

## Lithography & Advanced Lithography

ASTU 3330 & 4330 , 3 credit hours, Spring 2013  
TTR 2-4:50pm, Hkry 156  
Professor: Andrew DeCaen  
decaen@unt.edu, 940 565 4024  
Office Hours: Wed, 11:30-1:30pm 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, circulation, 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 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.

### **Course Requirements**

Project #1: State Metamorphosis: (Two b/w editions of 3 identical prints)	1 letter grade
Project #2: (Appropriation: Quoting and Paraphrasing)	1 letter grade
Project #3: (Collaborative Lithograph: b/w edition of 6 identical prints)	1 letter grade
Project #4: (2-color edition of 3 identical additive/reductive prints)	1 letter grade
Project #5: (Multi-color edition of 3 identical prints)	1 letter grade

*\*\*All work is graded on form, technique, concept, and context.*

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

Required Attendance the following 2 Visiting Artist events:

\**(Ryan Burkhart and Scott Ingram) Discussion April 2, 12: 30-1:50pm Art Bldg room 219* Requirement\*

\**(John L. Risseuw) Visiting Artist Lecture, Lecture TBA* Requirement\*

Required Attendance at Final Clean Up Session (1 hour) Requirement\*

*\*(If the student cannot attend a Visiting Artist's Lecture or final Clean-up Session, they are required to notify the instructor so that they may be given an alternative assignment. Failing to do either this will reduce the semester grade by one full letter.)*

*\*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 detailed in the project outline or unless the instructor signs off on a student initiated project variation.*

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.

Any unexcused absences will reduce your 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 five absences are excusable with appropriate documentation.

Absences are only Excused with written documentation of a health or family emergency.

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.

### **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 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 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**

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 on the doors of the studios.

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.

All students in printmaking classes will be given the codes to the doors they will be using.

Doors are to be left open if there are students in the classroom.

Doors are to be left closed when the last person leaves the room.

The access codes are NOT for sharing with people who are not in print classes.

The access codes are NOT for using after building closing hours.

If you are caught in the studios after building closing hours you may be prosecuted for trespassing.

### **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. Students are responsible for caring for their stones and graining the image off (100 grit) so that the stone is flat and level at the end of the semester. If the stone is left with an image showing or unlevel at the end of the semester, the student's grade will be reduced by one full letter grade or held incomplete.

Please be very careful when moving stones. Always use a hydraulic lift or a partner. Before moving stones, always take account of the space around you, your path, and the surface where you will place the stone. Also communicate and clearly with your moving partner before you begin.

### **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)



**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](http://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. 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 immediately.*

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](http://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.

**Disabilities Accommodation:**

Please notify the instructor if you have a disability that requires accommodation. It is also required that you register with the UNT Office of Disability Accommodation, Student Union, Room 318. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean's offices, Room 107. Further questions and problems on accommodation may be addressed to Associate Dean Eric Ligon, School Accommodation Liaison, Art Building, Student Advising, Room 111.

**Center for Student Rights and Responsibilities** *Each University of North Texas student is entitled to certain rights associated with higher education institutions. See [www.unt.edu/csrr](http://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 2013 ART EVENTS**

*\*All students are required to attend two (2) of these three (3) events listed below.  
If a student cannot make two of the events, s/he must schedule an alternative project.*

### **KIKI SMITH Visiting Artist**

Lecture at the Nasher Sculpture Center, 1/29, 6-8pm, RSVP and Tickets required. CVAD will have a van pool.  
Sponsored by the [Nasher Sculpture Center](#) and CVAD.

### **JOHN RISSEEUW Visiting Artist**

Lecture, W 2/27, 2-2:50pm SAGE 116.  
Sponsored by PR.I.N.T. Press

### **SCOTT INGRAM Visiting Artist**

### **RYAN BURKHART Visiting Master Printer**

Visiting Artist Discussion 4/2 Art Bldg room 219, 12:30-1:50pm

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Other Area Art Events that may be of interest...

### ***Seductive Alchemy: Books by Artists***

January 14 - February 15  
Texas Woman's University Art Galleries  
Lecture and Reception: January 22, 4-6pm  
more information: [twu.edu/visual-arts](http://twu.edu/visual-arts)

### ***Góngora / Picasso: Graphic Poetry***

SMU Meadows Museum of Art, <http://smu.edu/meadowsmuseum>

September 16, 2012 - January 13, 2013

Pablo Picasso's tribute to one of Spain's greatest poets, Luis de Góngora y Argote (1561-1627). Nineteen full-page etched female heads complement the poet's sonnets.

HOURS: Tuesday-Saturday 10:00 a.m.-5:00 p.m., Thursday until 9:00 p.m., Sunday 1:00-5:00 p.m. Closed Monday.

