

Lithography & Advanced Lithography

ASTU 3330 & 4330

FALL 2015

3 credit hours

MW 2pm - 4:50pm, Hkry 156 & 160A

Instructor: Andrew DeCaen

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Office Hours: Tues 11-1pm, Hkry 160D or 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. 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 students will do modified assignments determined by the instructor and student's needs.

Textbook

Students will keep a Notebook/Sketchbook to take detailed 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: Double Mash-Up/Scrambled Appropriations (2 b/w edition of 3 identical prints each) 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

Including Attendance at 1 of 2 Visiting Print Artist's lectures Requirement*

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

**(If any student cannot attend 1 of the 2 Visiting Artist's Lectures, the Instructor will make an alternative assignment.*

Failing to attend the lecture of do the assignment will reduce the Participation grade by one full letter.

***If the student cannot attend the final clean up session, they must do an alternative assignment. Failing to attend 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.*

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 THREE (3) absences are *excusable* with appropriate documentation.

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

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

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

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

Excused absences must be documented within two class periods following the absence. No excuses.

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.

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)

**The semester grade will be negatively effected by failing to attend visiting artist's lectures, failing to attend the final clean up session, or failing to return borrowed tools in good condition.*

Critique & Class Participation Contribution

With each critique, you will earn a grade reflecting your class participation between the prior critique and the current critique and for your verbal participation in the current critique.

Full Class Participation means coming to class prepared to work:

- Having spent time outside of class researching ideas, planning imagery, and making progress on the project.
- Having all needed course materials in class.
- Paying close attention and writing notes during class discussions or demonstrations.
- Using class time productively to make clear progress on projects.
- Cleaning up after oneself.
- Completing individual clean up assignment at the end of every class.

On Critique Day...

- Before class begins place the artwork on the critique wall using push-pins or clips with paper tabs.
- Do not pierce, dog-ear, crease, or smudge the paper while hanging it for critique.
- If the work is a limited edition, only hang one from the edition.
- If the project 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 notes during critique on anything that may be relevant to your work.

You will be graded on how you defend, respond to, or contribute to criticism about your work.

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

Grade Rubric for Critique Contribution:

- 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."
(≥ *Coming to critique with a project that is incomplete.*)
- D = Gives more agreement and unsupported assertions instead of truly adding to the discussion.
- F = One of the crowd to the point of blending in. Not much to say.
(≥ *Coming to critique without new work.*)

Grade Rubric for Class Participation:

- A = Attends every class with highest level of productivity & focus on appropriate activities, while contributing to a positive environment AND Takes good care of equipment /materials, Cleans up after oneself, and Performs clean up assignment every class.
- B = Attends class with regular productivity & focus on appropriate activities, while contributing to a positive environment AND Takes good care of equipment/materials, Cleans up after oneself, and Performs clean up assignment every class.
- C = Attends class with acceptable productivity & focus on appropriate activities, while contributing to a positive environment AND usually takes care of equipment/ materials, Cleans up after oneself, and performs clean up assignment every class.
- D = Attends class with regular *inadequacies in*: productivity or focus on appropriate activities, positive attitude, care of equipment/materials, personal clean up, or clean up assignment every class.
- F = Unacceptable *inadequacies in*: productivity or focus on appropriate activities, positive attitude, care of equipment/ materials, personal clean up, or clean up assignment every class.

Class Interruptions & Distractions

Come to class ready to use your class time effectively and to make art.

Class time is NOT for: Eating your breakfast, Talking on the phone, Surfing the web, Checking Facebook or email, Going to the copy center, Going to get art supplies, Going to the library, Going to address other personal issues....*Please do these things outside of class time.*

No social visitors are allowed during class time.

Project Submission Guidelines:

All works will be submitted in a portfolio that completely encloses every piece to avoid damage. This portfolio may be a professional portfolio or a folder made from 2 sheets of mat board. (No newsprint folders! If your work is on Eastern papers you have two options: 1) enclose it in a mat board folder, 2) roll it carefully in a tube. At least two high quality photographs will be submitted in place of the project when the project is very large, 3-d, installation, or a performance based piece. Prints must have a "slip sheet" exactly the size of the artwork to protect each piece in the portfolio. (Please re-use slip sheets.) All prints must be complete, clean, dry, flat, undamaged, signed, and annotated/numbered where appropriate. Prints should have either a minimum 2" clean margins on all sides OR a "bleed print" with no white margins. Prints should be made on good quality appropriate paper capable of receiving a high fidelity impression. Turn in either the complete set of monoprints or at least 5 of the limited edition. Limited Editions should be as consistent as possible. A "Varied Edition" is an edition that has some element that is not repeatable; it is not a bunch of trial proofs nor is it just an edition where you were inconsistent. *Monoprint series* tend to be more successful when they share some imagery, formal qualities, or concept, but are visually distinct enough to expand the ideas in each monoprint. *Projects are graded on formal design skill, investment and mastery of technique (both imaging and printing), conceptual engagement, and contextual awareness*. Remember that you will need to turn in all one-of-a-kind works and one good impression from each limited edition at the end of the semester, so please do not sell, destroy, or lose any of this work before the semester is complete.

