

Lithography & Advanced Lithography

ASTU 3330 & 4330 , 3 credit hours, FALL 2011
MW 11am – 1:50pm, Hkry 156
Professor: Andrew DeCaen
decaen@unt.edu, 940 565 4024
Office Hours: Wed, 2-4pm HKRY 160D or HKRY156

Course Description

Advanced topics (concepts and techniques) of Stone Lithography, including dry and wet drawing techniques, additive and subtractive drawing states, layered stencils, and multiple-drop registration. Edition-, State-, Altered- or Mono-printing as well as pre-press imaging will all be relevant to this course.

Course Content & Objectives

Students will use stone lithography to develop a creative direction and make a unified body of work. Printmaking will be taught as a primary form of expression and as an extension of drawing. Demonstrations, critiques, discussions and a series of projects will emphasize printmaking concepts and properties such as: layered image making, serial imagery, facile dissemination, collaboration, translation, duplication, and technically alluring processes.

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. If you pay close attention, take good notes, do sufficient image planning/drawing outside of class time, then the calendar will be a helpful model to succeed. I recommend preparing your work to print during class 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. We will spend approximately 6 (six) hours of structured studio class sessions each week. All students should plan on spending an additional 10 (ten) hours weekly working independently on the coursework. Advanced Lithography (ASTU 4330) students may do modified assignments upon agreement with the instructor.

Grading / Course Requirements

Project #1: State Metamorphosis: (Two b/w editions of 3 identical prints)	1 letter grade
Project #2: (Collaborative Lithograph: b/w edition of 6 identical prints)	1 letter grade
Project #3: (2-color edition of 3 identical additive/reductive prints)	1 letter grade
Project #4: (6 unique stencil mono prints with mixed-media edits.)	1 letter grade
Project #5: (Multi-color edition of 3 identical prints)	1 letter grade
<i>**All work is graded on form, technique, concept, and context.</i>	
Class & Critique Contribution (graded at each of the 5 critiques, then averaged at the end)	1 letter grade
The Body of Work (cohesion & progression of themes, imagery, & form AND Artist's Statement)	2 letter grades
Attendance at least 2 Visiting Artist's events	Requirement
Attendance at Final Clean-Up Session (1 hour)	Requirement

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 very 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 to be recorded for the semester grade.

A (4.00-3.50)	B (3.49-2.50)	C (2.49-1.50)	D (1.49-0.50)	F (0.49-0.00)
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ATTENDANCE:

DO NOT MISS CLASS.

If you are not in attendance, you cannot participate.

It is your responsibility 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.

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 five absences are excusable with appropriate documentation.

Absences are only excused with written documentation of a health or family emergency or pre-approved university sanctioned business. Excused absences must be documented within two class periods following the absence.

PUNCTUALITY IS IMPORTANT.

I make my most important demonstrations, and announcements at the START & END of each class period.

Three times tardy is equal to one unexcused absence.

If you walk in late, it is your responsibility to make sure you are not marked absent.

Arriving to class more than 15 minutes late will count as an unexcused absence.

Leaving class early will be counted as an unexcused absence.

Class and Critique Contribution Grades

With each critique, you will earn a grade reflecting your participation in class AND critique.

Full Class Participation means coming to class prepared to work:

Having spent time outside of class researching ideas, planning imagery, and drawing.

Having all needed course materials (sponges, rags, drawing utensils, paper, etc.)

Paying close attention and writing notes during demonstrations.

Using class time productively to make clear progress on projects.

Cleaning up after oneself.

On Critique Day...

Please prepare your work before class so that we have enough time to critique your work.

Hang your work in the best way possible so that we can focus on the artwork.

Do not pierce the paper of the print with pins! Pinch it against the wall or use clips.

If the work is a limited edition, only hang one from the edition.

If the work is a monoprint or altered print in a series, hang all the prints in the series in a group.

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.

Be prepared to speak clearly about your work or prepare a statement to read.

Write notes during critique on anything that may be relevant to your work.

The final critique grade will be an average of all 5 critiques grades.

