visual brain-storming, etc)
4) Notes on Critique Discussions (especially with regard to comments on your work)
PERSONAL SUPPLIES FOR LITHOGRAPHY

***Items marked with an asterisk (*) you will need to buy right away for the first project...

12-18 sheets of 22” x 30” Cotton rag paper, relatively smooth, low sizing.
*Buy locally at least enough for the first project. Avoid heavily textured or heavily sized papers!!!
Recommendations:  
Best: Rives BFK, Pescia, Revere Silk, Sommerset Satin,  
Adequate: Rives Heavyweight

4-8 sheets of 16” x 20” (or equivalent) Eastern paper
Avoid heavily textured eastern papers!!! They do not make a good impression.
Recommendations:  
Hosho Pro, Okawara, Sekishu, Kitakata, Thai Kozo, Mulberry

Local source recommendation: Voertman’s, Paper Arts, Azel.
Online source recommendations: Takach Paper, Dickblick,

(From Voertman’s, or other online art supplier...)
***1 Black Prismacolor pencil (DO NOT get “Verithin” kind.) (get 1, then add more as needed)
***(share) Carbon transfer paper-black (NOT Seral or graphite transfer paper)
***Pink Pearl eraser
***X-Acto Knife Precision # 1 with extra pack of blades
***8H or 9H graphite pencil
***Foam Core board at least 20” x 34” (cut in half and tape on one side to make a portfolio)
***Sharpie Marker Black, medium or fine tip (Mark all your personal items with your name.)
***One ½” Flat (#1) paintbrush
One fine Liner (#1) paintbrush
You will be given a set of Stone’s Litho Pencils. Buy more locally as needed.
(optional) Pen and Nib set with assortment of nibs
(optional) Bamboo Ink Brush (may be shared with other students)
(optional) Nori paste (the studio will supply PVA)
(optional) Grafix PM Drafting film, 18” x 24,” clear for registering color prints.

(From Hardware Store)
***White Painters Rags (look for cotton T-shirt material, NOT Terrycloth) (HDX bag to share)
OR cut-up several clean cotton t-shirts into 8” squares
OR Roll of “Viva” brand Paper Towel (All Cotton) available at some Super Markets.
Note: keep these in a plastic bag to keep clean and dry.
***AT LEAST 5 LARGE cellulose sponges no smaller than 7”x4”x1.” (I recommend O-cell-o by 3M)
Available at Super Markets or Hardware store. Keep these clean in an open plastic bag.
***Roll of painter’s tape
***Nitrile chemical-resistant Gloves that fit. (Latex will melt!) **THESE ARE NOT OPTIONAL**
***Basic eye protection (or use the community goggles provided by the studio.)
(optional) Gojo or another hand cleaner OR baby wipes (The studio only supplies Lava soap.)
Other supplies may be added to this list as the course progresses.

NOTE: The instructor retains the right to change the syllabus and post it if the needs of the course or students change. Your syllabus is your contract for the semester. Bring your syllabus, project outlines, and handouts with you to every class meeting.
PRINTMAKING PROGRAM SPECIFIC DATES:

Southern Graphics Council International (SGCI) Conference: March 6-9
Printmaking studios closed March 4-8 to accommodate preparations for the conference. If you would like to help with this (for Extra Curricular Activity credit) please contact your instructor. http://sgci2019.org/program/ for more info.

Apply for graduation if you are in your final semester...
Deadline at https://registrar.unt.edu/graduation-and-diplomas/information-for-graduates

BFA Studio Art Entry Review Portfolios Due October 15 / March 15
Submit all contents through unt.slideroom.com
Details here: https://art.unt.edu/studio-art-concentration-entry-review
Please see your Major Concentration Area Coordinator for advising about Entry Review.

BFA Senior Printmaking Exhibition: Date TBA, Cora Stafford Gallery

Clean Up Day: Last regular class period of the semester

SPRING 2019 CLASS SCHEDULE, FOR YOUR REFERENCE:

<table>
<thead>
<tr>
<th></th>
<th>Course</th>
<th>Instructor</th>
<th>Room</th>
</tr>
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<tbody>
<tr>
<td>MW</td>
<td>Relief</td>
<td>Goto</td>
<td>Room 275</td>
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<tr>
<td>MW</td>
<td>Print Studio</td>
<td>Gibbons</td>
<td>Room 275 &amp; 266</td>
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<td>MW</td>
<td>Etching</td>
<td>Gibbons</td>
<td>Room 275</td>
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<tr>
<td>MW</td>
<td>Intro to Print</td>
<td>Escobedo-Wickham</td>
<td>Room 275</td>
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<tr>
<td>TTR</td>
<td>Screenprint</td>
<td>DeCaen</td>
<td>Room 266</td>
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<td>TTR</td>
<td>Artist’s Books</td>
<td>Webb</td>
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<td>Lithography</td>
<td>DeCaen</td>
<td>Room 275</td>
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CVAD Visiting Artist’s Lectures/Activities
As you find out about visiting artists in other cvad programs, please gather info and send to me for distribution to the class. Identify Who, What Where, When.

