

Lithography & Advanced Lithography

ASTU 3330 & 4330 , 3 credit hours, FALL 2009
MW 11am – 1:50pm, Hkry 156
Professor: Andrew DeCaen
decaen@unt.edu, 940 565 4024
Office Hours: TTr 11am-1pm HKRY 160D or HKRY156

Course Description

Advanced topics in 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 the discipline of drawing. Lectures, demonstrations, critiques, discussions and a series of projects will emphasize printmaking's concepts and properties such as: layered image making, serial imagery, facile dissemination, collaboration, translation, duplication, and technically alluring processes.

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 most of your preparatory image planning 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: State Metamorphosis: (Three b/w editions of 3 identical prints)	1 letter grade
Project #2: (Class Trade Portfolio: b/w edition of 22 identical prints, 11" x 10" paper)	1 letter grade
Project #3: (3-color edition of 3 identical prints)	1 letter grade
Project #4: (6 unique prints with mixed-media changes.)	1 letter grade
Project #5: (2-color edition of 3 identical prints)	1 letter grade
<i>**All work is graded on form, technique, concept, context, and content.</i>	
Critique Contribution (5 critique grades averaged)	1 letter grade
The Body of Work (cohesion & progression of themes, imagery, & form AND Artist's Statement)	2 letter grades

Grading Scale for Projects/Assignments:

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

A (4.00) Excellent work that exceeds objectives, is very high in originality, and extremely well conceived and executed.
A-(3.75)
B+(3.25)
B (3.00) Good work that meets the objectives, is very high in originality, and well conceived and executed.
B-(2.75)
C+(2.25)
C (2.00) Average acceptable work that meets the objectives, is fairly well conceived, and executed.
C-(1.75)
D+(1.25)
D (1.00) Inferior work that is minimally complete, but falls short of the objective of the project.
D-(0.75)
F (0.00) Failing work. Significantly incomplete, does not meet the objectives, and is poorly executed and/or conceived.

Grading Scale for End of the Semester Averages:

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

A (4.00-3.50)	B (3.49-2.50)	C (2.49-1.50)	D (1.49-0.50)	F (0.49-0.00)
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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 = Give 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 or a series of altered/monoprints.

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

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

All prints must be clean, undamaged, signed, and annotated.

Keep at least one of each editioned work and all one of a kind works for the final portfolio.

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

Even though many of these works will be already graded, I will still need them to grade the body of work as a whole.

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 or sign an attendance sheet 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.

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

PUNCTUALITY IS IMPORTANT.

I make my most important demonstrations, 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.

Leaving class early will be counted as an unexcused absence.

FINAL CLEAN-UP DAY is Friday, Dec 11, 8am - 12 noon. Students must spend one hour working on group clean-up.

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 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. No social visitors are allowed during class time.

Flat Files & Print Major Self Space

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. Not liquids in the flat files.

Plates may be kept in the spaces next to the hotplate.

Legibly write your flat file with your name (not alias) and the course/semester/year.

Mark all personal items with your name.

Print Majors may also take one of the divided shelf spaces in the back storage hall.

Seniors in Print Studio ASTU 4300 may take one flat file unshared.

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 and in flat files will be discarded.

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

Advising / Grade Consultation

I am available for academic and professional advising or private grade consultation during office hours or by appointment. Printmaking Majors must schedule a time to fill out a "Request for a Degree Audit" no less than one week before Mid Point Review. Bring your student id # and an address at which you can be contacted for the next 6 months. You will also need your UNT transcript and all transcripts from previous transfer schools. If you wish to get transfer credit for an upper-level printmaking class 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 in the second 3000-level printmaking course. Majors must pass the review before enrolling for the capstone ASTU 4300 Print Studio Course. Majors must schedule the review in the times provided. Failing to schedule a review at the appropriate time will set back a student's graduation date.

Mid Point Reviews will be held December 11, 1-5pm. 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.

