

Lithography & Advanced Lithography

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

FALL 2012

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, circulation, collaboration, translation, 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 your success rate is increased. 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. In addition to the five hours and forty minutes of class each week, each student should plan 6-10 additional hours for independent studio time each week. This often will mean working in the print studio since essential equipment is here.

Grading / Course Requirements

Project #1: Dry Media Tone and Line: (Two b/w editions of 3 identical prints)	1 letter grade
*Project #2: Wet Media (Two b/w editions of 3 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>** Projects are graded on formal design skill, mastery of technique (in imaging and printing), conceptual engagement, and contextual awareness.</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 lectures	Requirement
Attendance at Final Clean-Up Session (1 hour)	Requirement
<i>*(Project 2 will be amended for a select group of students willing to work with Visiting Artist Brandon Sanderson on his project.)</i>	

Advanced Lithography (ASTU 4330) Students have the same number of projects with varying requirements. These requirements will be the same as the Litho 1 class unless written out and in a signed agreement between Instructor and Student.

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:

Coming to class with evidence of ideas researched in their context.

Coming to class with imagery and compositional possibilities researched, sketched, and planned.

Coming to class with evidence of physical progress on the project.

Coming to class with all supplies needed to be productive.

Paying close attention in demonstrations and takes notes.

Using class time productively to make clear progress on projects.

Keeping conversation respectful and focused on relevant topics.

Cleaning up after her/his self and putting away materials after every use.

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 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..

Principles of Design

Review this list before every critique...

Rhythm/ Repetition

Unity / Variety

Elaboration / Efficiency

Proportion / Scale

Balance / Harmony

Focal point / Direction

Dominance / Emphasis

Contrast / Subtlety

Space (negative/positive)

This class is not your breakfast period, but we will usually take a break after the first demonstration 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.

If you leave your wrappers or cups or other food in the critique room I will prohibit eating there as well.

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:

Late projects are not accepted unless a deadline extension is given based on extenuating circumstances.

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 boarders on all sides OR a "bleed print" with no white boarders.

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. Brainstorm 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.

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.

MANDATORY FINAL CLEAN-UP SESSION is Friday, Dec 7, 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.

On Clean-Up Day all personal items left in the print studios will be discarded except those in your flat file drawer.

Critique Room 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, inks, or inked plates in the flat files!

Mark all personal items with your name.

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 your drawer of the critique room until Dec 14 at 5pm., at which time all will be discarded.

Print Studio Tools Lending Guidelines:

Any tools checked out to students or otherwise "loaned" to individual students should be treated with care.

At the end of the time lent or the end of the semester the tool should be returned to the instructor in good shape.

Litho Stones must be grained to 100, level, beveled, and flat.

Squeegees must be clean (handle and blade) and undamaged.

Screenprint support boards must be clean of all ink on all surfaces.

Intaglio tools must be sharp.

Failure to return a tool in proper condition will reduce your semester grade by one full letter.

Advising / Grade Consultation

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

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)

PRINTMAKING MAJORS IMPORTANT DATES:

Please put relevant dates on your calendar

MAT CUTTING DEMOS (for those who will do BFA Mid Point Review)

Oct 12, 9am-11am, Hickory 160.

BFA MID POINT REVIEWS (PRINTMAKING MAJORS)

M 10/22, 8-5pm. Turn in portfolio with Updated Unofficial Transcripts printed at the Registrar's Office.

F 10/26, 11-2pm. Reviews with Andy and Lari. (Please sign up at Crit Room Door.)

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.

Please Review Portfolio Guidelines Posted at Critique Room Door

BFA EXIT REVIEWS (PRINTMAKING)

M 12/10, 8-2pm.

Sophia Lawson, Jesisca Nichols, Payton Lower, Thomas Rodgers, Chris Thrasher

PRINTMAKING GRAD STUDENT IMPORTANT DATES:**MFA SEMESTER REVIEWS (PRINTMAKING)**

M 12/10, 3-5pm. Linda, Chris, Adam

T 12/11, 8-12pm. Preston, Jon, Luke, Nurray, Mitch

T/AAA/TF Application deadline:

Nov 15 (for Spring) April 15 (for Fall/Summer)

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, nor courses done in a previous semester.

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 through out 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."

Financial Aid Satisfactory Academic Progress - Undergraduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit

<http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

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.