CVAD OPPORTUNITIES: https://art.unt.edu/articles/opportunities/
CVAD ANNOUNCEMENTS: https://art.unt.edu/articles/announcements/
CVAD Facebook Page: https://www.facebook.com/UNTCVAD/
UNT PRINTMAKING BLOG: http://untprintmakingblog.blogspot.com/
ON SIGNING AND DOCUMENTING PRINTS

A Limited Edition is an identical set of numbered prints. No one is a machine, but the artist’s aim is to master the media well enough to execute the print with the same beautiful quality. When you sign the prints you are affirming the quality and control you have over the media and guaranteeing that the work has a finite rarity.

Editions are signed with two numbers. The last signifies the number of identical prints in the edition. The first signifies the order in which it was signed. Note: even though some collectors like to think differently, the whole edition is identical; #1 is no different than #3,000. So, your edition will be signed like this:

Title 1/10 Signature, year
Title 2/10 Signature, year
Title 3/10 Signature, year
Title 4/10 Signature, year
Title 5/10 Signature, year
Title 6/10 Signature, year
Title 7/10 Signature, year
Title 8/10 Signature, year
Title 9/10 Signature, year
Title 10/10 Signature, year

Editions are sometimes signed “1:10” or “1 of 10” also.

Limited Variable Editions: Sometimes the artist chooses to print an edition with some part that is not completely repeatable. For example, you may choose to print your lithograph, then apply a watercolor wash to the background of each print in the edition, or attach a safety pin into each print in the edition. When you do this you take care to make these additions as close to the same as possible. You sign Variable Editions with the letters VE (or EV or Edition Vari) next to the numbering.

Monoprints are prints that were printed from a stable matrix but are not printed in an edition. They can be signed “1/1” or “Monoprint” or “Unique” or left without number/mark.

Monotypes are prints that have no stable matrix. The most common form of monotype is achieved by painting on a piece of smooth copper or plexiglass then transferred to a piece of paper. They can be marked “1/1” or “Unique,” or left without number/mark.

PROOFS: As you print you will likely have to print at least 10%-30% more than the number you intend to be in the edition because some will not print as perfectly as others. The extra prints can be called by a number of different names:

A.P. = Artist’s Proof: a print of comparable quality to those in the edition but reserved separately from the edition. Printing a number of A.P.s that is more than 20% of the edition number is generally considered bad practice because it gives a false sense of rarity.

B.A.T. = Bon a Tirer: (meaning “good to pull” in French.) Traditionally this print is the standard of quality for the rest of the edition. In the old Atelier model, artists would sign this print to give the printers permission to make the edition. Many artists who make their own prints do not use a B.A.T.

T.P. = Trial Proof: a print proofed to look differently from the edition as part of the creative decision making process.

C.T.P. = Color Trial Proof: a Trial Proof in which the difference is in the color chosen or the way the plate is inked.

State Proof: In the case where the artist wishes to print multiple versions of the same image, this proof shows the progression of the image. I.e. signed: “state one, state two, state three…”

P.P. = Printer’s Proof: In the case where an artist has printers printing or helping to print an edition, the printer is given a proof.

Color Separation Proof or Color State Proof or Progressive Proofs: proofs from a multiple color print where only certain colors are printed as a matter of education or quality. It might be signed: “Color Trial Proof:” with notations on which colors were printed and in what order.

Cancellation Proof: Traditionally a printer would draw an X mark through the image on the plate and print it one last time to ensure the rarity or limited edition standard. Many printers do not make a cancellation proof. Rembrandt’s plates were never cancelled and are still re-printed in later editions by the current owner. These prints show their wear and are worth significantly less on the open market.
ACADEMIC INTEGRITY
According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. All work must be the product of the student’s own ideas and efforts. Students may NOT turn in the same artwork for separate courses.

ADA ACCOMMODATION
UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

HEALTH & SAFETY PROGRAM
Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas’ Office of Risk Management. Please visit the website for details and the departmental handbook: https://art.unt.edu/healthandsafety.

