

# **Lithography & Advanced Lithography**

ASTU 3330 & 4330      SPRING 2015  
3 credit hours  
TTR 2pm - 4:50pm, Hkry 156 & 160A  
Instructor: Andrew DeCaen  
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Office Hours: M 2-4pm HKRY 160D & 156

## **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. Students should plan 6-10 hours each week outside of class time to work on their projects independently in the printmaking studios. Advanced and/or graduate students will do modified assignments determined by the instructor and student's needs

## **Textbook**

Students will keep a Notebook/Sketchbook to take extensive notes on demonstrations, discussions, and critiques to document their creative development. This notebook will be required at all class sessions.

## **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: Dry Drawing (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 & 2 color trial proofs)	1 letter grade

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

Critique & Class Contribution	(Average of grades)	1 letter grade
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Attendance at 2 Visiting Artist's lectures	Requirement*
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Attendance at Final Clean-Up Session (1 hour) on Reading Day	Requirement*
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*\*(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 four (4) 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 you are not to attend class.*

*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:
- 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 good 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 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 good notes during critique on anything that may be relevant to your work.

Be prepared to 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, & critical attention, comments, & 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."

*(Comes to critique with a project that is incomplete, but made effort to contribute to the group discussion.)*

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

*(Comes to critique without new work, but made effort to contribute to the group discussion.)*

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

*(Comes to critique without new work, but made little effort to contribute to the group discussion.)*

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

C = Usually 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 usually 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 class clean up assignment.

F = Unacceptable *inadequacies in:* productivity or focus on appropriate activities, positive attitude, care of equipment/ materials, personal clean up, or class clean up assignment.

### **Class Interruptions & Distractions**

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 computer lab, Going to get art supplies, Going to the library, Going for an academic advising appointment, Going to address 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 investment.*

*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.

If a print has to be torn down to a bleed, tear it from the back to avoid a white rim on the tear.

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-submitted in the final portfolio for re-evaluation.

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 portfolio or rigid folder that contains the whole print to avoid damage.

Print your name clearly on the outside of the portfolio.

### **Final Portfolio Guidelines:**

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

- A portfolio that completely contains every artwork.
- The complete edition and trial proofs of your final project with slip sheets for each.
- One good print from each limited edition with slip sheets for each.
- ALL unique monoprints and trial proofs from the whole semester with slip sheets for each.
- An Artist's Statement describing the development and cohesion of the works from this class.

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

*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 only.

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, only graduate students and graduating senior Printmaking Majors may use the studios on condition that they clean up and leave the studio exactly as they found it.

**Spring 2015 Visiting Artist's Lecture Reviews:**

*All students are required to attend two Visiting Artist lectures this semester. I will be in attendance at the following 3 lectures, so make sure I count you present. At least one of the two required lectures must be of the following. The other lecture may be from any CVAD sponsored artist's lecture or demonstration.*

Monday March 2     *Sedric Huckaby Core Lecture Noon-12:50pm, Sage 116*

*Sedric Huckaby Core Lecture 1pm-1:50pm, Sage 116*

Friday, April 3     *Discussion with Sedrick Huckaby and Brian Garner, at 9:00 am, Art Building 226*

*If you attend a CVAD visiting artist lecture where I am not present, you will write a very short review of the presentation including the name of the presenter, place of the lecture, date, and time, plus five facts that you learned by attending. Send the Visiting Artist's Lecture Review to decaen@unt within one week following the lecture.*

### **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.  
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 30 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*

**(Voertman's, Azel's, Broken Nose, or other online art supplier...)**

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

\*1 Stone's Litho Pencil starter kit #2 or #3 (Get the Starter Kit, then get another when you need more.

\*Black Prismacolor pencils (get 2, then add more as you need them) (DO NOT get the "Verithin" kind.)

\*Carbon transfer paper-black (NOT Seral or graphite transfer paper)

\*Pink Pearl eraser

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

\*One small Round (#1) paintbrush

\*One ½" Flat (#1) paintbrush

\*One mechanical pencil and/or 9H drawing pencil

\*Sharpie marker Black, medium or fine tip (*Mark all your personal items legibly with your name.*)

(optional) Pen and Nib set with assortment of nibs

(optional) fine liner brush.

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

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

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

**(Hardware Store)**

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

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

OR Roll of "Viva" brand Paper Towel (these are All Cotton) available at some Super Markets.

