

# Lithography & Advanced Lithography

ASTU 3330 & 4330 , 3 credit hours

SPRING 2014

TTR 2pm=4:50pm, Hkry 156 & 160A

Professor: Andrew DeCaen

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Office Hours: W 11am-1pm HKRY 160D and/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.

## Textbook

Students will keep a Studio Notebook/Sketchbook to take extensive notes on demonstrations and discussions, and to document their creative development. This note book will be required at all class sessions. Students are responsible for all information presented in class.

## Grading / Course Requirements

The Body of Work (semester cohesion & progression of themes, imagery, & form AND Artist's Statement)

2 letter grades

Project #1: State Metamorphosis (Tone, Line, and Flats) (Two b/w editions of 3 identical prints each)

1 letter grade

Project #2: Sampler Grid: Diversifying Imaging Methods (b/w edition of 3 identical prints)

1 letter grade

Project #3: Layers and Color (Two 2-color edition of 3 identical prints each)

1 letter grade

Project #4: Stencil Monoprint series (10 stencil monoprints)

1 letter grade

Project #5: Multi- Color Lithograph (3-color minimum limited edition of 3 identical prints and 2 color trial proofs)

1 letter grade

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

Critique & Class Contribution

(Average of grades)

1 letter grade

2 short reviews (Visiting Artist's lectures or exhibition)

Requirement\*

Attendance at Final Clean-Up Session (1 hour) on Reading Day

Requirement\*

***\*(If the student cannot attend the final Clean-up Session, they are required to notify the instructor so that they may be given an alternative assignment. Failing to do this or the Exhibition/Lecture Review 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 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 (4.00-3.51)

B (3.50-2.51)

C (2.50-1.51)

D (1.50-0.51)

F (0.50-0.00)

## **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 (5) absences are *excusable* with appropriate documentation.

Absences are only *excused* with written documentation of a health or personal emergency.

*Medical excuses must be a note from a doctor stating that they recommend that you not attend class on the day of the absence.*

*(A note from the UNT Student Health and Wellness Center must state that you are not to attend class.)*

*A "personal emergency" will generally be considered a death or emergency in the immediate family.*

Excused absences must be documented within two class periods following the absence.

PUNCTUALITY IS IMPORTANT.

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

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

Three times (3) tardy is equal to one (1) unexcused absence.

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

## **Critique & Class Participation Contribution**

With each project, 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 all

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

Having spent time outside of class making steady progress on the piece to prepare you for in class activities.

Having all needed course materials in class.

Paying close attention and writing notes during class discussions or demonstrations.

Using class time productively to make clear progress on projects.

Cleaning up after oneself.

Completing individual clean up assignment at the end of every class.

*On Critique Day...*

Please prepare your work before class begins 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.

You will reflect how you defend, respond to, or contribute to criticism about your work.

You will be graded on how you contribute to the discussion of your peer's work in group critique.

The rubric for grading Critique Contribution follows:

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."

( $\geq$  Coming to critique with a project that is incomplete.)

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

( $\geq$  Coming to critique without new work.)

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

The rubric for grading Class Participation follows:

A = Attends every class with highest level of productivity & focus on appropriate activities, while contributing to a positive environment  
AND Takes good care of equipment /materials, Cleans up after oneself, and performs clean up assignment every class.

B = Attends class with regular productivity & focus on appropriate activities, while contributing to a positive environment

AND Takes good care of equipment /materials, Cleans up after oneself, and performs clean up assignment every class.

C = Attends class with acceptable productivity & focus on appropriate activities, while contributing to a positive environment

AND usually takes care of equipment/ materials, Cleans up after oneself, and performs clean up assignment every class.

D = Attends class with regular *inadequacies in*: productivity or focus on appropriate activities, positive attitude, care of equipment/ materials, personal clean up, or clean up assignment every class.

