

Etching & Advanced Etching

ASTU 3310 & 4310 , 3 credit hours,

Spring 2010

MW 8am – 10:50am, Hkry 160

Professor: Andrew DeCaen

decaen@unt.edu, 940 565 4024

Office Hours: MW 2-3pm, 160D & Printmaking Studios

Course Description

Introduction and Advanced topics in concepts and techniques of Low-Toxicity Etching, including line etch, soft ground, aquatint, many other low toxicity etch processes, 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. No oil-based grounds will be used in these sections.

Course Content & Objectives

Students will use Etching 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 the discipline of drawing. Lectures, demonstrations, critiques, discussions and a series of projects will emphasize concepts and properties in printmaking

Course Structure

This course will demand that you use your time efficiently. Class time will be used for demonstrations, critiques, and scheduled work time as laid out in the calendar. The calendar provides a model to keep on task. If you pay close attention, take good notes, do significant image preparation outside of class time, and prepare yourself to print in class when possible, then you will find the schedule helpful. If you do not work well in a busy studio environment, this class will be a real challenge. The last 10 minutes of each class will be reserved for a mandatory studio cleaning time with a sign-out. We will spend approximately 6 (six) hours of structured studio class sessions each week. All students should plan on spending an additional 10 (ten) hours weekly working independently on the coursework.

Grading / Course Requirements

Project # 1:	Found and Reclaimed Etching : (edition of 3 identical prints)	1 letter grade
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Project # 2:	Etching State Progression: (3 Progressive Proofs & one edition of 3)	1 letter grade
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Project # 3:	Etching w Chine Colle: (4 stencil mono/altered prints & chine colle edition of 3)	1 letter grade
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Project # 4:	Etching with 3 Color Plates (edition of 3, plus 3 color trial proofs)	1 letter grade
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Project # 5:	Etching with 3 Color Plates (edition of 3, plus 3 mono/altered prints)	1 letter grade
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***All work is graded on form, technique, concept, context, and content.*

Critique Contribution (5 critique grades averaged)	1 letter grade
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The Body of Work (cohesion & progression of themes, imagery, & form AND Artist's Statement)	2 letter grades
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Required Attendance at one of two Visiting Print Artist Lectures	Requirement
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Required Attendance at Final Clean Up Session	Requirement
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Grading Scale for Projects/Assignments:

The plus / minus system of grading will be used for projects/assignments:

A (4.00) Excellent work that exceeds objectives, is very high in originality, and extremely well conceived and executed.

A-(3.75)

B+(3.25)

B (3.00) Good work that meets the objectives, is very high in originality, and well conceived and executed.

B-(2.75)

C+(2.25)

C (2.00) Average acceptable work that meets the objectives, is fairly well conceived, and executed.

C-(1.75)

D+(1.25)

D (1.00) Inferior work that is minimally complete, but falls short of the objective of the project.

D-(0.75)

F (0.00) Failing work. Significantly incomplete, does not meet the objectives, and is poorly executed and/or conceived.

Grading Scale for End of the Semester Averages:

The University of North Texas only allows for whole letter grades to be recorded for the semester grade.

A (4.00-3.51)

B (3.50-2.51)

C (2.50-1.51)

D (1.50-0.51)

F (0.50-0.00)

Critique Contribution

Please prepare your work to be shown early so that you 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 hanging tabs.

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.

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.

Your artist's statement will be read at the second and final critiques.

Write notes and/or have someone you trust do it for you as your work is discussed.

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

A = Gives engaged, relevant, honest, and critical attention, comments, and questions with respect to your peers' work

AND thoughtfully discuss & answer questions about your own work.

B = Often contributes in critiques with worthwhile comments

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

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

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

Portfolios

On each critique day you will turn in an edition of identical prints and/or a series of altered/monoprints.

Artworks are graded on form, technique, concept, context, and content.

All prints must be clean, undamaged, signed, and annotated with 2" minimum margins/boarders.