Critique Guidelines:

A = Gives engaged, relevant, honest, and critical attention, comments, and questions with respect to your peers' work
AND thoughtfully discuss & answer questions about your own work.

B = Often contributes in critiques with worthwhile comments.

C = Comments from time to time and is therefore "noticed."

D = Gives agreement and unsupported subjective assertions instead of truly adding to the discussion.

F = One of the crowd to the point of blending in. Not much to say.

This class is not your lunch period, but we will usually take a break from 12 to 12:15pm if you need a snack.

No eating in the print studios! You may eat in the hall or in the critique room during this break.

Class Interruptions & Distractions

If your cell phone rings in class, I answer it. No buts.

No social visitors are allowed during class time.

Come to class ready to make art.

Class time is NOT for: Eating your lunch, Talking on the phone, Surfing the web, Checking facebook or email, Going to the copy center, Going to get art supplies, Going to the library...*Please do these things outside of class.*

Project Turn-In Guidelines:

The set or edition of prints is due to be turned in on the day of critique.

If the project requires a set of unique prints, turn in ALL unique prints, *signed*, and *dated*.

If the project requires a limited edition, turn in ALL numbered prints, *signed*, *numbered*, and *dated*.

A true *limited edition* should be as close to *identical* as possible.

Prints should have either a minimum 2" clean borders on all sides OR a "bleed print" with no white borders.

Prints should be made on good quality paper capable of receiving a high fidelity impression.

If a project is turned in on time, but is incomplete, the grade will reflect this...

But the project may be completed or otherwise improved and re-turned in for a better grade at a later date.

Each print must be clean and undamaged at the time of turn-in.

Each print should have a "slip sheet" of clean newsprint exactly the size of each print to cover and protect each print.

Turn in the set or edition of prints in a clean newsprint folder (2X the size of the largest print, folded in half).

If another portfolio type is used, please make sure the portfolio completely contains all the work to avoid damage.

Print your name on the outside of the folder, and do not tape it shut.

Projects are graded on formal design skill, mastery of technique (in imaging and printing), conceptual engagement, and contextual awareness.

Final Semester Portfolio Guidelines:

At the end of the semester (on Final Critique Day) you will turn in the following:

The complete edition or set of your final project.

One print from each limited edition.

All unique monoprints and altered prints.

Do not sell, destroy, or lose any work before the semester is complete.

An Artist's Statement that discusses the work made in this class and explaining the cohesion and progression of themes, imagery, & form.

Artist's Statement: (250-450 words printed out. Due with final portfolio.)

This semester your work is expected to have a definite unity of focus. Write to explain the cohesion and progression of themes, imagery, & form. This short essay will guide me (along with all the semester's work) in evaluating your "Body of Work" grade. I recommend writing and revising it for each critique. Writing an 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.

Before you begin writing think over the following...

*What is the subject matter of the work, and what interests you about it.

*Create lists of specific images, formal motifs and specific processes that you use.

*Consider the dialog within and between these lists.

*Consider physical, symbolic, thematic, metaphorical, allegorical, literal, narrative, formal, and political dialogs.

*Consider contextual sources of the imagery/motifs/processes.

*Consider where else in culture to you see this kind of images: In history, contemporary life, n art.

*Consider which artists will your work be associated by people who see it?

Consider the formal qualities. Are the images more static or dynamic? To what effect?

Consider the methods with which you make the artworks. Is the work especially suited towards it? To what effect?

Consider your conceptual or strategic intents in making the work.

Is what you want your viewers to "get" the same/different than what you want for yourself?

Where do these two converge and diverge? Are you aware of that response while making the work?

Find examples of good artist's statements and think about how artist talk about their own work.

You can find this in books, films, websites, or journals on cotemporary art.

MANDATORY FINAL CLEAN-UP SESSION is Friday, Dec 9, 2011 from 8AM to 12PM.

Students must spend one hour working in the group clean-up session.

If a student cannot make that date, s/he must pre-arrange an alternate date to contribute to the group effort.