*Note: keep these in a zip lock bag to keep clean.*

\*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 ¾" masking tape

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

\*Basic eye protection

(optional) Apron

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

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

## **Hazardous Chemical Use & Personal Chemical Use**

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. NEVER mix chemicals where a hazardous reaction could result. Please NO AMONIA products in the studios! Nitric Acid is monitored by the federal government. Do not move it from its designated location or it or restock it without explicit permission from Andy DeCaen.

**Equipment and Tool use:**

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 rough 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**

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! Mark all personal items with your name. Items left in the flat files at 5pm on the Friday of Exam 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 ask that you keep one for your creative benefit.*

*Please keep the following in your sketchbook:*

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



**CALENDAR      Spring 2015      ASTU 3330/4330 Lithography and Advanced Lithography**  
(Schedule adjustments will be announced and posted.)

- Jan 20 T      Syllabus. paper order, door codes, personal materials & space, studio safety, print viewing.  
Intro Project 1: State Metamorphosis (Dry drawing: Tone & Line)  
Presentation: Lithography basic principles and context  
Demo: Graining a stone and planning a drawing for stone.
- Jan 22 Tr      Due: Come to class with stone level, beveled, and grained to 220.  
Demo: Using transfer paper, prismacolor, litho pencil, tablet crayon, rubbing crayon, stencils.  
Demo: "First Etch," L.A.W. process, "Roll-Up," & "Second Etch."  
Demo: Prepping good paper/backing paper and stone for printing in registration.  
Demo: Tearing/Cutting Western & Eastern style papers.  
Do: Choose printing partners (exchange contact info), & assign daily clean-up assignments
- Jan 27 T      Due: Come to class with drawing complete on stone and good paper torn with registration marks  
Demo: Printing Limited Edition 1<sup>st</sup> state on Eastern or Western papers.  
Demo: "Saving" the image for deletions (Ink, dry, & talc).  
Do: "First Etch," "L.A.W. process," "Roll-Up," & "Second Etch."
- Jan 29 Tr      Due: Come to class with stone 1<sup>st</sup> Etched, and 2<sup>nd</sup> Etched and materials for printing.  
Demo: Saving the image for deletions and additions in the 2<sup>nd</sup> State Edition.  
Demo: Deletions with wet Pink Pearl eraser, with carborundum, with contact paper and solvent.  
Demo: Counter-etch and new additive marks.  
Do: Printing Limited Edition 1<sup>st</sup> state. Save by inking, drying, & talc image.
- Feb 3 T      Due: Come to class with Limited Edition Printed (1<sup>st</sup> state) AND image saved on the stone.  
Do: Selective Deletions, Counter-Etching, Re-Drawing (Additions) for Second State.
- Feb 5 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," Prep Paper & Stone for Registration.
- Feb 10 T      Due: Come to class with paper & stone prepped for printing in register.  
Demo: (for Project 2) Digital Output Options for Toner Transfers  
Demo: signing and numbering a limited edition  
Do: Printing the 2<sup>nd</sup> State Limited Edition & Signing the edition.
- Feb 12 Tr      **Group Critique: Project 1**  
Due: 1<sup>st</sup> State Limited Edition AND 2<sup>nd</sup> State Limited Edition. Production Notes  
Introduction Project 2 : Sampler Grid: Diversifying Imaging Methods.  
Introduction Project 3 : Layers and Color
- Feb 17 T      Due: Come to class with Stone Level, Beveled, and Grained to 220 finish.  
Due: Come to class with clear photocopies or b/w laser prints ready to transfer to stone.  
Demo: Marking a grid for the sampler composition.  
Demos: Triple ink line and flat, Spray tone, Relief transfer, Monotype/Monoprint transfer,  
Do: marking the grid. Toner transfer. Begin drawing on stone.
- Feb 19 Tr      Due: Come to class with grid of 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 drawings in a grid composition.
- Feb 24 T      Due: Come to class with drawing complete, 1<sup>st</sup> etch, and 2<sup>nd</sup> etch, & paper & stone prepped.  
Demo Project 3 : Printing a single section of the grid with newsprint masks.  
Demo Project 3 : Printing multiple sections of the grid in overlapping layers with newsprint masks.  
Demo Project 3 : Using a Duralar Template to plan layer registration.  
Do: Printing the Limited Edition & Saving the image by etching for printing in project 3.