COURSE SAFETY PROCEDURES
Students enrolled in this class are required to use proper safety procedures and guidelines as outlined in UNT Policy 15.2.4 Safety in Instructional Activities. While working in laboratory sessions, students are expected and required to identify and use proper safety guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should be aware that the UNT is not liable for injuries incurred while students are participating in class activities. All students are encouraged to secure adequate insurance coverage in the event of accidental injury. Students who do not have insurance coverage should consider obtaining Student Health Insurance. Brochures for student insurance are available in the UNT Student Health and Wellness Center. Students who are injured during class activities may seek medical attention at the Student Health and Wellness Center at rates that are reduced compared to other medical facilities. If students have an insurance plan other than Student Health Insurance at UNT, they should be sure that the plan covers treatment at this facility. If students choose not to go to the UNT Student Health and Wellness Center, they may be transported to an emergency room at a local hospital. Students are responsible for expenses incurred there.

COURSE RISK FACTOR
According to University Policy, this course is classified as a category three (3) course. Students enrolled in this course are exposed to significant hazards which have the potential to cause serious bodily injury or death. In this class, those risks are related to (include the list of hazards to which a
student might be exposed). Students enrolled in this class will be informed of potential health hazards or potential bodily injury connected with the use of materials and/or processes and will be instructed about how to proceed safely.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

EMERGENCY NOTIFICATION & PROCEDURES
UNT Emergency Guide: http://guidebook.com/app/emergency/guide/unteitmerge... UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

ACCEPTABLE STUDENT BEHAVIOR
Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

STUDENT EVALUATION OF INSTRUCTION DATES
Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu.

INCOMPLETE GRADES
An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule. In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students.
SEXUAL DISCRIMINATION, HARRASSMENT & ASSAULT
UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. UNT’s Dean of Students’ website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: http://deanofstudents.unt.edu/resources_0. UNT’s Student Advocate she can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students’ office at 940-565-2648. You are not alone. We are here to help.
Health & Safety Area Specific Information: Printmaking

Printmaking refers to lithography, screen-printing, intaglio printing (etching, engraving, dry point, mezzotint, etc.) relief printmaking (woodcuts, linoleum cuts, letterpress etc.), monotype/monoprint, and other image-transfer processes.

1. Hazards (inherent)

1. Inhalation of vapors and fumes associated with inks, solvents, acids, cleaners, emulsions, powders, or other chemicals used for making matrixes or prints.
2. Spillage resulting in skin contact with hazardous materials.
3. Ingestion of hazardous materials.
4. Fire associated with the use of solvents and other substances with low flashpoints.
5. Reactivity associated with mixing of chemicals.
6. Physical risks to bodily injury associated with using mechanical equipment, moving heavy objects, or using sharp tools.

2. Best Practices

At the beginning and throughout a printmaking course, students are given careful instruction in relevant printmaking safety so that they are aware of the range of hazards associated with the activity. Students will be instructed on the nature, safe use and disposal of hazardous materials and safe operation of the printing equipment. Students should report any hazardous problem in the studios to the instructor and Technician.

<table>
<thead>
<tr>
<th>Material</th>
<th>Health Hazard</th>
<th>Fire Hazard</th>
<th>Reactivity</th>
<th>Specific Hazard</th>
<th>Precaution</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inks and Modifiers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dry Pigment</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td></td>
<td>Use Nitrile gloves, Use ventilation hood. Wear eye protection. Wear Respirator. Avoid making clouds of dust. Clean up all residues.</td>
</tr>
<tr>
<td>Oil-based Ink Vehicle</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td></td>
<td>Use nitrile gloves.</td>
</tr>
<tr>
<td>Acrylic-based Ink Vehicle</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td>Use nitrile gloves.</td>
</tr>
<tr>
<td>Rubber Based Ink Vehicle</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td>Use nitrile gloves.</td>
</tr>
<tr>
<td>Tack Reducers</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td></td>
<td>Use nitrile gloves, Use in ventilated area.</td>
</tr>
<tr>
<td>Stiffener Powders</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td>Avoid stirring up dust.</td>
</tr>
<tr>
<td>Anti-skinning agents</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td></td>
<td>Use in well ventilated area, or use a Respirator with organic vapor filter.</td>
</tr>
<tr>
<td>Material</td>
<td>Use</td>
<td>Wash hands</td>
<td>Use local ventilation snorkel. Avoid making clouds of dust. Clean up all residues.</td>
<td>Use nitrile gloves and eye splash protection.</td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>-----</td>
<td>------------</td>
<td>---------------------------------------------------------------------------------</td>
<td>---------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Dryers</td>
<td></td>
<td></td>
<td>Use nitrile gloves.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Complete Inks</td>
<td></td>
<td></td>
<td>Use nitrile gloves.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Lithography**