F = Unacceptable *inadequacies in*: productivity or focus on appropriate activities, positive attitude, care of equipment/ materials,

## **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 breakfast, 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, Going to address other personal issues....*Please do these things outside of class.*

## **Project Turn-In Guidelines:**

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

*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 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.

## **Final Portfolio Guidelines:**

At the end of the semester you will turn in the following:

- Turn in in a portfolio that completely contains the completed work.
- The complete edition or monoprint series of your final project.
- One good print from each limited edition.
- ALL unique monoprints and altered prints from the whole semester.
- Do not sell, destroy, or lose any work before the semester is complete.
- Final Version of the artist's statement,

*If a student fails to turn in a complete final portfolio, the final semester grade will be marked INCOMPLETE.*

*An "Incomplete" grade may reduce your opportunity for scholarships and the benefits those scholarships may include.*

**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.

## **Grade Consultation**

I am available for private grade consultation only by appointment.

Grades cannot be discussed over email.

## **Print Studio Access**

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

You may NOT invite people who are not enrolled in this class to work in these studios; it is a liability.

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.

**FINAL CLEAN-UP SESSION** is the Friday of "Reading Day" from 1pm-5pm

Students must spend 1 hour for every print class in which they are enrolled.

If a student cannot make that date, s/he must pre-arrange with the faculty 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, undergraduates may not use the studios to print.

## **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."*

## **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.*

## **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       Stonehenge*

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

Recommendations:    *Kitakata, Okawara, Sekishu, Hosho, Kizuki, Gampi, Mulberry, Masa*

*\*1 Korns Litho Pencil #4 (paper rolled)*

*\*1 Stone's Litho Pencil starter kit #2 or #3 (Get the Starter Kit, then add to it as you need more.) you will need 2-5 of these kits this semester.*

*\*Black Prismacolor pencils (get 2, 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*

*\*X-Acto Knife Precision # 1 with extra pack of blades One small Round (#1) paintbrush*

*One ½" Flat (#1) paintbrush*

*Bamboo Ink Brush (may be shared with other students)*

*Grafix PM Drafting film, 24" x 36," clear*

*9H Drawing pencil and/or mechanical pencil*

*Metal ruler with cork backing 18"*

*Sharpie marker Black, medium or fine tip (Mark all your personal items with your name, not an alias in pertinent marker.)*

*5-8 colored pencils (buy later for project 5)*

### **(Hardware Store)**

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

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

*OR Roll of Viva Paper Towel (these are All Cotton) Find these at some Super Markets*

*\*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*

*\*Nitrile, or Neoprene chemical-resistant Gloves that fit. (Latex gloves will melt.) \*\*THESE ARE NOT OPTIONAL\*\**

*small bag or shoebox or toolbox to put your tool in.*

*Apron (optional)*

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

### **Online sources**

Renaissance Graphic Arts: [www.printmaking-materials.com](http://www.printmaking-materials.com) Inks

Takach Paper: [www.takachpaper.com](http://www.takachpaper.com) Paper

Gold up USA [www.goldupusa.com](http://www.goldupusa.com) screens, squeegees, and screen re-stretching

SilkscreeningSupplies.com: [www.silkscreeningsupplies.com](http://www.silkscreeningsupplies.com) screens, squeegees, etc

Graphic Solutions Group Dallas: [www.gogsg.com](http://www.gogsg.com) screens, squeegees, emulsion, etc

Broken Nose Art: 420 S. Carroll suite 104, Denton, Texas 76201, 940-387-2300

The GWJ Company: 800-336-1138, [sales@gwjco.com](mailto:sales@gwjco.com), <http://www.gwjcompany.com>,

[Lithco Registration Pins .085" 1/4" Round \(25 pack\) LIT-RPA1085](#)

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

### **Chemicals in the Print 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!

### Spring 2014 Lecture or Exhibition Reviews:

*\*All students are required to write two very short reviews. They may be of a visiting artist's lecture or a studio art exhibition seen this semester in the region. Send the Exhibition Review or Visiting Artist's Lecture Review to [adecaen@gmail.com](mailto:adecaen@gmail.com) with an image from the event attached. I may use some reviews on the printmaking blog.*