Feb 26 Tr	<b>Individual Critique: Project 2</b> Due: Edition of 3 identical prints (diptych, or whole stone grid) Review Project 3: Layers and Color Begin Project 3
Monday <u>March 2</u>	Sedric Huckaby Core Lecture Noon-12:50pm, Sage 116 Sedric Huckaby Core Lecture 1pm-1:50pm, Sage 116
Mar 3 T	Due: Come to class with image saved on stone & paper and stone prepped Demo: Color mixing and ink modifying Do: Printing the 1 <sup>st</sup> color on both limited editions & Saving by <u>etching</u> the image on the stone.
Mar 5 Tr	Due: Come to class with image saved & ink mixed for 2 <sup>nd</sup> color & stone prepped for 2 <sup>nd</sup> color. Demo: Variations: Color Trial Proofs (& monoprints on Eastern papers for Project 4) Do: Printing the 2 <sup>nd</sup> color on both limited editions & Saving the image on the stone
Mar 10 T	Due: Come to class with image saved on stone & ink mixed for monoprints on Eastern Papers Demos (for Project 4): Tusche Washes, Spray Tone, Relief transfer, Maniere Noir. Do: Printing monoprints on Eastern Papers with backing (for collage in Project 4)
Mar 12 Tr	<b>Group Critique: Project 3</b> Due: 2 Limited editions of 3 identical prints each, 2 color layers each. <u>Introduction to Project 4: Stencil Monoprint series (10 stencil monoprints)</u>
March 16-22 Mar 18-21	University Studios Closed for Spring Break <u>Southern Graphics Council International Conference, Knoxville, TN)</u>
Mar 24 T	Due: Come to class with Stone Level, Beveled, and Grained to 220 finish. Due: Come to class with image ½ complete. Demos: Printing with paper stencils: Small and Large stencils. Stencils for multiple run layering Stencils for serial printing Stencils for ghost printing Newsprint stencils to make ghost mirror reverse imagery "Net" line stencil over dense drawing. Do: Complete drawing.
Mar 26 TR	Due: Come to class with drawing complete, 1 <sup>st</sup> etched, and 2 <sup>nd</sup> etched. Demos: Post-printing collage prints with Eastern style paper, Collage and drying under weights. Demo: Post-printing drawing methods and materials Do: Cutting stencils for Monoprints & begin printing monoprints
Mar 31 T	Due: Come to class with stone ready to print & At least 5 stencils cut. Demo: Flattening stencil embossment with the press. Do: Printing monoprints. Saving image on stone. Post-print collage. Post-print drawing
Apr 2 TR	Due: Come to class with stone ready to print & At least 5 stencils cut. Do: Printing monoprints. Saving image on stone. Post-print collage. Post-print drawing 4-6pm Open House at P.R.I.N.T Press (Oak Street Hall Annex)
Friday, <u>April 3</u>	Discussion, Sedrick Huckaby and Brian Garner, at 9:00 am, Art Building 226
Apr 7 T	<b>Individual Critique: Project 4</b> Due: 10 stencil litho monoprints.