ADMISSION: \$4 for non-SMU students. Free Thursday evenings after 5:00 p.m.

LOCATION: Meadows Museum, 5900 Bishop Blvd., Dallas, TX 75205

### ***Industrial Monuments: Photographs and works on Paper from the Machine Age***

Amon Carter Museum of American Art

July 21, 2012–January 20, 2013

Artworks focusing on the changing industrial landscape of America during the Machine Age (1910s to the late 1940s).

### ***Ed Ruscha: Made in California***

Amon Carter Museum of American Art

January 15, 2013–July 21, 2013

Ed Ruscha's lithographs printed with the Tamarind Lithography Workshop in 1969, including his celebrated Hollywood Sign series.

### ***Night: Prints and Drawings from the Collection***

Amon Carter Museum of American Art

January 19, 2013–April 28, 2013

Edward Hopper, Martin Lewis, James McNeill Whistler, and others concerned with night subjects from the 19th-century up to the post-World War II.

### **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	ASTU 3330/4330 Lithography and Advanced Lithography
Jan 15 T	Syllabus. Print Viewing. Personal Materials & Space, Studio Safety, Intro Project 1: State Progression.
Jan 17 Tr	Demo/Overview: Lithography Basics (Graining a stone and Drawing) Due: Come to class with Stone Level, Beveled, and Grained to 220 finish. Demo/Overview: Lithography Basics (Etching and Printing the stone) Demo/Overview: Planning a drawing on the stone. Daily Clean-Up Assignments
Jan 22 T	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 & selecting <i>Printing Partners!</i> ( <i>get contact info</i> )
Jan 24 Tr	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
Jan 29 T	Due: Come to class with Limited Edition Printed (First State of Project 1) Demo: Selective Deletions, Counter-Etching, Re-Drawing (additions) for Second State. <b>6pm Kiki Smith Lecture at Nasher Sculpture center, Reservations and Tickets required</b>
Jan 31 Tr	Due: Come to class with Second State drawing complete. Do: First Etch," "Wash-Out," Roll-Up," "Second Etch," & Prep Paper for Registration.
Feb 5 T	Due: Come to class with Good paper and Newsprint paper torn and marked for printing. Do: Printing the 2 <sup>nd</sup> State Limited Edition & Signing the edition.
Feb 7 Tr	<b>Critique #1. (Groups)</b> Project 1 Due (First State Limited Edition & Second State Limited Edition) AND <u>Introduction to Project 2: Appropriation: Quoting and Paraphrasing and Re Contextualizing</u>
Feb 12 T	Due: Come to class with Stone Level, Beveled, and Grained to 220 finish. Due: Come to class with photocopies or b/w laser prints ready to transfer. Demo: Photocopy Transfer to stone Do: completing the image with Drawing.
Feb 14 Tr	Due: Come to class with image complete. Do: First Etch," "Wash-Out," Roll-Up," "Second Etch," & Prep Paper for Registration.
Feb 19 T	Due: Come to class with Good paper and Newsprint paper torn and marked for printing. Do: Printing the Limited Edition & Signing the edition.
Feb 21 Tr	<b>Critique # 2: (Group)</b> Project 2 Due (limited edition of 3 identical prints) AND <u>Introduction to Project 3: Collaborative Lithograph (collaborative pairs exchange contact info)</u>
Feb 26 T	Due: Come to class with Stone Level, Beveled, and Grained to 220 finish. Due: Come to class with brain storming begun and resource material Do: Progress on collaborative drawing.
Feb 28 Tr	Due: Come to class with Collaborative Drawing complete on stone. Do: "First Etch," "Wash-Out," Roll-Up," & "Second Etch," Prepping Paper for Registration.
Mar 5 T	Come to class with good paper and Newsprint paper torn and marked for printing. Do: Printing the Limited Edition. Signing and numbering
Mar 7 Tr	<b>Critique # 3: (Group)</b> Project 3 Due (Limited edition of 6 identical prints) AND <u>Introduction to Project 4: (Duotone lithograph)</u>
Mar 11-17	Spring Break (Studios Closed)