FALL 2012 ART EVENTS

****All students are required to attend three of the nine events (with asterisk *) listed below.
If a student cannot make two of the events, s/he must schedule an alternative project.
If a student is in a second printmaking class they may overlap only one of these attendance requirements.***

"CONTEMPORARY PRINTS OF VERACUZ, MEXICO" exhibition

Curated by Teresa Parker
T 9/11 through F 9/14, North Gallery

"FEMINISM & IDENTITY IN CONTEMPORARY PRINTMAKING" Lecture

***Lecture: Sat, 9/22/2012 Time: TBA**
The Bump-it Mafia: Cat Sapp, Linda Santana, & Katie Seals
Latino Cultural Center, Dallas.
(2600 Live Oak St, Dallas TX 75204) <http://www.dallasculture.org/>

"SAM CORONADO: MASTER LATINO PRINTMAKER" exhibition

9/13/2012 - 10/21/2012
Opening Reception: Sat 9/13/2012, 6 - 8 p.m

BRANDON SANDERSON, Visiting Artist

***CORE Talk: M 10/1, 1-1:50 PM, ESSC 255**
ART 5700 Lecture on Teaching Practice, M 10/1 5-5:30pm, Hickory
Lithography Demonstrations and Collaborative Printing with Lithography Class. T-W 10/2 to 10/3 Lithography Studios, Hickory 156
***Chine Colle Demonstration: W 10/3, 11am Hickory 160**
Sponsored by CORE Drawing and Printmaking
Artist's Website: <http://www.brandon-sanderson.com/>

GRETCHEN SCHERMERHORN, Visiting Artist/Instructor

Monotype Workshop
***Weekend: Sa & Su 10/6 thru 10/7, PRINT Press (Oak Street Annex)**
Sponsored by PRINT Press
NOTE: *This workshop is not a free event, but there is a student rate.*
Workshop Details at: <http://art.unt.edu/print/>
Artist's Website: <http://gretchenschermershorn.com>

BEAUVAIS LYONS, Visiting Artist

**** Mock Documentation I: M 11/5, 12-12:50 PM, Sage 116**
****Mock Documentation II: W 11/7, 1-1:50 PM, Sage 116**
****The Association for Creative Zoology: W 11/7, 2:30-5 PM, PRINT Press (Oak Street Annex)**
****The Association for Creative Zoology: TR 11/8, 3-5 PM, PRINT Press (Oak Street Annex)**
**** "The Vernacular Print " : F 11/9, 10:45-12pm, ART 226**
Sponsored by PRINT Press, Core Design, Art History and Art Education & Printmaking.
Artist's Website: web.utk.edu/~blyons/

MID AMERICA PRINT COUNCIL CONFERENCE:

***Conference: TR thru Sa 11/1 to 11/3 Southeast Missouri State University, Cape Girardeau, Missouri**
NOTE: *This Conference is not a free event, but there is a student rate.*
Details at: <https://sites.google.com/site/pressingprintspressingpalms/home>

"CONTEMPLATING LIMITS" EXHIBITION

Exhibition: 8/28 thru 9/22
GALLERY RECEPTION: TR 8/30, 6-8PM UNT Art Gallery

"POSTERS OF PARIS: TOULOUSE-LAUTREC & HIS CONTEMPORARIES" EXHIBITION

Exhibition: 10/14/12 thru 1-20/2013 -Jan 20, 2013
Dallas Museum of Art, <http://www.dallasmuseumofart.org>

"FOCUS: GARY SIMMONS" EXHIBITION

Exhibition: 11/9/2012 thru 1/6/2013
The Modern Art Museum of Fort Worth, <http://themodern.org>

"LUCIEN FREUD: PORTRAITS" EXHIBITION

Exhibition: 7/1 thru 10/28
The Modern Art Museum of Fort Worth, <http://themodern.org>

"RUTH ASAWA: ORGANIC MEDITATIONS" EXHIBITION

Exhibition: 3/13 Thru 10/14
Amon Carter Museum of American Art, <http://www.cartermuseum.org>