Introduction to Project 5: Multi- Color Lithograph with Color Trial Proofs

- Apr 9 Tr Due: Come to class with Stone Level, Beveled, and Grained to 220 finish.  
Due: Come to class with 1 Full scale line drawing and 3 color scheme thumbnail sketches  
Do: Planning & Drawing 1<sup>st</sup> color
- Apr 14 T Due: Come to class with Drawing complete AND 1<sup>st</sup> and second etched on stone.  
Review: Correct T-Bar critical registration marks and placing the print to match them.  
Do: Printing 1<sup>st</sup> color, Wet-Wash-Out & Printing 2 Color Trial Proofs. Save by inking, drying, & talc
- Apr 16 Tr Due: Come to class with 1<sup>st</sup> color printed on 6 pieces of paper and two color trial proofs.  
Do: Deletions & Additions for 2<sup>nd</sup> color. 1<sup>st</sup> and 2<sup>nd</sup> etch
- Apr 21 T Due: Come to class ready to print 2<sup>nd</sup> color.  
Optional Demo: Image Reversal (Negative)  
Do: Print 2<sup>nd</sup> color. Wet-Wash-Out & Print 2 Color Trial Proofs. Save by inking, drying, & talc.
- Apr 23 Tr Due: Come to class with 2<sup>nd</sup> color printed on 6 pieces of paper and two trial proofs.  
Do: Deletions and Additions for 3<sup>rd</sup> Color
- Apr 28 T Due: Come to class with 3<sup>rd</sup> color drawn, 1<sup>st</sup> and second etched.  
Do Printing 3<sup>rd</sup> color. Wet-Wash-Out & Printing 2 Color Trial Proofs.
- Apr 30 Tr Due: Project 5 printed.  
Do: Collating and Signing prints, preparing Final Portfolio.  
Do: Graining stone with mixed slurry carbourndum until blank and flat.
- May 5 T **Critique # 5:** (ASTU 3330 & 4300) (ASTU 5900: Do SETE and Clean-Up Assignments)  
Due: Final Portfolio (ASTU 3330)  
Project 5: Multi color litho (complete limited edition of 3 identical prints with 2 color trail proofs)  
Project 4: turn in All 10 stencil monoprints  
Project 3: turn in 1 quality numbered print from edition 1 &  
1 quality numbered print from edition 2.  
Project 2: turn in 1 quality numbered print.  
Project 1: turn in 1 quality numbered print from edition 1 &  
1 quality numbered print from edition 2.  
Artist's Statement describing the cohesion & development of themes, imagery, form & content.  
All prints: undamaged, signed, numbered, and covered with a slip sheet the size of each print.  
All prints in a portfolio or rigid folder large enough to contain the largest artwork.
- May 7 Tr **Critique # 5:** (ASTU 5900) (ASTU 3330 & 4330: Do SETE and Clean-Up Assignments)  
Due Final Portfolio (ASTU 4330)  
(See details above)  
Take home all personal materials except those in the flat files *by midnight*.  
Any personal items, plates, prints, etc. left in the studios will be discarded.
- May 8 Fri **Clean Up Day, 1-5pm (Mandatory Attendance, 1 hour per studio course enrolled)**
- May 13-15 Pick up graded portfolios in designated areas.
- May 15 Fri All flat files must be cleared of personal items by 5pm.  
Any personal items left in the studios and flat files will be discarded.

**Special Spring 2015 Dates:**

- Friday Jan 23 Last day to Add/Drop a class.
- Feb 24-27 Currency Portfolio Exhibition in the North Gallery
- Friday Feb 27 Matting workshop time TBA.  
Important for anyone who will be doing Mid Point Reviews.  
Sign up on Critique Room Door, Hickory 160A.
- Monday March 2 Sedric Huckaby Core Lecture Noon-12:50pm, Sage 116  
Sedric Huckaby Core Lecture 1pm-1:50pm, Sage 116
- Monday March 9 Mid Point Review Portfolios Due at Andy's Office by 5pm.  
Include completed form from critique room door.  
Include Updated Unofficial Transcripts printed at the Registrar's Office.  
Printmaking Pre-Majors do MP Review while taking the 2<sup>nd</sup> 3000-level printmaking course.  
Majors must pass the review before enrolling in ASTU 4300 Print Studio course.  
Please Review Portfolio Guidelines Posted at Critique Room Door.  
Sign up for MP Review time slot on critique room door.
- Friday March 13 Mid Point Reviews 8:am-3pm.
- March 16-22 University Studios Closed for Spring Break
- Mar 18 - 21 Southern Graphics Council International Conference, Knoxville, TN)
- Thursday, April 2 Open House at P.R.I.N.T Press (Oak Street Hall Annex) from 4:00 – 6:00 p.m.
- March 30 - April 3 Collaboration, Sedrick Huckaby and Brian Garner, P.R.I.N.T Press. By appointment only.
- Friday, April 3 Discussion, Sedrick Huckaby and Brian Garner, at 9:00 am, Art Building 226
- Thursday May 7 Take home all personal materials except those in the flat files *by midnight*.  
Any personal items, plates, prints, etc. left in the studios will be discarded.
- Friday May 8 Clean Up Day, 1-5pm (Mandatory Attendance, 1 hour per studio course enrolled)
- May 13-15 Pick up graded portfolios in designated areas.
- Friday May 15 All flat files must be cleared of personal items by 5pm  
Any personal items left in the studios and flat files will be discarded.

**First Day Survey:**

Define "Print"

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: \_\_\_\_\_

## 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:

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

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.

### **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 (lithography stones, 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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Printed Name: \_\_\_\_\_ Date: \_\_\_\_\_