Mar 19 T	Due: Come to class with Stone Level, Beveled, and Grained to 220 finish. Do: Come to class with sketch ready to draw Demo: Planning and printing a Duotone Lithograph Do: drawing 1 <sup>st</sup> color of 2 color print
**Mar 21 TR	Due, Drawing complete on stone. Do: "First Etch," "Wash-Out," Roll-Up," & "Second Etch," then cut "T & Bar" <u>Southern Graphics Council Conference Mar 22-23 Milwaukee WI</u>
Mar 26 T	Due: Come to class with 1 <sup>st</sup> color printed well on 6 sheets of paper. Do: Image Deletions or Additions to the stone Do: "First Etch," "Wash-Out," Roll-Up," & "Second Etch,"
Mar 28 TR	Due: Come to class with stone ready to print 2 <sup>nd</sup> color Do Printing the 2 <sup>nd</sup> Color of the 2-Color Limited Edition, Signing and numbering the limited edition. AND <i>BFA Printmaking Seniors Exhibition Reception, 6-8pm, Cora Stafford</i>
Apr 2 T	<b>Critique # 4: (Individual) Project 4 (2-color lithograph edition of 3)</b> AND <u>Introduction to Project 4:</u> (Multi-color lithograph) **Visiting Artist Discussion (Ryan Burkhart & Scott Ingram) Art Bldg room 219, 12: 30-1:50pm
Apr 4 Tr	Due: Come to class with Stone Level, Beveled, and Grained to 220 finish. Due: Come to class with 1 Full scale cartoon and 3 color thumbnail sketches
Apr 9 T Apr 11 Tr	Do: Drawing and etching Do; Printing 1 <sup>st</sup> color
Apr 16 T Apr 18Tr	Do: Drawing and etching Do Printing 2 <sup>nd</sup> color
Apr 23 T Apr 25 Tr	Do: Drawing and etching Do Printing 3 <sup>rd</sup> color
April 30 T May 2 Tr	<b>Critique # 5:</b> (Individually, 1 <sup>st</sup> half the class) <b>Critique # 5:</b> (Individually, 2 <sup>nd</sup> half the class) Due Final Portfolio: <ul style="list-style-type: none"> <li>Project 5 Multi color litho (complete limited edition of 3 identical prints with cartoon and 3 color thumb-sketches)</li> <li>Project 1; turn in one quality numbered print.</li> <li>Project 2; turn in one quality numbered print.</li> <li>Project 3; turn in one quality numbered print.</li> <li>Project 4; turn in one quality numbered print.</li> <li>Artist's Statement describing the cohesion and development of themes, imagery. form and and content.</li> <li>All prints undamaged, signed numbered, and covered with a slip sheet of newsprint.</li> <li>All prints in a portfolio or newsprint folder large enough to contain the largest artwork.</li> </ul>
May 3 Fri	<b><u>Clean Up Day, 8am-12noon (Mandatory Attendance, all 4 hours)</u></b>
May 7-10 May 10 Fri	Pick up graded portfolios in designated areas. All flat files must be cleared of personal items. Any personal items left in the studios and flat files will be discarded.

**First Day Survey:**

Define "Print"  
Inclusively or exclusive?

Define "Drawing"  
Inclusively or exclusive?

How important is Risk to an artist?

How can an artist take risks?

What does it take to be a successful artist?

How will you define "success" for yourself as an artist?  
(Rank each in order of importance for success.)

"Talent" (What is it really?)

Skill(s)

Luck and Patience

Consistent Work Ethic

Desire and Confidence

Something else?

### 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/rep/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)
- \* 2 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 15 T	Syllabus. Print Viewing. Personal Materials & Space, Studio Safety, Intro Project 1: State Progression.
Jan 17 Tr	Demo/Overview: Lithography Basics (Graining a stone and Drawing) Due: Come to class with Stone Level, Beveled, and Grained to 220 finish. Demo/Overview: Lithography Basics (Etching and Printing the stone) Demo/Overview: Planning a drawing on the stone. Daily Clean-Up Assignments
Jan 22 T	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 & selecting <i>Printing Partners!</i> (get contact info)
Jan 24 Tr	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
Jan 29 T	Due: Come to class with Limited Edition Printed (First State of Project 1) Demo: Selective Deletions, Counter-Etching, Re-Drawing (additions) for Second State. <b>6pm Kiki Smith Lecture at Nasher Sculpture center, Reservations and Tickets required</b>
Jan 31 Tr	Due: Come to class with Second State drawing complete. Do: First Etch," "Wash-Out," Roll-Up," "Second Etch," & Prep Paper for Registration.
Feb 5 T	Due: Come to class with Good paper and Newsprint paper torn and marked for printing. Do: Printing the 2 <sup>nd</sup> State Limited Edition & Signing the edition.
Feb 7 Tr	<b>Critique #1. (Groups)</b> Project 1 Due (First State Limited Edition & Second State Limited Edition) AND <u>Introduction to Project 2:</u> Appropriation: Quoting and Paraphrasing and Re Contextualizing

**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 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 with 100 grit and level the stone before the end of the semester. Failure to do this by **May 3, 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 4430

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 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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Date: \_\_\_\_\_

Instructor Signature: \_\_\_\_\_