Failing to attend the clean-up session will reduce your semester grade by one full letter.

After the clean-up day students may NOT use the studio to print.

Print Studio Access

Only students currently enrolled in print courses may use the print facilities.

The Print Studios' open hours will be posted.

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.

Critique Room

The Critique Room is a designated clean space. Do not store items in this room outside of your file drawer.

You may keep items in the critique room until Dec 16 at 5pm.

On Clean-Up Day all other personal items left in this room or in the print studios will be discarded.

Flat File Drawers and Personal Supplies

Students will be sharing with one other student a file drawer in the critique room for paper storage.

Flat Files are for storage of paper and clean items. No liquids in the flat files!

Mark all personal items with your name.

Items left in the flat files after finals week will be discarded.

Lithography Stones

This semester you will use one or more of the studio's lithography stones.

Please

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 condition, the student's grade will be reduced by one full letter grade or held incomplete until the tool is returned.

Advising / Grade Consultation

I am available for academic and advising or private grade consultation during office hours or by appointment.

Mid Point Reviews for Printmaking Majors

Printmaking Majors participate in a Mid Point Review while taking their second 3000-level printmaking course.

Majors must pass the review before enrolling for the capstone ASTU 4300 Print Studio Course.

Majors will turn in portfolios on March 26 at Andy's Office.

A Sign-up Sheet and the Midpoint Review Guidelines will be posted. Majors will participate in Reviews with Andy and Lari on March 30, 11am-2 pm

On Sketchbooks:

Keeping a sketchbook will allow me to access your creative process visually instead of having to rely on words.

I don't collect sketchbooks, but I recommend keeping one for your creative benefit. Please keep the following in your sketchbook:

- 1) Notes on Lithography Demonstrations, and Discussions (valuable for your reference when I'm not around)
- 2) Sketches showing the images development for each print (preparatory drawings, visual brain-storming, etc)
- 3) Notes on Critique Discussions (especially with regard to comments on your work)

Principles of Design:

Review this list before every critique.

Created by the combination and arrangement of various elements of design.

Rhythm / Repetition
Unity / Variety
Elaboration / Efficiency

Proportion / Scale
Balance / Harmony
Focal point / Direction

Dominance / Emphasis
Contrast / Subtlety
Space (negative/positive)

Basic Materials you will need to purchase for Lithography ASTU 3330 &4330

ITEMS TO GET RIGHT AWAY: *Please buy items marked with an asterisk (*) to get you started on the first project...*

Group Paper Order: *The Area Assistant in Printmaking will organize a group order to get bulk prices.*

You may opt to buy independently for higher prices.

20 to 40 sheets Cotton rag paper, minimum 200gsm, relatively smooth, low sizing, typically 22" x 30
NO heavily textured papers!!! They do not make a good impression.

Recommendations: TOP Rives BFK, Sommerset Satin, Revere, Pescia,
MID Canson Edition, Lenox 100
LOW Sonehenge

OR, the equivalent amount thin Japanese-style papers... various sizes

Recommendations: Kitakata, Okawara, Hosho, Gampi, Mulberry

(Art store: Voertman's, HMS, or online...)

*Get at least 6 sheets of paper to tide you over until your paper order comes in...

*Stone's Litho Pencils (Get the Starter Kit, then add to it as you need more.)

OR Korns Litho pencils #5, #4, #2, then add to it as you need more.

*Black Prismacolor pencils (get 1, then add more as you need them) (Don't get the Verithin Kind)

*Carbon transfer paper-black (not graphite transfer paper)

*Pen and nib set with assortment of nibs

*pink pearl eraser

A few assorted paintbrushes

Bamboo Ink Brush if you would like to do wash drawings

X-Acto Knife Precision # 1 with extra pack of blades.

drawing pencils and/or mechanical pencils

metal ruler with cork backing (18" or larger)

sharpie markers- Black, several medium and super fine tip. Won't use until mid term.