#### Suggestions:

- *¡Hombre! Prints by José Guadalupe Posada*  
October 19, 2013–April 6, 2014  
Amon Carter Museum of American Art. <http://www.cartermuseum.org>
- Kiki Smith: Transformations  
Jan 29 - Feb 27 2014  
Reception: 7-9pm, Jan 30  
UNT on the Square. <http://untonthesquare.unt.edu>  
Artist's Lecture: 7pm, Jan 29 ESSC
- Brandit-Pop Art: Ron English  
March 1 - 8, 2014  
Reception: TBA  
UNT on the Square. <http://untonthesquare.unt.edu>
- Adam Rowlett MFA Exhibition  
April 1-5, 2014  
Reception: TBA  
Ro2 Art : 110 North Akard | Dallas, Texas 75201. <http://www.ro2art.com/>
- UNT Artspace Dallas Alumni Showcase (Shirin Askari, Brian Fridge, Howard Sherman, Erick Swensen, Dana Tanamachi)  
Feb 6, 2014 - Mar 15, 2014  
Reception: 5-7pm Saturday, Feb 8, 2014  
UNT Artspace Dallas. 1901 Main St. Dallas. <http://gallery.unt.edu/exhibitions>
- *Eleanor Kreneck + Lynwood Kreneck: Reflections of China*  
Jan 8-Feb 5, 2014 (Open Monday-Friday from 9 a.m. to 5 p.m.)  
Reception January 30, 6-8pm  
Brookhaven College Forum Gallery (Building F, Room F101) 3939 Valley View Lane Farmers Branch, TX 75244-4997
- UNT Core Talks  
Artists, Dates, Times, TBA

#### Exhibition Review Guidelines

Attend a professional exhibition and write a short visual response using the following guidelines: Write an essay with standard grammar and punctuation. (Do not write an outline) (200 and 400 words)

Paragraph 1: Select a pair of artworks to discuss. They may be created by the same artist or different artists. Identify the artists, titles, and where you viewed the artworks. Introduce your general thought on why you selected to compare and contrast these two artworks.

Paragraph 2: Compare and contrast formal and/or technical qualities of the artworks. For formal analysis, write about how the elements of design are used to create any two of the following: Rhythm/Repetition, Unity/Variety, Elaboration/Efficiency, Proportion/Scale, Balance/Harmony, Focal point/Direction, Dominance/Emphasis, Contrast/Subtlety, and Negative space/Positive space. For technique, identify what techniques/media each artwork uses. Decide if these media/techniques seem appropriate to the artworks in any way.

Paragraph 3: Compare and contrast your impression of the conceptual/contextual content of the artworks. And Finally make your evaluation of the artworks you selected.

Image Attachments: Along with your email, attach two images of the artworks you compared.

#### Visiting Artist Lecture Review Guidelines

Attend a Visiting Artist Lecture on campus or in the region and write a short visual response using the following guidelines: Write an essay with standard grammar and punctuation. (Do not write an outline) (200 and 400 words)

Paragraph 1: Identify the speaker Identify the artists, name of the lecture, and where you saw the lecture. Describe generally what attracted you to attend this lecture.

Paragraph 2: Describe the general theme of the artist's lecture... a topic, the artist's personal development, etc. describe the main themes or points of the discussion. Was the discussion more centered on concept, form, technique, cultural/historical context, or something else?

Paragraph 3: Describe your personal impression of the lecture. Was it informative? Did it seem to have any relevance to your creative process? How? Was there anything about the speaker's agenda or style that you found interesting. And Finally make your evaluation of the lecture.

Image Attachments: Along with your email, attach two images (one from the lecture and one of an image discussed in the lecture.)

## **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 Spring 2014 ASTU 3330/4330 Lithography and Advanced Lithography

(Schedule adjustments will be announced and posted.)