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

A Final Portfolio of ALL work and the artist's statement will be collected at the Final Critique.

The Final Portfolio must contain one of each editioned print and ALL one-of-a-kind artwork.

The Final cumulative portfolio and artist's statement will be used to evaluate the Body of Work Grade.

The Body of Work

Over the course of the semester you are to develop a creative direction and make a unified body of work.

Your aims will be cohesion & progression of themes, imagery, & form AND an Artist's Statement that explains this.

Attendance/Absences

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 information and class work, and for returning to the next class prepared.

Coming to class unprepared to participate will count as an unexcused absence.

Four unexcused absence 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.

Leaving class early will be counted as an unexcused absence.

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

I will only grant up to four unexcused absences; After four excused absences ALL following are unexcused.

PUNCTUALITY IS IMPORTANT.

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

Three times tardy is equal to one unexcused absence.

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

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

FINAL CLEAN-UP DAY is Friday, May 7, 8am - 12 noon.

Students must spend one hour working on group clean-up.

Students who are enrolled in more than one print class must spend one hour for each class they are enrolled.

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

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

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

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) risk factor. Students are exposed to some significant hazards but are not likely to suffer serious bodily injury when properly trained on how to handle materials and tools. Safety procedures will be given the first week and through out the term as new safety issues become pertinent. Please report any damaged or dangerous items to your Professor. No eating in the print studios!
No open-toed shoes in the print studios.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

Building Emergency Procedures

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

Americans with Disabilities Act

The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

Center for Student Rights and Responsibilities *"Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information."*

NOTE: *I retain the right to change the syllabus and post it if the needs of the course or students change.*

Cooperative Workspace

The cooperative methods among printmakers promote technical and social growth in art. If a student leaves a mess for others his/her grade will be affected adversely.

Print Studio Access

Only students currently enrolled in print courses and those with Professor DeCaen's expressed permission may use the print facilities. The Print Studios' open hours will be posted. If you wish to work in the print studio during another class period you MUST get the professor's permission first.

Flat Files

There should be enough room for all students to share one flat file with another student.

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

Plates may be kept in the spaces next to the hotplate not in the flat files.

Mark all personal items with your name.

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

Critique Room

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

On Clean-Up Day all personal items left in this room will be discarded.

Borrowed Print Studio Tools

Some tools in the print studios will be available for check out for the semester. If these tools are not returned at the end of the semester in good shape, the student's grade will be reduced by one full letter grade or held incomplete until the tool is returned.

Class Time Interruptions & Distractions

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

No social visitors are allowed during class time.

Come to class ready to make art.

Class time is NOT for:

Eating your lunch

Talking on the phone

Surfing the web

Checking email.

Going to the copy center

Going to the library....

...Please do these other things outside of class.

Visiting Artists:

Collaboration between Master Printer Ryan Burkart and painter Jiha Moon. TBA (sometime in November)

Feb 11, 6:30pm lecture by Jiha Moon, Art building Rm 223

Feb 15, 11am lecture by Ryan Burkart, Art building Rm 223

All students must attend at least one of the prior lectures or write a paper on a topic of the instructor's choice.

Failing to complete this requirement will lower your final Critique Participation average by one letter grade.

Advising / Grade Consultation

I am available for academic and professional advising or private grade consultation during office hours or by appointment. New Printmaking Majors must come to a group advising session scheduled once per semester as needed for an overview advising and to file a "Request for a Degree Audit." If a Printmaking Major wishes to get transfer credit for a course from another school you must bring a copy of that transcript, copy of the course description from the school's academic catalog, and a portfolio of the works produced in the class.

Mid Point Reviews for Printmaking Majors

Printmaking Majors must schedule a Mid Point Review during the second 3000-level printmaking course. Majors must pass the review before enrolling for the capstone ASTU 4300 Print Studio Course. Failing to complete a review at the appropriate time will set back a student's graduation date.