4-6 colored pencils (buy later -- colors to be discussed when we discuss color)

(Hardware Store)

*Bag of White Shop Rags (*NOT* Terrycloth)

OR cut-up several clean cotton t-shirts into 8" squares

*AT LEAST 5 LARGE cellulose sponges no smaller than 7"x4"x1." (I recommend O-cell-o by 3M)

You can also find these at some Super Markets if not at Hardware store.

*Roll of masking tape

*Vinyl, Nitrile, or Neoprene chemical-resistant Gloves that fit

toolbox

Apron (optional)

Gojo or another hand cleaner **OR** baby wipes (The studio only supplies regular hand soap and lava soap.)

Your choice of additional media for altering monoprints.

****Other supplies may be added to this list as the course progresses.*

NOTE: Mark all your personal items with your name, not an alias in pertinent marker.

Chemicals brought into the Studios:

Please do not bring any chemical product that has not been approved by Professor DeCaen into the print studios.

Professor DeCaen keeps track of all types of chemicals in the studios that could react with each other.

Please NO AMONIA products in the studios!

If you want my personal assistance in class, please make sure first that you have the most basic materials!!!

Academic Honesty

Standards of academic honesty will be upheld. All work must be the product of the student's own ideas and efforts.

Details: www.unt.edu/csrr/student_conduct.

No Double Dipping! Students may NOT turn in the same artwork for two courses.

Safety & Course Risk Factors

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 (exposure to various chemicals, heavy tools, and sharp tools). 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 are not likely to suffer serious bodily injury when properly trained on how to handle materials and tools. Safety procedures will be given the first week and throughout the term as new safety issues become pertinent. Please report any damaged or dangerous items to your Professor.

No eating in the print studios! No open-toed shoes in the print studios.

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.

Building Emergency Procedures

In case of emergency (the alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

Americans with Disabilities Act

"The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES: The following statement reminds students of their rights and responsibilities within the academic community – "*Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.*"

NOTE: *I retain 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.

SPRING 2012 ART EVENTS

****All students are required to attend two of the six events (with asterisk *) listed below.
If a student cannot make two of the events, s/he must schedule an alternative project.***

LESLIE MUTCHLER, Visiting Artist in Residence at PRINT Press

*CORE Talk, W 2/15, 4–4:50 PM, ESSC 255

Sponsored by CORE Design and PRINT Press

JASON URBAN, Visiting Artist

*LECTURE/DEMOS: W 2/15, 8–10:50 AM, Hickory Hall 160

Sponsored by CORE Drawing and Printmaking

"Collections, Cultures, and Collaborations" Exhibition

GALLERY RECEPTION: TR 2/23, 5-7PM UNT Gallery

JILL DOWNEN, Visiting Artist, "Dust and Distance" Exhibition

*LECTURE: W 2/22, 2–250 PM, Sage Hall 116

GALLERY RECEPTION: TR 2/23, 5-7PM UNT Gallery

Sponsored by UNT Art Gallery and Core Design

MICHELLE SAMOUR and ERIKA ADAMS Visiting Artists Collaborating at PRINT Press

*LECTURE, M 2/27, 2–2:50 PM, ESSC 255 (SAMOUR)

*LECTURE, T 2/28, 2–2:50 PM, Willis Forum (Willis Library) (ADAMS)

OPEN HOUSE, F 3/2 4–6 PM PRINT Press (Oak Street Annex)

Sponsored by PRINT Press, Printmaking, and Art History/Art Education

NICK CAVE: Artist In Residence, Multi-Disciplinary Performance

PERFORMANCE: M 3/12, 5:30PM, On the lawn between the Willis Library and the Administration Building

PERFORMANCE: T 3/13, 12:30PM, On the lawn between the Willis Library and the Administration Building

Sponsored by UNT Art Gallery, Institute for the Advancement of the Arts, and various UNT Colleges.

SOUTHERN GRAPHICS COUNCIL INTERNATIONAL CONFERENCE:

3/14–3/18, New Orleans, Louisiana

BFA MID POINT REVIEWS (PRINTMAKING)

M 3/26 8-5pm. Turn in portfolio with Unofficial Transcripts. (Please Review Portfolio Guidelines Posted)

F 3/30, 11-2pm. Reviews with Andy and Lari. (Please sign up at Crit Room Door.)