<table>
<thead>
<tr>
<th>Material</th>
<th>Use</th>
<th>Wash hands</th>
<th>Use in well ventilated area, or use a Respirator with organic vapor filter.</th>
<th>Use nitrile gloves and eye splash protection.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dry Drawing Materials</td>
<td></td>
<td></td>
<td>Wash Hands after use</td>
<td></td>
</tr>
<tr>
<td>Liquid Drawing Materials(Solvent)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liquid Drawing Materials(Water)</td>
<td>1</td>
<td></td>
<td>Wash hands after use</td>
<td></td>
</tr>
<tr>
<td>Gum Arabic</td>
<td>1</td>
<td></td>
<td>Wash Hands after use</td>
<td></td>
</tr>
<tr>
<td>Graining Abrasives</td>
<td>0</td>
<td></td>
<td>Wash Hands after use</td>
<td></td>
</tr>
<tr>
<td>Rosin Powder</td>
<td>3</td>
<td></td>
<td>Use local ventilation snorkel. Avoid making clouds of dust. Clean up all residues.</td>
<td></td>
</tr>
<tr>
<td>Talcum Powder</td>
<td>1</td>
<td></td>
<td>Use local ventilation snorkel. Avoid making clouds of dust. Clean up all residues.</td>
<td></td>
</tr>
<tr>
<td>Photolitho Developer</td>
<td>1</td>
<td></td>
<td>Use nitrile gloves and eye splash protection.</td>
<td></td>
</tr>
<tr>
<td>Photolitho conditioner/ preserver</td>
<td>1</td>
<td></td>
<td>Use nitrile gloves and eye splash protection.</td>
<td></td>
</tr>
</tbody>
</table>

**Intaglio**

<table>
<thead>
<tr>
<th>Material</th>
<th>Use</th>
<th>Wash hands</th>
<th>Use nitrile gloves, Use in ventilated area.</th>
<th>Use nitrile gloves and eye splash protection.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acrylic Hard/Soft Ground</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plate Degreaser</td>
<td>1</td>
<td></td>
<td>ACID</td>
<td></td>
</tr>
<tr>
<td>Plate Deoxidizer</td>
<td>0</td>
<td></td>
<td>COR</td>
<td></td>
</tr>
</tbody>
</table>

**Letterpress**

Page 15 of 24
<table>
<thead>
<tr>
<th>Metal Type</th>
<th>1</th>
<th>0</th>
<th>0</th>
<th>Use nitrile gloves. Avoid stirring up lead dust.</th>
</tr>
</thead>
<tbody>
<tr>
<td>California Wash</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>Use nitrile gloves, Use in ventilated area.</td>
</tr>
</tbody>
</table>

**Screen Printing**

<table>
<thead>
<tr>
<th>Drawing/blockout Fluid</th>
<th>0</th>
<th>0</th>
<th>0</th>
<th>Wash Hands after use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Screen cleaners</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>Use nitrile gloves and eye splash protection.</td>
</tr>
<tr>
<td>Photo emulsion</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>Use nitrile gloves.</td>
</tr>
<tr>
<td>Emulsion remover</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>Use nitrile gloves and eye splash protection.</td>
</tr>
</tbody>
</table>

**Volatile Organics**

<table>
<thead>
<tr>
<th>Mineral Spirits</th>
<th>1</th>
<th>2</th>
<th>0</th>
<th>Use nitrile gloves, Use in ventilated area.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Denatured Alcohol</td>
<td>2</td>
<td>3</td>
<td>0</td>
<td>Use nitrile gloves, Use in ventilated area.</td>
</tr>
<tr>
<td>Acetone</td>
<td>1</td>
<td>3</td>
<td>0</td>
<td>Use nitrile gloves, Use with exhaust ventillation.</td>
</tr>
<tr>
<td>Johnson paste wax</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>Use nitrile gloves.</td>
</tr>
<tr>
<td>Intech Breakthrough solution</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>Use nitrile gloves.</td>
</tr>
<tr>
<td>Methyl Salicylate (Oil of Wintergreen)</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>Use nitrile gloves, Use in ventilated area.</td>
</tr>
</tbody>
</table>