Mid Point Reviews will be held May 10, 8am-12pm. A Sign-up Sheet and the Midpoint Review Guidelines will be posted. Pick up a Midpoint Review Guidelines sheet from professor DeCaen to prepare for the review.

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

Copper plates: at least one 18" x 24" or equivalent (18-20 gauge) usually \$35 each if purchased in a group order
Students will organize a group order with Mc Murray Metals in Dallas or purchase at other vendors on their own.

(Art Supply Store, Voertman's, HMS, etc.)

20-30 sheets cotton rag paper: (BFK, Arches Cover, Summerset, Arches 88, Pescia, etc.)

Students will organize a group order with an on-line fine paper supplier or purchase on their own.

Etching needle (double ended scribe with narrow taper)

small Scraper L321-01s

Small curved Burnisher L323-02s

Paintbrushes (# 1 round & #12 flat recommended) for acrylic use

2 oz. Tube quality Acrylic paint (Blue recommended)

China Marker

Black Micron Pens (03-05 tips)

Duralar or Mylar , or Denril sheet, 3-5 mil., 20" x 25" approximately

X-Acto Knife with blades

pencils

erasers

notebook/sketchbook

colored pencils (buy later when planning color prints)

Bamboo Ink Brush if toner washes desired

Sharpie markers (medium and fine point)

Various Japanese papers for chine colle (such as Kitakata Okawara, or Hosho Mulberry)

(Hardware Store or Grocery Store)

Pledge with Future Floor Shine (Premium Floor Finish) 27fl oz (to share?)

Glass scraper with extra # 5 single edge blades

Nitrile or Neoprene chemical-resistant Gloves that fit (0.22 mil. recommended) (WALLMART)

quality packing tape 1-2 rolls

1-2 Rolls of smooth clear vinyl contact paper

Apron

toolbox

clothes pins or binder-clips

Gojo orange hand cleaner (small bottle)

Clean White jersey shop rags (or old clean t-shirts)

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

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

Online sources:

Renaissance Graphic Arts: www.printmaking-materials.com, Dick Blick: www.dickblick.com

Takach Paper: www.takachpaper.com, Daniel Smith: www.danielsmith.com

ITEMS TO GET RIGHT AWAY:

Etching needle, Small Scraper, Small curved Burnisher, 5 sheets of printing paper, Chemical-resistant Gloves, Quality Packing Tape, X-acto knife, Paintbrushes, Blue Acrylic paint, clear vinyl contact paper, Duralar or Mylar , or Denril sheet, Pledge with Future Floor Shine, clothes pins or binder-clips, Sharpie markers

Chemicals brought into the Studios:

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

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 limited 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 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."

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."

Proofs: As you print you will likely have to print at least 10% 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 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.

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.

S.P. = 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: a proof 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.

Artist's Statement: (200-300 words typed.)

This semester your work is expected to have a definite unity of focus.

This paper will be read aloud at the second and last critique.

At second critique you will turn in the artist's statement for feedback notes.

At final critique you will turn in the final draft of your artist's statement with your final portfolio.

This Artist's statement will be evaluated as part of the Body of Work grade.

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.

To begin brain storming...

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

Create a list of specific images that you are using.

(Whether representational or abstract: describe them as "images.")

Consider the dialog between the images. Consider and note personal associations, symbolic, thematic, practical, metaphorical, allegorical, literal, narrative, formal, and political dialogs of the imagery.

Consider contextual sources of the imagery. Where else to you see these images.

In contemporary life, or (art) history. With what artists will your work be associated by people who see it?

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

Consider the methods and media with which you make the images. Consider these aspects of print-media: layered image making, serial imagery, delayed and step-oriented process, facile dissemination, collaboration, and technically alluring processes. Is the work especially suited towards any of these qualities? Why? And to what effect?

Consider your conceptual or strategic intents in making the work.