Jan 14 T	Syllabus. Paper Order, Door Codes, Personal Materials & Space, Studio Safety, Print Viewing. Intro Project 1: <b>State Metamorphosis</b> (Tone, Line, and Flats) Demo/Overview: Lithography Basics (Graining a stone and Drawing)
Jan 16 Tr	Due: Come to class with Stone Level, Beveled, and Grained to 220. Demo: Planning, Drawing (litho pencil, tablet crayon, rubbing crayon, prisma color, triple ink, gum/paper stencils) Demo: "First Etch," L.A.W. process, "Roll-Up," & "Second Etch." Do: Choose Printing Partners (exchange contact info), & Assign Daily Clean-Up Assignments
Jan 21 T	Due: Come to class with Drawing complete on stone, 6 pieces of paper torn Demo: Prepping Paper & Stone for Registration. Demo: Printing the limited Edition Do: "First Etch," L.A.W. process, "Roll-Up," & "Second Etch," Tear Paper & Cut Registration Marks
Jan 23 Tr	Due: Come to class with stone etched, and 2 <sup>nd</sup> Etched, and Good paper and Newsprint paper torn and marked for printing. Demo: L.A.W. process, "Roll-Up," and Printing proofs and the Limited Edition, Demo: Saving the image(Ink, dry, & talc) before changing image for 2 <sup>nd</sup> state. Do: Printing Limited Edition 1 <sup>st</sup> state. Save by inking, drying, & talc image.
Jan 28 T	Due: Come to class with Limited Edition Printed (1 <sup>st</sup> state) AND image saved on the stone. Demo: Selective Deletions, Counter-Etching, Re-Drawing (Additions) for Second State. Do: Selective Deletions, Counter-Etching, Re-Drawing (Additions) for Second State.
Jan 30 Tr	Due: Come to class with Second State deletions and additions complete. Do: "1 <sup>st</sup> Etch," L.A.W. process, "Roll-Up," & "Second Etch," Prepping Paper & Stone for Registration.
Feb 4 T	Due: Come to class with good paper torn & stone marked with T & Bar Demo: (for Project 2) Digital Output Options for Photocopy Transfers Do: Printing the 2 <sup>nd</sup> State Limited Edition & Signing the edition.
Feb 6 Tr	<b>Group Critique: Project 1</b> Due: 1 <sup>st</sup> State Limited Edition AND 2 <sup>nd</sup> State Limited Edition. AND Introduction to Project 2: <b>Sampler Grid: Diversifying Imaging Methods (&amp; Planning for Project 3)</b>
Feb 11 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: Marking a grid for the sampler composition. Thinking of layered imagery for project 3. Demos (Imaging): Photocopy. Tusche Washes, Spray Tone, Relief transfer, Intaglio transfer, Monotype transfer, ManierNoir Do: marking the grid, photocopy transfer, then drawing.
Feb 13 Tr	Due: Come to class with 3 out of 3 sections of the grid drawings finished on stone. Demo: Etching with diverse strengths ("1 <sup>st</sup> Etch," L.A.W. process, "Roll-Up," & "Second Etch") Do: Completing the grid of drawings
Feb 18 T	Due: Come to class with drawing complete, 1 <sup>st</sup> etched, and 2 <sup>nd</sup> etched AND good paper torn & stone marked with T & Bar Demo (for project 3) : Printing multiple sections of the grid in overlapping layers with Duralar, masks & new T & Bar Do: Printing the Limited Edition AND Saving the image by etching for printing in project 3.
Feb 20 Tr	<b>Individual Critique: Project 2</b> Due: B/w edition of 3 identical prints. AND Review Project 3: <b>Layers and Color</b>
Feb 25 T	Due: Come to class with image grid saved on stone AND good paper torn AND stone marked with T & Bar Demo: Color mixing and ink modifying Do: Printing the 1 <sup>st</sup> color on both limited editions AND Saving by etching the image on the stone.
Feb 27 Tr	Due: Come to class with image grid saved on stone AND ink mixed for 2 <sup>nd</sup> color AND stone marked with T & Bar Demo: Variations: color trial proofs (& monoprints on Eastern Papers for Project 4) Do: Printing the 2 <sup>nd</sup> color on both limited editions AND Saving the image on the stone
Mar 4 T	Due: Come to class with image grid saved on stone AND ink mixed for monoprints on Eastern Papers Do: Printing monoprints on Eastern Papers (for Project 4)
Mar 6 Tr	<b>Group Critique: Project 3</b> (in the Hallway) Due: 2 Limited editions of 3 identical prints each. AND Introduction to Project 4: <b>Stencil Monoprint series (10 stencil monoprints)</b>
Mar 10-16	Spring Break (Studios Closed)