**Acids**

<table>
<thead>
<tr>
<th>Nitric Acid</th>
<th>3</th>
<th>0</th>
<th>1</th>
<th>Use nitrile gloves, chemical resistant apron and face splash protection.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ferric Chloride</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>Use nitrile gloves, chemical resistant apron and face splash protection.</td>
</tr>
<tr>
<td>Phosphoric Acid</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>Use nitrile gloves, chemical resistant apron and face splash protection.</td>
</tr>
</tbody>
</table>
**Citric Acid**

| 1 | 0 | 0 | ACID | Use nitrile gloves. |

**General Cleaning Chemicals**

| Simple Green | 1 | 0 | 0 | Use nitrile gloves, Use in ventilated area. |
| Vegetable oil | 0 | 1 | 0 | clean up all spills. |
| Glass cleaner | 1 | 0 | 0 | Use nitrile gloves, Use in ventilated area. |

**General Use Materials/Chemicals**

| Paint makers | 1 | 1 | 0 | Use in well ventilated area. |
| Alcohol markers | 1 | 1 | 0 | Use in well ventilated area. |
| Sharpie/Xylene markers | 1 | 0 | 0 | Use in well ventilated area. |

**Physical Hazards**

In addition to the health and safety risks of various art materials, the Printmaking facilities are home to many dangerous machines with few safety features. A firm understanding of proper techniques and undistracted concentration are key to staying safe in a busy printmaking space. Closed toed shoes are REQUIRED for access to the facilities. Risk of personal injury must be avoided by following the instruction and example of instructors when doing the following: moving heavy lithographic stones, operating presses and other machinery, using sharp hand tools, etc. (note: this is not a complete list of dangerous activities.) Proper technique is required to lessen the strain on hands, wrists, and backs. Follow the instruction and example of the professor to make printmaking a sustainable activity.

3. **Links**

Non-toxic Printmaking (with further links on the subject): http://www.nontoxicprint.com/hsinformation.htm

4. **Area H&S Rules**

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all CVAD Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: https://art.unt.edu/healthandsafety
- Follow the CVAD Waste Management Chart in the classroom and other health & safety guidelines posted
• In case of emergency, call campus police at (940)565-3000 or call 911
• File an incident report (forms may be found in the CVAD H&S handbook and in the main office. Turn completed forms into the Studio Art Departmental Office within 48 hours of the event)
• Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation work properly
• No food or drink in the studio
• Wear appropriate gloves when using any type of solvent, acid or chemical (gloves should be considered used with inks)
• Familiarize yourself with the closest eyewash unit and chemical shower
• Closed toed shoes must be worn in the Print shop, no sandals or flip-flops allowed.
• Emulsion and ink should be cleaned from under fingernails immediately
• Turn off hot plates immediately after use
• Always use cutting tools away from your hands and body.
• Special care needs to be taken in the studio if you are pregnant to avoid certain materials.
• Cutting tools should be sharp and in good condition. Care should be taken to insure safety of the individual using the tool(s) and other students when tool(s) are being used.
• Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
• First aid kits are found in each studio. Notify your instructor if supplies are low.
• Report any safety issues IMMEDIATELY to your instructor or area technician.
• All courses must engage in an end of the semester clean up.
• Follow the CVAD CONTAINER POLICY (see below)

There are 3 types of labels used in CVAD.
All containers must have a label identifying the contents at all times.

UNIVERSAL LABELS (while chemical is in use):
All secondary/satellite containers for hazardous materials (or what might be perceived as hazardous -i.e. watered-down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents) must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice. Labels can be found in the studios. All containers must be marked with your name, contents and date opened.

UNIVERSAL WASTE LABELS (when material is designated as waste):
All containers solely containing a universal waste must have a universal waste label identifying the contents as “Universal Waste - (type of universal waste)” that are designated as waste for proper disposal. The label must also include the date the first item of universal waste entered the container.

HAZARDOUS WASTE LABELS
All hazardous waste containers must have a label identifying the contents as hazardous. Labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item. All constituents should equal 100%.
**FIRST DAY SURVEY:**

What is your major or intended major?

Define “Print”

How will you define “success” for yourself as an artist?

What does it take to be a successful artist?

**Rank each in order of importance for success:**

“Talent“ (What is it really?)

Skill(s)

Intelligence

Luck and Patience

Consistent Work Ethic

Desire and Confidence

Other: _______________________________

Other: _______________________________

Other: _______________________________

How important is risk to an artist?
PERMISSION TO USE STUDENT ARTWORK

We would like to use your work to spread the news about the amazing art made at CVAD! Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD’s social media, websites and paper advertising. Thank you!