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

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

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

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

I suggest the Art 21 films/books or the New American Paintings magazine/website as good diverse starting points.

Spring 2010 Calendar Etching (mw): *Schedule adjustments will be noted in class and posted as needed.*

Jan 20	w	Syllabus. Supplies. Creative Direction. Print Viewing. Project 1 Introduction. Demo: Etching basics. Beveling, inking, and printing found plates.
Jan 25	m	Studio Safety Overview. Found plate printed. Sketch begun. Demo: Reverse-bite etching found plate. Scrape, Sand, Burnish and Polish to "erase" THEN print the plate. Demo: Degreasing plate, Applying acrylic ground.
Jan 27	w	"Erased" plate printed. Plate grounded. Sketch ready to transfer to plate. Demos: Transferring sketch to plate AND scribing deepest lines for first etch. Progressive Line-etching for unity and diversity of line quality.
Feb 1	m	Plate etched progressively 5 dips (e.g. 5 minutes, +5 minutes, +5 minutes, +4 minutes, +3 minutes = 22 minutes on deepest lines) Demo: Removing hardground. Printing edition of 3 identical prints.
Feb 3	w	Critique 1 AND Project 2 Introduction.
Feb 8	m	Sketch for ready for etching. Plate cut and beveled. Demos (review): Beveling plate. Degreasing plate. Applying hardground. Progressive line etching. Removing hardground.
Feb 10	w	Printing etching 1 st state (Progressive Line etch) Demo: Open-bite with contact paper stencils.
Feb 15	m	Printing etching 2 nd State. (Progressive Line etch and Open Bite) Demo: Progressive Aquatint with contact paper and/or acrylic paint stencils.
Feb 17	w	Printing etching 3 rd State. (Progressive Line etch, Open Bite, and Progressive Aquatint) Demo: Reductive tonal value aquatint.
Feb 22	m	Printing etching 3 rd State. (Progressive Line etch, Open Bite, Progressive and reductive Aquatint)
Feb 24	w	Critique 2 (Bring Artist's Statement) AND Project 3 Introduction.
Mar 1	m	Sketch for ready t transfer to plate. Plate cut, beveled, and grounded. Begin making plate for chine colle & stencil monotyping. Demo: Chine Colle & paper stencil monotyping.
Mar 3	w	Progress on Plates. Demo: "A la Poupe" inking for monotyping.
Mar 8	m	Plate work and printing monoprints/alterd prints with stencils Demo: Soft Ground
Mar 10	w	Mono/Altered Printing and Printing Edition of 3 Identical Prints.
Mar 15	m	Spring Break
Mar 17	w	Spring Break
Mar 22	m	Critique 3 AND Project 4 Introduction.
Mar 24	w	Sketch for ready for color planning. 3 plates cut to identical size, beveled, and grounded. Demo: Multiple-Plate Critical registration for making plates and printing.
Mar 29	m	Plate work day. Demo: color Printing review.
Mar 31	w	Plate work day. Demo: Toner Wash Ground.
Apr 5	m	Printing Color Trial Proofs.
Apr 7	w	Printing Edition of 3 Identical Prints.
Apr 12	m	Critique 4 AND Project 5 Introduction.
Apr 14	w	Sketch for ready for color planning. 3 plates cut to identical size, beveled, and grounded.
Apr 19	m	Plate work day..
Apr 21	w	Plate work day..
Apr 26	m	Plate work. Printing Color Trial Proofs and Altered Prints
Apr 28	w	Printing Edition of 3 Identical Prints.
May 3	m	Critique 5, Cumulative. (Individually.) Turn in Final Portfolio with Artist's Statement
May 5	w	Critique 5 Cumulative. (Individually.) Turn in Final Portfolio with Artist's Statement
May 7	f	8-noon. Mandatory one-hour Clean Up. Absolutely No Printing After This Date.

May 10-13 Pick up graded Portfolios. (All Portfolios and personal items left after May 14 will be discarded!!!)