Mar 18 T	<p>Due: Come to class with Stone Level, Beveled, and Grained to 220 finish.</p> <p>Due: Come to class with image ½ complete.</p> <p>Demos: Printing with tracing paper stencils:</p> <ul style="list-style-type: none"> <li>Small and Large stencils.</li> <li>Stencils for multiple run layering</li> <li>Stencils for serial printing</li> <li>Stencils for ghost printing</li> <li>Newsprint stencils to make ghost mirror reverse imagery</li> <li>"Net" line stencil over dense drawing.</li> </ul> <p>Do: Complete drawing.</p>
Mar 20 TR	<p>Due: Come to class with drawing complete, 1<sup>st</sup> etched, and 2<sup>nd</sup> etched.</p> <p>Demos: Post-printing collage prints</p> <ul style="list-style-type: none"> <li>Printing Eastern style paper (with backing) as collage elements</li> <li>Tearing/Cutting Eastern style papers.</li> <li>Collage and drying under weights.</li> </ul>
Mar 25 T	<p>Due: Come to class with stone ready to print AND good paper torn &amp; stone marked with T &amp; Bar</p> <p>Demo: Some basics of pop-up or folded print works.</p>
*Mar 27 TR	<p>Do: Printing monoprints. Saving image on stone. Print collage. After-print alterations.</p>
*Mar 26-29	<p>Due: Come to class with stone ready to print AND good paper torn &amp; stone marked with T &amp; Bar</p> <p>Do: Printing monoprints. Saving image on stone. Print collage. After-print alterations.</p> <p>*(Southern Graphics Council International Conference, San Francisco, CA)</p>
Apr 1 T	<p><b>Individual Critique: Project 4</b></p> <p>Due: 10 stencil litho monoprints.</p> <p>AND <u>Introduction to Project 4: Multi- Color Lithograph with Color Trial Proofs</u></p>
Apr 3 Tr	<p>Due: Come to class with Stone Level, Beveled, and Grained to 220 finish.</p> <p>Due: Come to class with 1 Full scale line drawing and 3 color scheme thumbnail sketches</p> <p>Do: Planning &amp; Drawing 1<sup>st</sup> color</p>
Apr 8 T	<p>Due: Come to class with Drawing complete AND 1<sup>st</sup> and second etched on stone.</p> <p>Review: correct T-Bar critical registration marks and placing the print to match them.</p>
Apr 10 Tr	<p>Do: Printing 1<sup>st</sup> color, Wet-Wash-Out &amp; Printing 2 Color Trial Proofs. Save by inking, drying, &amp; talc image.</p> <p>Due: Come to class with 1<sup>st</sup> color printed on 6 pieces of paper and two trial proofs.</p> <p>Do: Deletions &amp; Additions for 2<sup>nd</sup> color. 1<sup>st</sup> and 2<sup>nd</sup> etch.</p> <p>Do: Super-duper clean up before NASAD visitors arrive.</p>