Visiting Artists:

Collaboration between Joseph Velasquez and Ryan O'Malley. TBA (sometime in November)

P.R.I.N.T. Press Fall 2009 weekend workshops: (more details TBA)

Collagraph: Barbara Elam, Nov TBA

Screenprint: Lynnwood Kreneck, Nov. 7-8,

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

(Art store: Voertman's, HMS, or online...)

20 to 40 sheets 22 x 30" Rives BFK Or Fabriano Pescia, Or Sommerset Satin, Or Arches 88,
OR equivalent amount in Japanese paper such as Kitakata or Hosho Mulberry paper.
(NO heavily textured papers!!!)

Korn's or Stone's Litho Pencils (starter kits are available in Stone's brand)

(Stone's brand requires a lead holder)

#5 (get 4) hardest-

#4 (get 4)

#3 (get 1)

#2 (get 1) softest

Black Prismacolor pencils (get 3 or more)

small metal hand-held pencil sharpener

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

Chalk pencil in brown (Conte PITT OR General's)

Carbon transfer paper-black (not graphite transfer paper)

1 to 3 sheets clear 3-5 mil. Duralar or Mylar, or Denril 20" x 25," approximately (No Acetate)

A few assorted paintbrushes

Bamboo Ink Brush

Pen and nib set with assortment of nibs

sharpie markers- medium and super fine tip

4-6 colored pencils (buy later -- colors to be discussed when we discuss color)

metal ruler with cork backing (18" or larger)

drawing pencils and/or mechanical pencils

pink pearl eraser

(hardware store)

Ink knife (putty knife 1 1/2" wide medium flexibility)

Glass scraper with extra #5 single edge blades

white shop rags OR cut-up several cotton t-shirts into 8" squares

Roll of masking tape

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

Safety glasses

toolbox

Apron (optional)

(super market)

AT LEAST 5 LARGE cellulose sponges no smaller than 7"x4"x1." (I recommend O-cell-o by 3M)

NOTE: If you do not wish to use our ZEP hand-cleaner, you may ring your own or use babywipes.

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

Your choice of additional media for altering monoprints.

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

Online sources:

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

Takach Paper: www.takachpaper.com or Takach Press: www.takachpress.com

Daniel Smith: www.danielsmith.com

ITEMS TO GET RIGHT AWAY:

Selection of litho pencils, Prismacolor pencil, Pencil sharpener, Pink Pearl eraser, Chalk Conte pencil in brown, Carbon transfer paper-black, Masking tape, X-acto knife, 5 sheets of printing paper, Chemical-resistant Gloves, Ink knife, 2 LARGE cellulose sponges.

On Sketchbooks:

Keeping a sketchbook will allow me to access your creative process visually instead of having to rely on words.
Your Sketchbook for this class will have 3 kinds of entries.

- 1) Notes on class Demonstrations, and Discussions
These will be valuable for you to reference when I'm not around to answer questions.
- 2) Sketches showing the images development for each print.
These may be preparatory drawings. visual brain-storming and whatever else.
- 3) Notes on Critique Discussions (especially with regard to comments on your work)

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)

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 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 double space 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.

On October 7 you will turn in the artist's statement for feedback notes.

On Dec 9 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 use.

(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.