Calendar of Extra Curricular Events

Jan 19, 4:30-6pm, **Flatbed Press Exhibition** Opening Reception, CVAD Art Gallery

Jan 19-Feb 13: UNT Art Gallery Exhibition: Exhibition of work by artists published by Flatbed Press

Jan 22 - Feb 28: **Pioneers In Modernism**, (Mid 20th Century Women Artists from TWU, (Including Prints)
Gough Gallery, Center for Visual Arts, Denton TX

Jan 23: Opening Reception: **Printmakers and Prodigy Exhibition**

Jan 23- March 1, Printmakers and Prodigy Exhibition, University of Texas at Permian Basin, Odessa, TX

Jan 29 Exhibition Reception: **Printmaker-Professors and their Students**, The University of Dallas

Jan 18-Feb 21: Printmaker-Professors and their Students, The University of Dallas, Haggerty Art Gallery.

Feb 11-15: UNT **PRINT Press Visiting Artists** Jiha Moon and Visiting Master Printer Ryan Burkhart

Feb 11, 6:30pm, **Lecture by Jiha Moon**, UNT Art Building Auditorium Room 223

Feb 15, 11am **Lecture by Ryan Burkhart**, UNT Art Building Auditorium Room 223,

Feb 20-March 26: **Exhibition of Prints by North Texas Artists**, TWU Art Gallery:

Feb 20-march 26:: **Exhibition of prints by Leon Polk Smith** (Minimalist Abstraction) TWU Art Gallery

February 27-28 (9:30 - 5:00) **PRINT Monotypes Workshop with Professor Richard Ash**

<http://www.art.unt.edu/print/workshops.html>

March 5 **FLUID FRONTIERS** : UNT Art Gallery

Exhibition: Mar 2, 2010 through Mar 27, 2010

FLUID FRONTIER With visiting artists EcoArtTech

Mar 2, 2010 through Mar 27, 2010

Reception: Mar 5, 4:30-6pm

<http://gallery.unt.edu/showexhibit.php?exid=327>

Mar 6, 6:30pm-8:30pm, Exhibition Reception: **Andrew DeCaen, Sonogram Drawings. NFG**

March 6-26, **Andrew DeCaen, Sonogram Drawings**, (Prints & Drawings) Norwood Flynn Gallery, Dallas.

March 6, 6:30pm-8:30pm, Exhibition Reception:, **SARINA FUHRMANN: MFA EXHIBITION**, (Prints & Drawings)
The Rose Gallery, Dallas.

Apr 1, 7:30-9pm Exhibition Reception: **BFA Print Seniors Exhibition**

Mar 30-April 2, BFA Print Seniors Exhibition Lightwell Gallery:

April 17-18, 2010 (9:30 - 5:00) **PRINT Mezzotint Workshop with Lari Gibbons**

<http://www.art.unt.edu/print/workshops.html>

Apr 20, 2010, 12 pm Exhibition Reception: **VOERTMAN STUDENT ART COMPETITION**

Apr 13, 2010 through May 1, ANNUAL VOERTMAN STUDENT ART COMPETITION : UNIVERSITY OF NORTH TEXAS ART GALLERY

May 1-2, 2010 (9:30 - 5:00) **PRINT Color Woodcuts Workshop with Professor Nancy Palmeri**

<http://www.art.unt.edu/print/workshops.html>

Project # 1: Found and Reclaimed Plate

Due: Feb 3, Critique # 1, 1 letter grade

Found Plate (One well-printed proof) 1st (Found) State Proof
Erased Plate One well-printed proof) 2nd (Erased) State Proof
Progressive Line-Etch with Diversity and Unity of Line (Edition of 3 Identical Prints)

This introduction project will teach you the basics of line-etching a plate and printing an edition.

You will begin the semester with an old plate left from previous semester.

You will bevel the edges and make a well-printed proof it to see what the image yields.