*Apr 14-16	<p><a href="#">(NASAD Accreditation Visits)</a></p>
Apr 15 T	<p>Due: Come to class ready to print 2<sup>nd</sup> color.</p> <p>Optional Demo: Image Reversal (Negative)</p>
Apr 17 Tr	<p>Do: Printing 2<sup>nd</sup> color. Wet-Wash-Out &amp; Printing 2 Color Trial Proofs. Save by inking, drying, &amp; talc image.</p> <p>Due: Come to class with 2<sup>nd</sup> color printed on 6 pieces of paper and two trial proofs.</p> <p>Do: Deletions and Additions for 3<sup>rd</sup> Color</p>
Apr 22 T	<p>Due: Come to class with 3<sup>rd</sup> color drawn, 1<sup>st</sup> and second etched.</p> <p>Do Printing 3<sup>rd</sup> color. Wet-Wash-Out &amp; Printing 2 Color Trial Proofs.</p>
Apr 24 Tr	<p>Due: Project 5 printed</p> <p>Do: Collating and Signing prints, preparing Final Portfolio, and graining stone with slurry carbourndum until blank and flat.</p>
April 29 T	<p><b>Critique # 5:</b> (1<sup>st</sup> Semester Group, ASTU 3330) (4330: do SETE and Clean-Up Assignments)</p> <p>Due: Final Portfolio (ASTU 3330)</p> <ul style="list-style-type: none"> <li>Project 5 Multi color litho (complete limited edition of 3 identical prints with 2 color trail proofs)</li> <li>Project 1; turn in 1 quality numbered print from edition 1 AND 1 quality numbered print from edition 2</li> <li>Project 2; turn in 1 quality numbered print.</li> <li>Project 3; turn in 1 quality numbered print from edition 1 AND 1 quality numbered print from edition 2</li> <li>Project 4; turn in 10 stencil monoprints</li> <li>Artist's Statement describing the cohesion and development of themes, imagery, form and content.</li> <li>All prints undamaged, signed numbered, and covered with a slip sheet of newsprint the exact size of the print.</li> <li>All prints in a portfolio or folder large enough to contain the largest artwork.</li> </ul>
May 1 Tr	<p><b>Critique # 5:</b> (2<sup>nd</sup> Semester Group in Hallway, ASTU 4330) (4330: do SETE and Clean-Up Assignments)</p> <p>Due Final Portfolio (ASTU 4330)</p> <p>(See details above)</p>
May 2 Fri	<p><b>Clean Up Day, 1-5pm (Mandatory Attendance, 1 hour per studio course enrolled)</b></p>
May 7-9	<p>Pick up graded portfolios in designated areas.</p>
May 9 Fri	<p>All flat files must be cleared of personal items.</p> <p>Any personal items left in the studios and flat files will be discarded.</p>