I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is on-going, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

2. Certificate of Ownership. I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

3. Privacy Release. I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use described in this Agreement.

4. Signature. By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name: __________________________________________________________

Signature:  __________________________________________________________________

Date:  __________________________________________________________________

Name of Course:  __________________________________________________________________
Printmaking Syllabus Agreement (INSTRUCTOR’S COPY)

I acknowledge that I have read the course syllabus. I understand the course structure, grading, and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

I understand and agree that when I use UNTs tools/equipment, I will return it to good condition or replace it before the end of the semester, and that failure to do so will drop my semester grade by one letter. This includes sharpening tools, graining/flattening litho stones, and cleaning squeegees checked out during the semester.

I hereby agree to the syllabus and its provisions.

Course#: ASTU  Course Name:  Risk rating: 3

Phone Number  email address

Student Signature: ________________________________

Printed Full Name: ___________________________ Date: __________________

Printmaking Syllabus Agreement (STUDENT’S COPY)

I acknowledge that I have read the course syllabus. I understand the course structure, grading, and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

I understand and agree that when I use UNTs tools/equipment, I will return it to good condition or replace it before the end of the semester, and that failure to do so will drop my semester grade by one letter. This includes sharpening tools, graining/flattening litho stones, and cleaning squeegees checked out during the semester.

I hereby agree to the syllabus and its provisions.

Course#: ASTU  Course Name:  Risk rating: 3

Phone Number  email address

Student Signature: ________________________________

Printed Full Name: ___________________________
PROJECT #1: STATE METAMORPHOSIS

Your Semester Objective is to develop a portfolio of works with cohesive ideas, imagery, and content. You should NOT plan the whole semester's work now... Only make an image you are interested in now, and continue to expand themes, imagery, and content into the later work; let the body of work grow organically.

Conceptual Objective:
Make an image, then a second image that expands the concepts in the first. The two images must function well alone and together. Make images that make use of how the medium of stone lithography can show the artist’s hand through both subtlety and boldness of the drawing and composition. Think of work in series and State-Prints for context on making these images. E.g. Picasso’s “The Bull” series of lithographs
http://pages.cpsc.ucalgary.ca/~sheelagh/personal/reps/bulls/

Technical Objectives:
- **Paper Size Minimum:** 15” x 11” paper
  Leave at least 1” space between the edge of the stone’s edge and the printed surface.
- **Margins:** Minimum 2” on Top, and Sides. Minimum 2.5” on Bottom,
  OR bleed print with absolutely no rim. (image on stone is larger than paper.)
- **Image size:** Satisfy the above paper size and margin requirements.
- **Orientation:** Your choice. Vertical or Horizontal.
- **Paper:** Western paper (Rives BFK, Pescia, Revere Silk, or Rives Heavyweight)
- **Required Number of printed color runs:** 1 (black ink) for each edition
- **Required Number of identical prints:**
  State #1 Limited Edition: 3 identical prints.
  State #2 Limited Edition: 3 identical prints.
  (Plan to print at least 5 to get 3 good ones on each limited edition.)
- **Required Annotation:** Sign, date, and number prints as shown in Graphite Pencil, *no ink.*
- **Required Drawing Techniques:**
  Use Prismacolor to create a range of linear marks (not tonal)
  Use Litho Pencils to create a range of tonal value (light, medium, dark)

Formal Objectives:
- Create dynamically balanced compositions.
- Create images that draw us in at a distance, then give us something to look at up close.
- Make a composition with a range of tonal value and line quality.
FIRST DAY TECHNICAL NOTES:

BEVELING STONE EDGES:
Use a file to make a 3/8” bevel edge on each side on the stone. The file only cuts moving in the forward direction; pulling it backward only dulls the file blade. Begin by using the smallest edge of the file on an angle to rough-out the shape of the bevel. Then smooth the bevel with the flat side of the file. A beveled edge will help prevent bump-fractures. It will make it easier to handle, and it will make it cleaner to print.

CHECKING STONE FOR FLATNESS:
A stone that is not flat will be impossible to print because the press will only apply pressure to the high zones. Additionally, a stone that is not flat can break under the uneven pressure of the press. Place a level bar on the dry stone surface vertically, horizontally and on diagonals. Place a small piece of dry newsprint paper under the level bar and gently pull on the newsprint. If the paper slips under the stone, then the stone has a low spot at that point. Slide the paper along the level bar to see how long the low spot is. If the newsprint does not slip, check the stone at 6 inch intervals along the bar. Mark the stone with a graphite pencil where the newsprint stops sliding.

GRAINING STONES:
Move stones with caution and care for safety as demonstrated in class.