Always print with at least 2" margins on the top and each side of the print and pat least 3" at the bottom.

Next you will learn how to remove the image from the plate using:

Reverse-Bite, Scraping, Sanding, Burnishing, and Polishing.

Once you have "erased" the image from the plate, you will make a well-printed proof to document it's progress.

Finally you will make your own Progressive-Line Etching...

1. degrease the plate, and apply an acrylic hard ground.
2. scribe the lines that will be the deepest/darkest first.
3. Etch the plate.

4. scribe the next deepest/darkest lines.
5. Etch the plate.

6. scribe the next deepest/darkest lines.
7. Etch the plate.

8. scribe the next deepest/darkest lines.
9. Etch the plate.

10. scribe the lightest lines.
11. Etch the plate.

12. Remove the hard ground with Soda Ash solution.
13. Degrease the plate.
14. Print the Edition of 3 Identical Prints.

Goals and Grading Criteria:

* Idea (compelling and interesting image where concepts are allied to form and techniques)

Remember that you will be developing a unified body of work over the course of the semester.

* Variety and Unity of Marks (width, value, spacing, and character)

* Dynamically Balanced Compositions (Exploit the whole picture plane thoughtfully)

* Well-Printed Proofs and Well-Printed Identical Edition of 3 final prints.

The all prints should be titled, numbered, signed/annotated, and dated.

Review: Principles of Design:

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

Rhythm / Repetition

Unity / Variety

Elaboration / Efficiency

Proportion / Scale

Balance / Harmony

Focal point / Direction

Dominance / Emphasis

Contrast / Subtlety

Space (negative/positive)

First Class Survey:

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

____ % Skill

___ % Luck & Patience

____ % Consistent Work Ethic

___ % Desire & Confidence

_____ % other (be specific) _____

How is risk important to an artist?

Define “print.”

[illegible]

Printmaking Syllabus Agreement

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

Course ASTU Risk Factor Rating: 3

Phone Number _____ email address _____

Student Signature: _____ Printed Name _____

Date: _____

Instructor Signature: _____

Project # 2: Etching State Progression

1 letter grade

Due: FEB 24, Critique #2

(3 progressive proofs & one final b/w edition of 3 Identical Prints)

- 1st State : progressive line etch with at least 3 depths of line (proof print) Highest Quality!
 2nd State: soft ground OR open bite additions (proof print) Highest Quality!
 3rd State: plate with added aquatint with at least 3 distinct values (proof print) Highest Quality!
 4th State: Final version of the plate with reductive tone Aquatint (Edition of 3 Identical Prints)

This state progression will show the process of making the final plate.

The state progression will also show Line, Open Bite and Aquatint techniques.

You may scrape and burnish between states to remove marks and textures that you decide against.

The minimum plate size is 8" x 10" or equivalent (80 square inch).

The minimum white boarder on the paper is 2" on top & sides, and 3" on bottom.

The image is your choice; you must build upon the imagery, style and direction of your first print to create a body of work over the course of the semester.

Goals and Grading Criteria:

- * Idea (Focus and Expand the Content)
- * Variety and Unity of Marks (width, value, spacing, and character)
- * Range of Tonal Values (black, white, and transitional grays)
- * Dynamically Balanced Compositions (Exploit the whole picture plane thoughtfully)
- * Well-Printed proofs (consistently well wiped and printed)

The all prints must be titled, numbered, signed, and dated.