Fall 2009 Calendar: *Schedule adjustments will be posted.*

DATES CORRECTED September 14, 2009

- Aug 31 m DO: Syllabus. Supplies. Creative Direction. Print Viewing. State Progression.
Lithography basics. Graining a stone.
!!!Gallery Reception: Student Union Art Gallery 7-9pm!!!
- Sept 2 w DUE: Stone level, Beveled, and Grained.
DO: Studio Safety. Litho Overview. Begin drawing on stone.
Print Viewing: *Cora Stafford Art Gallery*
- Sept 7 m NO Classes Labor Day Holiday**
- Sept 9 w DUE: Drawing near complete.
DO: Completing drawing on stone. Choose Printing Buddy.
- Sept 14 m DUE: Drawing finished. Paper torn with registration marks. Bring sponges, rags, etc.
DO: The first etch. The Roll-up. The second etch. Printing for those who are ready.
- Sept 16 w DUE: Paper torn with registration marks.
DO: Printing edition of three identical prints (First state). "Saving" the image on the stone.
- Sept 21 m Critique # 1. First state.**
Signing prints.
- Sept 23 w DUE: Sketches for modifications of the image.
DO: Modifications on the stone. Counter-etching. (Re-)Drawing.
- Sept 28 m DUE: : 1st & 2nd etch done for Second state edition. Paper torn with registration marks.
DO: Printing edition of three identical prints (second state). "Saving" the image on the stone
- Sept 30 w DUE: Sketches for modifications of the image.
DO: Modifications on the stone. Counter-etching. (Re-)Drawing
- Oct 5 m DUE: 1st & 2nd etch done for Third state edition., Paper torn with registration marks.
DO: Printing edition of three identical prints (third state).
- Oct 7 w Critique postponed due to slow class progress.
- Oct 12 m Critique # 2. State Progression (States 1-3) (individual meetings)**
Artist's Statement Due.
- Oct 14 w DUE: Stone grained. Drawing begun. (22" x 15" paper torn with at least 22 pieces)
DO: Continue drawing. Cut registration marks
- Oct 19 m DUE: Drawings finished and ready to etch.
DO: 1st & 2nd etch. Begin printing.
- Oct 21 w DUE: Stone ready to print.
DO: Printing. Documenting and signing prints.
- Oct 26 m **Critique # 3. Portfolio Trade Print.**
Planning for Color Printing...

Oct 28	w	DUE: Stone grained and Drawing begun for 2-color lithograph DO: drawing continued... looking at color schemes in prints.
Nov 2	m	DUE: First etch. Second etch. Paper torn with registration marks. (1 st color) DO: Printing 1 st color
Nov 4	w	DUE: deletions, counter-etch. & Re-drawn for 2 nd color DO: 1 st and 2 nd etch
Nov 9	m	DUE: Ready to print 2 nd color DO: Printing 2 nd color "Save" image on the stone by etching with a medium etch!!!
Nov 11	w	<u>Critique # 4: 2-Color Lithograph</u>
Nov 16	m	DUE: Your last image on stone is "saved" and ready for reprinting. DO: Printing your last image with stencils, unrepeatable lithograph-monoprints, and various post-printing alterations
Nov 18	w	DUE: Stone grained and Drawing begun for 3-color lithograph DO: drawing continued... looking at color schemes in prints.
Nov 23	m	DUE: Progress on 3-color Lithograph OR Altered Print series. DO: Progress on 3-color Lithograph OR Altered Print series.
Nov 25	w	DUE: Progress on 3-color Lithograph OR Altered Print series. DO: Progress on 3-color Lithograph OR Altered Print series.
Nov 30	m	DUE: Progress on 3-color Lithograph OR Altered Print series. DO: Progress on 3-color Lithograph OR Altered Print series.
Dec 2	w	DUE: Progress on 3-color Lithograph OR Altered Print series. DO: Progress on 3-color Lithograph OR Altered Print series.
Dec 7	m	FINAL CRITIQUES: Whole Semester's work; Cumulative.
Dec 9	w	FINAL CRITIQUES: Whole Semester's work; Cumulative. <u>Semester Portfolio due with latest Version of Artist's statement.</u>
Dec 11	<u>FRI</u>	Mandatory One Hour Studio Clean-up. FRIDAY 8am-12noon. (Mark this on your calendar!!!) Absolutely No Printing After This Date. MID POINT REVIEWS 1pm-5pm
Dec 15-17		Pick Up Final Portfolio and Grade <u>(All Portfolios and personal items left after Dec 17 will be discarded!!!)</u>
Dec 14-17		

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."