Place the stone on the graining sink. Wet the stone surface. Two students may grain simultaneously with the yellow separator. Apply 100 grit carborundum evenly on the whole wet surface. Carefully place the levigator on front corner of the stone. Put one hand on the handle and use the other hand to start the disc spinning. The levigator moves like a piston; the motion is mostly back and forth. Do not “shy away” from the edges of the stone or you will make a low spot in the center of the stone. The center of the levigator disc should touch the edge of the stone while graining. Follow a pattern to grain the stone evenly. If your stone is not flat, you must concentrate the levigator on the high areas until it is flat. When the carborundum gets thick, milky, and difficult to spin, then stop and rinse the stone completely. This is one “round” completed. Repeat two more rounds with 100 grit carborundum. Once you have completed 3 rounds with 100 grit carborundum, rinse, dry and check the stone again for flatness with the level bar. If it is not flat continue graining the high spots selectively until it is flat.

If the stone is flat, rinse the stone super carefully, rinse the levigator and all surfaces to remove all carborundum particles. One stray carborundum particle will engrave a line in your stone. Rinse stone, levigator, and all surfaces well, then do 3 rounds of graining using 180 grit carborundum.

Proceed to the next 3 rounds of graining using 220 grit carborundum.

Once you have completed the third round, rinse the stone, then dry the stone. !!!Be careful!!! Touch the surface as little as possible while handling it. The stone is receptive to any oils. You may begin drawing once the stone is dry.
<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 13</td>
<td></td>
<td>15 CLASS: 2-4:40pm</td>
<td>16</td>
<td>17 CLASS: 2-4:40pm</td>
<td></td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>Do: Syllabus, 1st Day Survey</td>
<td>Due:</td>
<td>Due: Stone Grained and Beveled</td>
<td></td>
<td>19</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Intro: Project 1: State Metamorphosis</td>
<td>Litho Pencil, Prismacolor, &amp; Gum Stencils.</td>
<td>Litho Pencil, Prismacolor, &amp; Gum Stencils.</td>
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<td>Jan 20</td>
<td>21</td>
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<td>25</td>
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<td>MLK JR DAY</td>
<td>UNT CLOSED</td>
<td>Due: Stone Drawing ½ Complete.</td>
<td>Due:</td>
<td>Due: Stone Drawing Complete.</td>
<td>26</td>
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<td>Due:</td>
<td>1st Etch.</td>
<td>“Felting Solution” Perimeter Deletions</td>
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<td>Tearing/Prepping good paper &amp; Newsprint.</td>
<td>Tearing/Prepping good paper &amp; Newsprint.</td>
<td>Tearing/Prepping good paper &amp; Newsprint.</td>
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<td>Do: Clean Up Assignments</td>
<td>Selecting Printing Partners.</td>
<td>Selecting Printing Partners.</td>
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<td>Due: Stone Etched 2X.</td>
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<td>Due: Stone Etched 2X.</td>
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<td>All paper and printing materials ready.</td>
<td>All paper and printing materials ready.</td>
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<td>(½ class) Printing</td>
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<td>(½ class) Assisting partners</td>
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<td>Demo: Manipulating the image on stone for version 2</td>
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<td>Demo: Manipulating the image on stone for version 2</td>
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<td>CLASS: 2-4:40pm</td>
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<td>Due: 1st Version limited edition printed.</td>
<td>Due:</td>
<td>Due: Stone ready to print</td>
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<td></td>
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<td>Do: Titting, Signing, Numbering, and dating</td>
<td>(½ class)</td>
<td>(½ class)</td>
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<td>Slip-sheeting Limited Editions</td>
<td>(½ class)</td>
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<td></td>
<td>Do: Complete 2nd Version of Drawing on Stone</td>
<td>Assisting partners</td>
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<td>1st Etch stone, LAW, 2nd Etch stone.</td>
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<td>Feb 10</td>
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|        |        | CLASS: 2-4:40pm  
Due: Stone ready to print  
All paper and printing materials ready.  
Do: Printing 2nd Version Limited Edition  
(½ class) Printing  
(½ class) Assisting partners  
Title, Sign, #, date, Slip-sheeting prints  
Graining stone for project 2.  | 14 CLASS: 2-4:40pm  
Group Critique 1: State Metamorphosis  
Due: Limited editions: Version 1 & 2  
Signed and numbered with slip sheets in 16" x 20" foam core portfolio.  