Calendar:

Feb 3	w	Critique 1 AND Project 2 Introduction.
Feb 8	m	Sketch for ready for etching. Plate cut and beveled. Demos (review): Beveling plate. Degreasing plate. Applying hardground. Progressive line etching. Removing hardground.
Feb 10	w	Printing etching 1 st state (Progressive Line etch) Demo: Open-bite with contact paper stencils. Soft Ground etching.
Feb 11	Th	6:30-7:30PM JIHA MOON Lecture @ Art Building Rm 223
Feb 15	m	Printing etching 2 nd State. (Progressive Line etch and Open Bite or Soft Ground) Demo: Progressive Aquatint with contact paper and/or acrylic paint and/or sharpie makrer stencils. 11-12am Ryan Burkhart Lecture @ Art Building Rm 223
Feb 17	w	Printing etching 3 rd State. (Progressive Line etch, Open Bite or Soft Ground, and Progressive Aquatint) Demo: Reductive tonal value aquatint.
Feb 22	m	Printing etching 3 rd State. (Progressive Line etch, Open Bite, Progressive and reductive Aquatint)
Feb 24	w	Critique 2 (Bring Artist's Statement) AND Project 3 Introduction.

YOU ARE REQUIRED TO ATTEND ONE OF THE TWO VISITING ARTIST LECTURES.

Project # 3: Etching w Chine Colle & Stencils:

Due: March 22, Critique #3

One b/w edition of 3 etchings with chine colle)

Four stencils or chine colle mono/alterd prints with added media to resolve new imagery and content.

(These mono/alterd prints must be finished with the same care for presentation and archival standards)

1 letter grade

Schedule UPDATED

Feb 24	w	Introduction to project 3
Mar 1	m	Sketch for ready t transfer to plate. Plate cut, beveled, and grounded. Begin making plate for chine colle & stencil monotyping. Demo: Chine Colle & paper stencil monotyping.
Mar 3	w	Progress on Plates. Demo: making shaped plates.
Mar 8	m	Plate work and printing monoprints/alterd prints with stencils Demo: "A la Poupe" inking for monotyping.
Mar 10	w	Mono/Alterd Printing and Printing Edition of 3 Identical Prints.
Mar 15	m	Spring Break
Mar 17	w	Spring Break
Mar 22	m	Critique 3 AND Project 4 Introduction.

Chine Colle is a printmaking term used to describe a technique of printing and gluing a collage element simultaneously. The French term roughly translates as "tissue collage," and it is a process that was imported from Chinese techniques to Europe. There are many variations of the chine colle method, but we will be using a powdered wheat paste method. *You will be making a small edition of chine colle etchings.*

A Monotype is a print that is printed from an unstable matrix such as a clean piece of plexiglass. Typically monotype is considered the closest print form to painting. There is no possible way to create a true edition of monotypes.

A Monoprint is a print that is printed as such just once from a stable matrix such as an etching plate. It is the way in which s/he wipes/rolls/prints/etc. the plate that makes it unique from any edition of prints made from the same plate.

An Alterd Print is a print that is changed after the printing process by adding or subtracting elements. You may use any technique or media necessary to change the work as long as it holds up to scrutiny of presentation and archival standards. I recommend micron pens, charcoal, and/or India ink.

You will be making Four prints that are different from the edition. The goal is to change the image to make new content in each piece.

Minimum white boarder on the paper is 2" on top & sides, and 3" on bottom.

Goals and Grading Criteria:

- * Idea (Make compelling images and strengthen your body of work. Make each mono/alterd print with new ideas)
Use the stencil process to significantly change the image in ways that change content as much as form.
- * Variety and Unity of Marks (width, value, spacing, and character)
- * Dynamically Balanced Compositions (Exploit the whole picture plane thoughtfully)
- * Well-Printed prints (consistently well wiped and printed)

The all prints must be titled, numbered, signed, and dated.

Mono/alterd Prints may be annotated "1/1" or "unique" or "mono."

Project # 4: Etching with 3 Color Plates (edition of 3, plus 3 color trial proofs)

Due April 12

One edition of 3 identical prints from three color-plates.

Three Color Trial Proofs showing the same 3 plates printed in different color schemes.)