I will be using one or more of UNT's lithography stones.

I agree to grain the image off the stone and level the stone before the end of the semester. Failure to do this by December 15, 2009 will reduce my semester grade by one full letter grade.

Course ASTU

Risk Factor Rating: 3

Phone Number _____ email address _____

Student Signature: _____ Printed Name _____

Date: _____

Instructor Signature: _____

[illegible]

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

_____ % Skill _____ % Luck and Patience. _____ % Consistent Work Ethic. _____ % Desire and Confidence.

How is risk important to an artist?

Name three artists with whom you see clear connections to your work or the work you intend to do.

Define “print.”

Project #1: State Metamorphosis

Three b/w editions of 3 identical prints

1 letter grade

How can one develop a series of images that builds conceptual depth and breadth and takes risks?

Look at how Rembrandt and Picasso used the successive state prints to create a series of lithographs in which you significantly change the image from state to state. The series should function as a whole and as independent artworks. Exploit the possibilities of addition and deletions on the stone to create the image series.

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

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

Rembrandt's "Crucifixion" series of dry-point etchings at:

<http://www.nga.gov/exhibitions/2001/unfinished/imagelist.shtm>

Goals and Grading Criteria:

- * Idea (Focus and Expand the Content through the Series)
- * Variety and Unity of Marks (width, value, spacing, and character)
- * Dynamically Balanced Compositions (Exploit the whole picture plane thoughtfully)
- * Consistently Well-Printed Editions of 3 identical impressions.

The limited edition sets should be titled, numbered, signed, and dated.

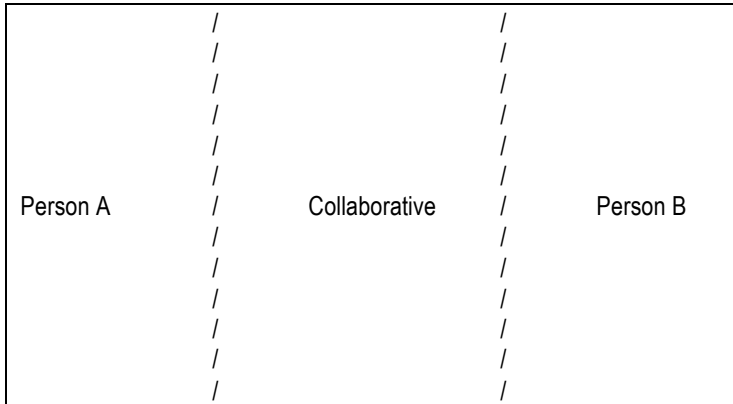
Calendar: *Schedule adjustments will be posted.*

Project #2: Collaborative Trade Portfolio:

b/w edition of 18 identical prints, 22" x 15" paper size

1 letter grade

This print should expand and focus the themes you began in your first prints.
 You will work with a partner to collaboratively create and print a collaborative triptych.
 The triptych will be drawn on one large stone.
 You may think of this as three images and/or as one whole image.
 Use this diagram to plan your print:

**Goals and Grading Criteria:**

- * Idea (Develop the themes, concepts and imagery as they relate to your body of work and to the collaboration)
- * Variety and Unity of Marks (width, value, spacing, and character)
- * Dynamically Balanced Compositions (Exploit the whole picture plane thoughtfully)
- * Consistently Well-Printed Edition of 18 identical impressions.

The limited edition sets should be titled, numbered, signed, and dated.