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.)
Aug 30	Tr	Syllabus. Print Viewing. Flat Files. Studio Safety. Materials. Intro Project 1: Dry Media: Tone & Line (2 limited editions of 3 identical prints each: State 1 and 2) Demos: Basic Overview. Graining 2 Stones. Planning and Drawing to Stone Paper Order Catalog and Order Forms.
Sept 4	T	Due: Come to class with Stone Level, Beveled, and Grained to 220. AND Sketches of your first image Demos: Process Overview: First Etch. Second Etch. Printing an Edition of 3 Identical Prints Do: Daily Clean-Up Assignments & Printing Partners. Begin drawing stones
Sept 6	Tr	Due: Come to class with Drawing complete on stone. Demo/Review: "First Etch," "Wash-Out," "Roll-Up," & "Second Etch," Prepping Paper for Registration.
Sept 11	T	Meet at North Gallery at 11am sharp. Mexican Prints Exhibition Due: Come to class with Good paper and Newsprint paper ready and marked for printing Demo: Printing the Limited Edition. Saving image on stone. Signing and Documenting Prints
Sept 13	Tr	Due: Come to class with Limited Edition Printed (First State of Project 1) Demo: Selective Deletions, Counter-Etching, Re-Drawing (additions) for Second State. Individual Critique: First State of Project 1
**Sept 18	T	Due: Come to class with Second State Drawing Transformation Complete DO: "First Etch," "Wash-Out," "Roll-Up," "Second Etch," & Paper Prepped for Registration. (Preston Bradley, Printmaking Area Assistant, will assist in this class period.)
Sept 20	Tr	Due: Come to class with Good paper and Newsprint paper torn and marked for printing Demos: Drawing with Wet Media Tusche and Autographic Ink Do: Printing the 2 nd State Limited Edition & Signing the prints.
Sept 25	T	Group Critique: First and Second States of Project 1. Due: Project 1: Dry Media: Tone & Line (2 limited editions of 3 identical prints each: State 1 and 2) Intro to Project 2: Wet Media: Line and Wash (2 limited editions of 3 identical prints each: State 1 and 2)
Sept 27	Tr	Due: Come to class with Wet Media Drawing Complete. Demos: Etching for Tusche and Autographic Ink
Oct 2	M Oct 1 T	**BRANDON SANDERSON, Visiting Artist CORE Talk, 1-1:50 PM, ESSC 255 Visiting Artist Projects: (4-6 students assisting limited edition printing) Due: Come to class with First Etch" complete and Good Paper and Newsprint paper torn and marked for printing Do: Wash-Out," "Roll-Up," "Second Etch," Printing the 1 st State Limited Edition and Saving the image for the second state.
	Oct 3	**BRANDON SANDERSON, Visiting Artist Chine Colle Demos, 9am, Hickory 160
Oct 4	Tr	Due: Come to class with Second State Drawing Transformation Complete. DO: "First Etch," "Wash-Out," "Roll-Up," "Second Etch," & Paper Prepped for Registration.
Oct 9	T	Due: Come to class with good paper and Newsprint paper torn and marked for printing. Do: Printing the Limited Edition of the Second State and Signing the prints. Demo: Graining stones with a levegator (for Project 3)
Oct 11	Tr	Group Critique: States 1 and 2 of Project 2 Project 2 Due: Project 2: Wet Media: Line and Wash (2 limited editions of 3 identical prints each: State 1 and 2) Intro Project 4: Duotone Lithograph (1 limited edition of 3 identical prints using two color impressions) Intro Project 3: Mono- and Altered- Prints (6 unique prints using the last matrix... using Stencils, Collage, and Drawing)
Oct 16	T	Due: Stone Level, Beveled, and Grained (You may choose to use a larger stone for this one.) Due: Idea planed and Sketches ready for Duotone Lithograph and Mono/Altered Prints Do: Drawing image Matrix and and Stencil Monoprints
Oct 18	Tr	Due Drawing complete on stone. Do: "First Etch," "Wash-Out," "Roll-Up," & "Second Etch, Cutting stencils for monoprints
Oct 22	M	** (PRINTMAKING BFA Mid Point Review Portfolios Due 8-5pm) **
Oct 23	T	Due: Come to class with 6-8 Stencils cut, and Printing Paper ready to print 1 st color and with registration marks. Do: Print 1 st color OR 6-8 Stencil Monoprints. If you don't finish printing, carefully Save image on the stone with an etch!
Oct 25	Tr	Do: Continue Printing 1 st color and 6-8 monoprints
Oct 26	Fri	** PRINTMAKING BFA Mid Point Reviews

Oct 30	T	Due: Come to class with monoprints complete & 1 st color printed. Do: Counter etch and draw 2nd color. "First Etch," "Wash-Out," Roll-Up," & "Second Etch.
Nov 1	Tr	Due: Second etch complete for 2 nd color. Do: Printing the 2nd Color of the 2-Color Limited Edition
Nov 1-3	Tr-Sa	<i>MID AMERICA PRINT CONFERENCE</i> , Southeast Missouri State University, Cape Girardeau, MO
Nov 6	T	Demo: Planning a Multi-color print (image strategies transparency, color schemes)
Nov 8	Tr	Group Critique: Project 3 (2-color lithograph edition of 3) & Project 4 (6 Mono Altered Prints) Intro Project #5: Multi Color Print Visiting Artist: Beauvais Lyons: The Association for Creative Zoology: 3-5 PM, PRINT Press (Oak Street Annex)
Nov 13	T	Do: Drawing 1 st color. 1 st & 2 nd etch
Nov 15	Tr	Do; Printing 1 st color, saving/editing for 2 nd color
Nov 20	T	Do: Drawing 2 nd color. 1 st & 2 nd etch
Nov 22	Tr	Do: Printing 2 nd color. 1 st & 2 nd etch
Nov 27	T	NO CLASSES, University Closed. Happy Thanksgiving!
Nov 29	Tr	Do Drawing/Printing 3 rd color, signing limited edition.
Dec 4	T	Individual Critique: Project 5: Multi Color Print (1 st half the class)
Dec 6	Tr	Individual Critique: Project 5: Multi Color Print (2 nd half the class) Due: Final Cumulative Portfolio Including: Complete Project 5: Limited edition of 3 Identical Prints One Good Impression from all other limited editions All Mono/Altered Prints Artist's Statement
Dec 7	FRI	Mandatory One Hour Studio Clean-up. FRIDAY 1pm-5pm. NOTE TIME CHANGE (Mark this on your calendar!!!) <i>Absolutely No Printing After This Date.</i>
Dec 11-14		Pick Up Final Portfolio and Grade (All Portfolios and personal items left after 5pm Dec 14 will be discarded!!!)

First Class Discussion:

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."

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(s) and level the stone before the end of the semester. Failure to do this by **by clean up day** 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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