Presentation: Intro Project 2:  
Theme: Double Diptych (Linear Toner Transfers)  |        |        |        |
| Feb 17 | 18     | 19      | 20        | 21       | 22     | 23       |
|        |        | CLASS: 2-4:40pm  
Due: Stone Grained Level/Beveled.  
Linear Photocopy ready to transfer to stone.  
Do: Toner Transfer to Stone.  
Do: Completing drawing with Litho Pencils,  
Rubbing Crayon, & Stamped Ink with gum stencils  | 21 CLASS: 2-4:40pm  
Due: Completed Drawing etched 1x  
Do: LAW, 2nd Etch stone.  
Prep paper and newsprint for printing  |        |        |        |
| Feb 24 | 25     | 26      | 27        | 28       |        | 2        |
|        |        | CLASS: 2-4:40pm  
Due: Stone ready to print.  
All paper and printing materials ready.  
Do: Printing Limited Edition  
(½ class) Printing  
(½ class) Assisting partners  | 28 CLASS: 2-4:40pm  
Due: Stone ready to print.  
All paper and printing materials ready.  
Do: Printing Limited Edition  
(½ class) Printing  
(½ class) Assisting partners  
Title, Sign, #, date, Slip-sheeting prints  
Graining stone for project 3  | March 1  
Studios Closed to prepare for SGCI Conference  
SGCI Events in DFW  |
| March 3| 4      | 5       | 6         | 7        | 8      | 9        |
| Studios Closed to prepare for SGCI Conference  | 6 CLASS: 2-4:40pm  
Studios Closed to prepare for SGCI Conference  
Group Critique 2: Diptych (Line and Tone with Toner Transfers and drawing)  
Due: Limited edition  
Presentation & Discussion  
Project 3: Collaboration + Color Layering  
2 compositions to be printed on one piece of paper  
Using mylar template for planning overlapping colors.  
Selecting a 2-color scheme...  
Analogous, Achromatic, Complementary, etc  
Do: Partners collaborate on planning and drawing  | 7 No classes  
Studios Closed to prepare for SGCI Conference  
SGCI Events in DFW  
Attend SGCI EVENTS in Denton on FRIDAY  
→  
→  |
<p>|        |        |        | 8         | 9        |        |          |</p>
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<th>SUNDAY</th>
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<tr>
<td>March 10</td>
<td>11 SPRING BREAK UNT CLOSED</td>
<td>12 SPRING BREAK UNT CLOSED</td>
<td>13 SPRING BREAK UNT Printmaking Studios Open with Limited Hours: TBA</td>
<td>14 SPRING BREAK UNT Printmaking Studios Open with Limited Hours: TBA</td>
<td>15 SPRING BREAK UNT Printmaking Studios Open with Limited Hours: TBA</td>
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<td>March 17</td>
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<td>19 CLASS: 2-4:40pm</td>
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<td>21 CLASS: 2-4:40pm</td>
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<td>Due: Stone Grained Level, Beveled Compositional sketch complete Mylar registration template complete Demo: Planning Critical Registration: T and Bar Do: Drawing 2 compositions to be printed together.</td>
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<td>Due: Drawing ¼ complete on 2 stones. Do: Completing 2 Drawings</td>
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<td>March 24</td>
<td>25</td>
<td>26 CLASS: 2-4:40pm</td>
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<td>28 CLASS: 2-4:40pm</td>
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<td>Due: 2 Drawings complete. Thumbnail color sketch complete. Do: 1st Etch on stone, LAW, 2nd Etch stone. Prepare paper for printing</td>
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<td>Due: Stone ready to print Paper and newsprint ready Do: Printing color with partners (Approximately 1/3 of the class will print.)</td>
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<td>March 31</td>
<td>April 1</td>
<td>2 CLASS: 2-4:40pm</td>
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<td>4 CLASS: 2-4:40pm</td>
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<td>Due: Stone ready to print Paper and newsprint ready Do: Printing color with partners (Approximately 1/3 of the class will print.) Title, Sign, number, and date prints Graining Stone for project 4</td>
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**Notes:**
- **BFA Studio Art Entry Review Portfolios Due on Slideroom.com**
- SPRING BREAK UNT CLOSED
- UNT Printmaking Studios Open with Limited Hours: TBA
- ***

**Tasks:**
- Drawing 2 compositions to be printed together.
- Printing color with partners (Approximately 1/3 of the class will print.)
- Graining Stone for project 4
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<td>Presentation &amp; Discussion</td>
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<td>Plan for 8 stencils</td>
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<td>May 1</td>
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<td>Graining Stones Flat w “slurry” carborundum</td>
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<td>I will Email when grades are completed and portfolios are ready to pick up in the print studios.</td>
<td>My goal will be 3:30pm.</td>
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<td>5pm Portfolios left will be discarded.</td>
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