MOKO HANGA (Japanese Style Woodcut) WORKSHOP, at PRINT Press

Instructor: KAZUKO GOTO,

Sa & Su 3/31–4/1, PRINT Press (Oak Street Annex)

Sponsored by PRINT Press

NOTE: *This workshop is not a free event, but there is a student rate.*

VOERTMAN'S STUDENT ART EXHIBITION

GALLERY RECEPTION: T 4/10, 11AM-1PM UNT Lightwell Gallery

Sponsored by UNT Art Gallery and Core Design

ALBERT PALEY and JON LEE, Visiting Artists Collaborating at PRINT Press

*CORE Talk, W 4/18, 4–4:50 PM ESSC 255 (PALEY)

Sponsored by CORE Design and PRINT Press

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:

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

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 Varie*) 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.

CALENDAR:		Lithography. (Schedule adjustments will be announced and posted.)
Jan 18	W	Syllabus. Print Viewing. Flat Files. Studio Safety. Materials. Intro Project 1: State Progression. Demo/Overview: Lithography Basics (Graining a stone and Drawing)
Jan 23	M	Due: Come to class with Stone Level, Beveled, and Grained. Demo/Overview: Lithography Basics (Etching and Printing the stone) Demo/Overview: Planning a drawing on the stone.
Jan 25	W	Due: Come to class with Drawing complete on stone. Demo/Review: "First Etch," "Wash-Out," Roll-Up," & "Second Etch," Prepping Paper for Registration. Daily Clean-Up Assignments & Printing Partners
Jan 30	M	Due: Come to class with Good paper and Newsprint paper torn and marked for printing Demo: Printing the Limited Edition & Saving image on stone, & Signing and Documenting Prints
Feb 1	W	Due: Come to class with Limited Edition Printed (First State of Project 1) Demo: Selective Deletions, Counter-Etching, Re-Drawing (additions) for Second State. Critique #1 : First State of Project I (Individually)
Feb 6	M	Due: Come to class with Second State drawing near completion. Do: Completing second state drawing.
**Feb 8	W	Do: "First Etch," "Wash-Out," Roll-Up," "Second Etch," & Paper Prepped for Registration. Due: Come to class with Good paper and Newsprint paper torn and marked for printing Do: Printing the 2 nd State Limited Edition & Signing the edition. **Adam Rowlett (Printmaking Area Assistant) Will be Overseeing Class today while I am at MTSU as a Visiting Artist.
Feb 13	M	Compete Critique #2. (Groups) Project 1 Due (First State and Second State) AND Introduction to Project 2: Collaboration
Feb 15	W	Due: Come to class with a brain-storming and drawing planned, ready to begin work on the stone together. Do: Collaborative Planning and Drawing on Stone. **JASON URBAN, Visiting Artist Lecture 8–10:50 AM, Hickory Hall 160 **LESLIE MUTCHLER, Visiting Artist CORE Talk, 4–4:50 PM, ESSC 255
Feb 20	M	Due: Come to class with progress on collaborative drawing. Do: Progress on collaborative drawing.
Feb 22	W	Due: Come to class with Collaborative Drawing complete on stone. Do: "First Etch," "Wash-Out," Roll-Up," & "Second Etch," Prepping Paper for Registration. **JILL DOWNEN, Visiting Artist Lecture, 2–250 PM, Sage Hall 116
Feb 27	M	Due: Come to class with good paper and Newsprint paper torn and marked for printing. Do: Printing the Limited Edition. **MICHELLE SAMOUR, Visiting Artists Lecture, 2–2:50 PM, ESSC 255
Feb 28	T	ERIKA ADAMS, Visiting Artists Lecture, , 2–2:50 PM, Willis Forum (Willis Library)
Feb 29	W	Critique # 3: (Group) Project 2 Due (2 limited editions of 3 identical prints) AND Intro Project 3 & 4: Mono/Altered Print Series and 2-color edition.
Mar 5	M	Due: Stone Level, Beveled, and Grained Do: Drawing image Matrix and and Stencil Monoprints
Mar 7	W	Due Drawing complete on stone. Do: "First Etch," "Wash-Out," Roll-Up," & "Second Etch
Mar 12	M	Due: Come to class with 6-8 Stencils cut, and Printing Paper ready to print with registration marks. Do: Print 6-8 Stencil Monoprints, Carefully Save the image on the stone with an etch! And draw/collage/alter monoprints **NICK CAVE: Artist In Residence Multi-Disciplinary Performance, 5:30PM, Lawn between Willis Library & Admin Bldg. **NICK CAVE: Artist In Residence Multi-Disciplinary Performance, 12:30PM, Lawn between Willis Library & Admin Bldg.
Mar 13	T	
Mar 14	W	Work Day; draw/collage/alter monoprints, OR begin Project 4 **SOUTHERN GRAPHICS COUNCIL INTERNATIONAL CONFERENCE, 3/14–3/18, New Orleans, Louisiana
Mar 19-25		Spring Break (Studios Closed)