- | | | |
|--------|---|--|
| Oct 14 | w | DUE: Stone grained. Drawing begun. (22" x 15" paper torn with at least 22 pieces)
DO: Continue drawing. Cut registration marks |
| Oct 19 | m | DUE: Drawings finished and ready to etch.
DO: <u>1st & 2nd etch</u> . Begin printing. |
| Oct 21 | w | DUE: Stone ready to print.
DO: Printing. Documenting and signing prints. |
| Oct 26 | m | Critique # 3. Portfolio Trade Print. |

Vanessa J & Vanessa M
 Carlos M & Letty G
 Kristine M & Drew E
 Megan L & Harrison B
 Maria W & Herman C
 Ignacio T & Hunter C
 Rachel G & Blake B
 Natalie A & Brian T
 Lauren K

Project #3 2-color lithograph

2-color edition of 3 identical prints

1 letter grade

UPDATED CALENDAR

Oct 28	w	DUE: Stone grained and Drawing begun for 2-color lithograph DO: drawing continued... looking at color schemes in prints.
Nov 2	m	DUE: First etch. Second etch. Paper torn with registration marks. (1 st color) DO: Printing 1 st color
Nov 4	w	DUE: deletions, counter-etch. & Re-drawn for 2 nd color DO: 1 st and 2 nd etch
Nov 9	m	DUE: Ready to print 2 nd color DO: Printing 2 nd color "Save" image on the stone by etching with a medium etch!!!
Nov 11	w	<u>Critique # 4: 2-Color Lithograph</u>

A Word on Process:

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

If you do a poor job cutting registration marks or placing the paper on these marks , 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 appropriate a color scheme if you can. While planning your color, you should consider: 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 put 65%-95% transparent "tint base" into the color ink. Overlapping complimentary colors will produce dark gray-browns colors. Complementary colors placed next to each other in a composition create visual tension and vibration. If you want an image with less intense hues or limited color, you may need to overlap the color more or use a range of neutral colors or a transparent gray with black. If you want a color to cover the under color, do not use transparent tint base. Dark colors will cover lighter colors pretty well straight out of the can, or you can use opaque white in the hue, but that will also look chalky or pastel.

Project #4 & #5

Project #4: Stencil Mono/Altered Prints

2 unique mono/alterd prints

1 letter grade

Use stencils to create these b/w prints so that each mono/alterd print brings new meaning to the work.

After printing you may use micron pens or other archival media to alter these prints post printing.

Project #5: 3-Color Print

3-color edition of 3 identical prints

1 letter grade

You will be making your 3-color lithograph and b/w stencil mono altered prints simultaneously.

PROCESS REVIEW / OVERVIEW:

1. Grain. 2. Draw stone. 3. Rosin & Talc. 4. 1st Etch and buff to a smooth finish 5. Cure.
2. 6. Move stone to press. 7. Lithotine, Asphaltum, Water. & Roll-up image in Shop Mix Black ink...
***At this point you can print your image in black with stencils!!!
8. Roll up image again. 9. Rosin & Talc. 10. 2nd Etch and buff to a smooth finish 11. Cure.
12. Move stone to press. 13. Lithotine, Colored Ink-Prime, Water, Roll-up image in Color ink. 14. Print Edition.
13. Roll up stone in Shop Mix Black ink, fan dry, & talc.
16. Make deletions on stone with wet eraser. 17. Counter-Etch. 18. Draw next color...

Planning the Image with stencils in mind.

As you plan this image, think about what a stencil will reveal and conceal from the matrix. Cover parts of the transparency periodically to think on how the idea and content changes. This process will allow you to work with the concepts of REVEALING and CONCEALING. It will allow you to understand printmaking in terms of VARIABLE REPRODUCTION rather than IDENTICAL REPRODUCTION. As with any project assignment, try to push the assignment to your ends as an artist; Build upon your body of cohesive work.

Making & Printing Stencils

After your first etch is done, use tracing paper to draw where you would like to make a stencil. Remove the tracing paper from the stone and cut the area you want to conceal/reveal. *DO NOT cut through tracing paper into your stone; scratches will print!* Think of simple stencils and more complex stencils with holes in them. Allow for the stencil pieces to extend into the margins where possible so that you can place them on your stone more easily. Ink your stone and carefully place the stencil over parts of the image that you do not want to print. The results will give a blank part of your image with a slight embossed edge in the shape of the stencil. You may need to try printing several different scenarios to achieve good quality results. The series of monoprints should be titled, marked "1/1" or "monoprint," signed, and dated on the front or back.