1 letter grade

UPDATED CALENDAR

Mar 22	m	Critique 3 AND Project 4 Introduction.
Mar 24	w	Sketch for ready for color planning. 3 plates cut to identical size, beveled, and grounded. Demo: Multiple-Plate Critical registration for making plates and printing.
Mar 29	m	Plate work day. Demo: printing trial proofs
Mar 31	w	Plate work day. Demo:
Apr 5	m	Printing Color Trial Proofs.
Apr 7	w	Printing Edition of 3 Identical Prints.
Apr 12	m	Critique 4 AND Project 5 Introduction.

A Word on Process:

Printing a multiple color etching requires that you pay close attention to details from start to end.

If you do a poor job cutting your plates identically or transferring your key plate to your other plates, it will be very difficult to make a good print. If it is worth doing at all, it's worth doing well.

A Word on Color Schemes:

Overlapping color in these prints will involve a little planning. Consider the mood of the work you want to create and how color can help you do that. Look for sources of art or other imagery and steal a color scheme if you can. While planning your color, you should consider: Printing order, Transparency, Opacity, Physical mixing, Optical mixing, Color Temperature, Simultaneous Contrasts, and other color interactions. If you want two colors to blend to make a third (e.g. blue over yellow makes green), you will need to consider the values in the corresponding plates. Overlapping complimentary colors will produce neutral colors. Complementary colors placed next to each other in a composition create visual tension and vibration. If you want to get the most variation in hues you should use a primary (Yellow, Magenta, Cyan) scheme. If you want an image with less intense hues or limited color, you may need to overlap the Pcolor or use a range of neutral colors, analogous colors, or a group of chromatic grays and black. If you want to make a color lighter in intensity and value, it is better to add a transparent "tint" base instead of opaque white that tends to look chalky and muddy the image.

Goals and Grading Criteria:

- * Idea (Make compelling images and strengthen your body of work.)
- * Variety and Unity of Marks (width, value, spacing, and character)
- * Dynamically Balanced Compositions (Exploit the whole plate thoughtfully)
- * Well-Printed proofs (consistently well wiped and printed)

The all prints must be titled, numbered, signed, and dated.

Project # 5: Etching Color Monoprints & Collaborative Monoprints

Due Dec 9 with semester portfolio

Etching Color Monoprints:

Use the rest of your copper to create a series of 3 monoprints using three plates that significantly change the image and content when only two plates are printed. At least two of the plates must be newly created.

AND

Collaborative Monoprints:

Find a partner or partners with whom to collaborate. Print your plates with another student's plate(s) to create three new images that push the image and content beyond what you had intended when making the plates.

All monoprints must be printed with minimum 2" borders or clean bleeds.

Final Portfolio must include:

- * all monoprints and
- * one print from each edition and
- * an artist's statement discussing the imagery, themes, and ideas that hold this body of work together.

UPDATED CALENDAR

Apr 12	m	Project 5 Introduction.
Apr 14	w	Come with 2-3 plates cut, beveled, and grounded. Plate work day..
Apr 19	m	Collaborative Brain storming. Plate work day..
Apr 21	w	Collaborative Brain storming. Plate work day..
Apr 26	m	Printing Monoprints or collaborative prints
Apr 28	w	Printing Monoprints or collaborative prints
May 3	m	Critique 5, Cumulative. (Individually.) Turn in Final Portfolio with Artist's Statement
May 5	w	Critique 5 Cumulative. (Individually.) Turn in Final Portfolio with Artist's Statement
May 7	f	8-noon. Mandatory one-hour Clean Up. Absolutely No Printing After This Date.
May 10-13 Pick up graded Portfolios. (All Portfolios and personal items left after May 14 will be discarded!!!!)		

Goals and Grading Criteria:

- * Idea (Make compelling images and strengthen your body of work.)
- * Variety and Unity of Marks (width, value, spacing, and character)
- * Dynamically Balanced Compositions (Exploit the whole plate thoughtfully)
- * Well-Printed proofs (consistently well wiped and printed)

The all prints must be titled, numbered, signed, and dated.