## **SPECIAL DATES FOR PRINTMAKING MAJORS**

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

Friday, Feb 28, 9am-12am, Sign up on Critique Room Door, Hickory 160A.

### **BFA MID POINT REVIEWS (PRINTMAKING MAJORS)**

Mon March 3, 8-5pm.

Turn in portfolio with Updated Unofficial Transcripts printed at the Registrar's Office.

Friday March 7, 8am -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

Some tools in the print studios will be available for check out for the semester. If these tools are not returned at the end of the semester in good shape, the student's grade will be reduced by one full letter grade or held incomplete until the tool is returned. This includes Litho Stones; Images must be grained off Litho stones with 100 grit, Flat and level by clean up day.

### **Critique Room**

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

If you eat or drink in this room, dispose of your food or food packaging in the trash.

### **Flat File Drawers, Plate, and Materials Storage**

Upper Level Students may share one flat file drawer in the critique room. Flat Files are for storage of paper and clean items. No liquids in the flat files! Please keep etching monotype or relief plates in the designated areas in the main studio space. Mark all personal items with your name.

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

### **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)

### **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:*

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

### **First Day Survey:**

Define "Print"

Define "Drawing"

How important is Risk to an artist?

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)

Intelligence

Luck and Patience

Consistent Work Ethic

Desire and Confidence

Something else: \_\_\_\_\_

## Project #1: State Metamorphosis

Two b/w limited editions of 3 identical prints each

1 letter grade

How can one develop a series of images that builds conceptual depth and breadth and takes risks? Look at how Picasso used the successive state prints to create a series of lithographs in which the image is significantly from state to state. The series should function both as a whole and as independent artworks. Exploit the possibilities of deletions AND additions on the stone to create the image series. Focus on a range of tonal values, diverse line quality, and solid flat shapes with this first project.

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

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

*Your semester objective is to develop a body of work with a cohesive ideas, imagery, and content. You should NOT plan the whole semester's work now... Make an image you are interested in now, and continue to expand themes, imagery, and content into later work; so that it grows organically.*

**Conceptual Objective:** Tonal Value, Line and Rich Solid Flats are among the most basic important formal qualities of stone lithographs.

Consider the different effects of these qualities and various artist who these in different ways... Create an image that explores these at the service of your idea. Match the formal quality to your content..

**Technical Objective:**

Paper size: 1" smaller than the size of your stone.

Border: Minimum 2" boarder on Top, and Sides. Minimum 2.5" boarder on Bottom

OR Bleed print with no rim what so ever.

Image size: Satisfy the above requirements.

Paper: Lithography-appropriate rag paper, 200gsm or heavier, smooth.

Required Number of printed runs: 1 (Black and white) on 2 limited editions of 3 identical prints.

Required Number of identical prints: at least 3 of the first state and 3 for the second state

(You should print at least 5 to get 3 good ones on each limited edition.)

Required: Sign, date, and number prints as shown in class.

Required Techniques: Use at least one area showing a Wide Range of Tonal Value

(Materials: Litho Pencil, Tablet Crayon, Rubbing Crayon)

Use at least one area showing a Wide Range of Line Diversity

Materials: Prismacolor Pencil, Triple Ink with Brush or Nib pen.

Use at least 1 rune using Flat Black Shapes and Pure White Shapes

Materials: Gum Arabic stencils, Triple Ink with Brush or Nib pen.

**Formal Objective:** Consider the color feel of the work and create a color palate appropriate to your content. Use both opaque and transparent colors for various effects. Create a dynamically balanced composition. Create an image that draw us in from a distance, then give us something to look at once we are close.

**Calendar:**

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Jan 30 Tr	Due: Come to class with Second State deletions and additions complete. Do: "1 <sup>st</sup> Etch," L.A.W. process, "Roll-Up," & "Second Etch," Prepping Paper & Stone for Registration.
Feb 4 T	Due: Come to class with good paper torn & stone marked with T & Bar Demo: (for Project 2) Digital Output Options for Photocopy Transfers Do: Printing the 2 <sup>nd</sup> State Limited Edition & Signing the edition.
Feb 6 Tr	<b>Critique #1. (Groups)</b> Project 1 Due (1 <sup>st</sup> State Limited Edition & 2 <sup>nd</sup> State Limited Edition)

### **Printmaking Syllabus Agreement (STUDENT'S COPY)**

"I have read and fully understand the course structure, attendance, clean-up day requirements, 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 understand and agree that when I use UNTs tools/equipment (squeegees, printing boards, registration pins, stones, carving tools, Intaglio hand tools, etc.) I will return it to good condition or replace it before the end of the semester, and that failure to do so will drop my semester grade by one letter. This includes graining the image off and flattening litho stones used during the semester."

"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 Course Name: Risk rating: 3

Phone Number email address

Student Signature; \_\_\_\_\_

Printed Name: \_\_\_\_\_ Date: \_\_\_\_\_

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### **Printmaking Syllabus Agreement (INSTRUCTOR'S COPY)**

"I have read and fully understand the course structure, attendance, clean-up day requirements, 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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Course#: ASTU Course Name: Risk rating: 3

Phone Number email address

Student Signature; \_\_\_\_\_

Printed Name: \_\_\_\_\_ Date: \_\_\_\_\_