Mar26	M	Due: Come to class with Project 3 image saved on the stone Do: (Image clean up and fresh etch if necessary) Printing the 1 st Color of the 2-Color Limited Edition <i>**(PRINTMAKING BFA Mid Point Review Portfolios Due 8-5pm)**</i>
Mar28	W	Due: Come to class with 1 st Color of the 2-Color Limited Edition printed Do: Modifications (drawing deletions/counter-etch/additions) for second color. "First Etch," "Wash-Out," Roll-Up," & "Second Etch"
Mar 30	F	<i>** PRINTMAKING BFA Mid Point Reviews, 11-2pm. Crit Room</i>
Apr 2	M	Due; Come to class ready to print 2 nd color. Do: Printing 2 nd color
Apr 4	W	<u>Critique # 4: (Individual) Project 3 (6 Mono Altered Prints) & Project 4 (2-color lithograph edition of 3)</u> <u>Intro Project #5: Multi Color Print</u>
Apr 9	M	Do: Drawing and etching
Apr 11	W	Do; Printing 1 st color
Apr 16	M	Do: Drawing and etching
Apr 18	W	Do Printing 2 nd color <i>**ALBERT PALEY, Visiting Artist CORE Talk, 4-4:50 PM ESSC 255</i>
Apr 23	M	Do: Drawing and etching
Apr 25	W	Do Printing 3 rd color
Apr 30	M	<u>Critique # 5: (Individual) Project 5</u> <u>& submit Final Cumulative Portfolio with Artist's Statement</u>
May 2	W	<u>Critique # 5: (Individual) Project 5</u> <u>& submit Final Cumulative Portfolio with Artist's Statement</u>
May 4	FRI	<u>Mandatory One Hour Studio Clean-up. FRIDAY 8am-12noon.</u> (Mark this on your calendar!!!) Absolutely No Printing After This Date.
May 8-11		Pick Up Final Portfolio and Grade <u>(All Portfolios and personal items left after May 11 will be discarded!!!)</u>

FOR YOUR CONSIDERATION...

What does it take to be a successful artist? (Rank the following with a percentage)

_____ % Skill _____ % Luck and Patience. _____ % Consistent Work Ethic. _____ % Desire and Confidence.

How is risk important to an artist?

Name three artists with whom you see clear connections to your work or the work you intend to do.

Define "print."

Project #1: State Metamorphosis

Two b/w editions of 3 identical prints

1 letter grade

How can one develop a series of images that builds conceptual depth and breadth and takes risks?
Look at how Rembrandt and Picasso used the successive state prints to create a series of lithographs in which you significantly change the image from state to state. The series should function as a whole and as independent artworks. Exploit the possibilities of addition and deletions on the stone to create the image series.