"REGISTRATION FOR COLOR PRINTS" (Alignment of colors and plates): With color printing your placement will become critical to the success of the image. If you are lackadaisical or careless about planning and placing the paper on the plate your print will suffer! Take time to plan out how the colors will overlap. We will use a T and Bar registration method demonstrated in class.

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 appropriate a color scheme if you can. While planning your color, you should consider: 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 put 65%-95% transparent tint base into the color ink. Overlapping compliments will produce dark 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 color or use a range of neutral colors or a group of transparent grays and black. If you want a color to cover the under color, do not use transparent tint base. Dark colors will cover lighter colors pretty well straight out of the can, or you can use opaque white in the hue, but that will also look chalky or pastel. In all prints, the color must overlap in at least one place.

UPDATED CALENDAR

Nov 16	m	DUE: Stone grained and Drawing begun for 3-color lithograph DO: Drawing continued... looking at color schemes in prints. Planning stencil Altered Prints
Nov 18	w	DUE: Image drawn to stone. DO: 1 st & 2 nd etch AND stencil printing monoprints in black
Nov 23	m	DUE: first color printed & stencil monoprints printed. DO: drawing second color on stone.
Nov 25	w	DUE: 1 st & 2 nd etch AND stencil printing monoprints in black DO: printing second color.
Nov 30	m	DUE: Third color drawn to stone. DO: 1 st & 2 nd etch AND stencil printing monoprints in black
Dec 2	w	DUE: Progress on 3-color Lithograph OR Altered Prints DO: Progress on 3-color Lithograph OR Altered Prints.
Dec 7	m	FINAL CRITIQUES: Whole Semester's work; Cumulative.
Dec 9	w	FINAL CRITIQUES: Whole Semester's work; Cumulative. <u>Semester Portfolio due with latest Version of Artist's statement.</u>
Dec 11	<u>FRI</u>	Mandatory One Hour Studio Clean-up. FRIDAY 8am-12noon. (Mark this on your calendar!!!) Absolutely No Printing After This Date. MID POINT REVIEWS 1pm-5pm
Dec 15-17		Pick Up Final Portfolio and Grade <u>(All Portfolios and personal items left after Dec 17 will be discarded!!!)</u>

L.A.W. PROCESS REVIEW: *(The Devil is in the Details!)*

If you are having problems with an image having random spots appear as you roll it up look closer at this.

Two clean sponges... *they need to be clean, soap rinsed-out if new, never used with counter-etch or lithotine, never placed on a surface with lithotine, asphaltum, carborundum, or other dirty stuff. If the sponge is torn or shedding bits it will make a mess of your print. DO NOT use your sponge for your Water wash-out; use a clean rag!*

Two bowls of clean water: *no ink scum, lithotine, carborundum, or other stuff in the bowls.*

Clean dry cotton rags: *(at least 2 for each LAW process.) Cotton t-shirts work best; the ones we have in the shop leave lint and can cause problems. You can use the same rag for the Lithotine and Asphaltum. If this rag has even one drop of water on it will make gray or black marks in your image. The Water rag must be clean; It can mess up your image if it has any lithotine, asphaltum, ink, tympan grease, or leaves lint on the stone.*

Trouble-shooting in Printing:

Black Ink: *You should be using Shop Mix Black on the leather rollers. Do not over apply ink to the roller and glass.*

On a leather roller you will feel a slight resistance as you roll it on the inked glass.

Color Ink: *Do not over apply ink to the roller and glass. If you can see a distinct Orange-peel like texture on the ink or glass, then you have too much ink on the glass. This causes your lines to grow thick and loose detail.*

Keep in mind that you may need to roll slightly faster with color ink because it is a little softer than the shop mix black.

Water: *If you sponge too much water on the stone, you will make the stone take ink unevenly.*