Picasso's "The Bull" series of lithographs at:

<http://pages.cpsc.ucalgary.ca/~sheelagh/personal/reps/bulls/>

Rembrandt's "Crucifixion" series of dry-point etchings at:

<http://www.nga.gov/exhibitions/2001/unfinished/imagelist.shtm>

Goals and Grading Criteria:

- * Idea (Focus and Expand the Content through the Series)
- * Variety and Unity of Marks (width, value, spacing, and character)
- * Dynamically Balanced Compositions (Exploit the whole picture plane thoughtfully)
- * Consistently Well-Printed Editions of 3 identical impressions.

The limited edition sets should be titled, numbered, signed, and dated.

Prints should be printed either with minimum 2" borders or a bleed print with no borders at all.

Calendar:

Jan 18	W	Syllabus. Print Viewing. Flat Files. Studio Safety. Materials. Intro Project 1: State Progression. Demo/Overview: Lithography Basics (Graining a stone and Drawing)
Jan 23	M	Due: Come to class with Stone Level, Beveled, and Grained. Demo/Overview: Lithography Basics (Etching and Printing the stone) Demo/Overview: Planning a drawing on the stone.
Jan 25	W	Due: Come to class with Drawing complete on stone. Demo/Review: "First Etch," "Wash-Out," Roll-Up," & "Second Etch," Prepping Paper for Registration. Daily Clean-Up Assignments & Printing Partners
Jan 30	M	Due: Come to class with Good paper and Newsprint paper torn and marked for printing Demo: Printing the Limited Edition & Saving image on stone, & Signing and Documenting Prints
Feb 1	W	Due: Come to class with Limited Edition Printed (First State of Project 1) Demo: Selective Deletions, Counter-Etching, Re-Drawing (additions) for Second State. Critique #1 : First State of Project I (Individually)
Feb 6	M	Due: Come to class with Second State drawing near completion. Do: Completing second state drawing. DO: "First Etch," "Wash-Out," Roll-Up," "Second Etch," & Paper Prepped for Registration.
Feb 8	W	Due: Come to class with Good paper and Newsprint paper torn and marked for printing Do: Printing the 2 nd State Limited Edition & Signing the edition. <i>Adam Rowlett (Printmaking Area Assistant) Will be Overseeing Class today while I am at MTSU as a Visiting Artist.</i>
Feb 13	M	<u>Complete Critique #2. (Groups) Project 1 Due (First State and Second State)</u>

Printmaking Syllabus Agreement (STUDENT'S COPY)

"I have read and fully understand the course structure, attendance, clean-up, and grading requirements and health risk factor rating (3) as outlined and described in the course syllabus. I hereby agree to the syllabus and its provisions.
I understand and that any artworks made for this course at UNT may be used and or published by the instructor as examples of student work for teaching and other academic purposes. I understand that there are certain risk factors assumed with this course, and I assume full responsibility for any injury that I may incur as a result of the course's activities."

I will be using one or more of UNT's **lithography stones**. I agree to grain the image off the stone and level the stone before the end of the semester. Failure to do this by **May 6, 2011** will reduce my semester grade by one full letter grade.

"I grant CVAD and its representatives permission to use my artwork and my likeness for public display, exhibition, publication, or other research and educational purposes. I understand no commercial use will be made of the images, but that the images could be used on the College and University's public website and possibly in other educational or public relation campaigns."

Course ASTU 3330 or 3430

Risk Factor Rating: 3

Phone Number

email address

Student Signature: _____ Printed Name _____

Date: _____

Instructor Signature: _____

Printmaking Syllabus Agreement (INSTRUCTOR'S COPY)

"I have read and fully understand the course structure, attendance, clean-up, and grading requirements and health risk factor rating (3) as outlined and described in the course syllabus. I hereby agree to the syllabus and its provisions.
I understand and that any artworks made for this course at UNT may be used and or published by the instructor as examples of student work for teaching and other academic purposes. I understand that there are certain risk factors assumed with this course, and I assume full responsibility for any injury that I may incur as a result of the course's activities."

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Course ASTU 3330 or 3430

Risk Factor Rating: 3

Phone Number

email address

Student Signature: _____ Printed Name _____

Date: _____

Instructor Signature: _____