Final Semester Portfolio Guidelines:

On the last regular class day of the semester you will turn in the following:

- A portfolio that completely contains the completed work. (See Project Submission Guidelines for details.)
- The complete final project.
- One good numbered print from each limited edition.
- ALL unique monoprints and altered prints from the whole semester.
(Do not sell, destroy, or lose any work before the semester is complete.)
- Artist's Statement identifying the cohesion & progression of themes, imagery, & form from your lithographs.
- **If a student fails to turn in a final portfolio, the final semester grade will be marked INCOMPLETE. An "Incomplete" may reduce your opportunity for Financial Aide and/or prevent a student from graduating on time.*

Artist's Statement (200-250 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 during office hours.
Grades cannot be discussed over email.

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) 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, 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 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.

Hazardous Chemical Use & Personal Chemical Use

If you wish to bring a chemical into the studios for your own use that we do not normally stock here, then you must FIRST get a Material Safety Data Sheet (MSDS) by the manufacture THEN get approval from Andy to make sure that is compatible with our studios and the chemicals we use.

NEVER mix chemicals where a hazardous reaction could result.

Ammonia based products are NOT allowed in the print studios.

Nitric Acid is monitored by the Federal Government. Do not use 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/ Flat File Drawers:

The Critique Room is a designated clean space. Do not store items in this room outside of your flat file. Lithography Students may take one flat file drawer in the critique room. Flat files drawers are for storage of paper and clean items. No liquids in the drawers! No inked plates in the drawers. Please keep etching, monotype, or relief plates in the designated areas in the main studio space. Mark ALL personal items clearly with your name.

Items left in the flat file drawers on the last day 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)

Lynda.com

All current CVAD students have received access to a Lynda.com account. You have received your invitation to activate your account through your @my.unt email address. Please activate your account as soon as possible so that you will have immediate access to the site. Lynda.com is a leading online learning company that helps anyone learn software, technology and creative skills to achieve personal and professional goals. It is a digital library of instructional videos that will be helpful for you to supplement your in-class education especially in the area of technology and software use.

ArtStor

<https://libproxy.library.unt.edu/login?url=http://library.artstor.org/>

ARTstor has over 1 million high resolution images of works from museums around the world, including art and architecture from Neolithic to Postmodern times.

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 or heavily sized 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 Eastern-Style papers... various sizes

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

**Note buy locally enough paper to tide you over until the paper order comes in.*

(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 1, then add more as you need them) (DO NOT get the "Verithin" kind.)

*Carbon transfer paper-black (NOT Seral or graphite transfer paper) (You can share this with 2 or 3 students)

*Pink Pearl eraser

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

*One fine Liner (#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) Bamboo Ink Brush (may be shared with other students)

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

4-8 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 plastic 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. Keep these in the sling at your desk

*Roll of blue painter's 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.

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.

CALENDAR Fall 2015 Lithography and Advanced Lithography
(Schedule adjustments will be announced and posted.)

- Week 1: Aug 24 M 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.
- Aug 26 W Due: Come to class with stone level, beveled, and grained to 220.
Demo: Using transfer paper, prisma color, 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
- Week 2: Aug 31 M Due: Come to class with drawing complete on stone and good paper torn with registration marks
Demo: Printing Limited Edition 1st state on Eastern or Western papers.
Demo: "Saving" the image for deletions and additions in the 2nd State Edition. (Ink, dry, & talc).
Demo: Deletions with wet Pink Pearl eraser, with carborundum, with contact paper and solvent.
Demo: Counter-etch and new additive marks.
Do: "First Etch," "L.A.W. process," "Roll-Up," & "Second Etch."
- Sep 2 W Due: Come to class with stone 1st Etched, and 2nd Etched and materials for printing.
Do: Printing Limited Edition 1st state. Save by inking, drying, & talc image.
- Week 3: Sep 7 M Labor Day. UNIVERSITY CLOSED.
- Sep 9 W Due: Come to class with Limited Edition Printed (1st state) AND image saved on the stone.
Do: Selective Deletions, Counter-Etching, Re-Drawing (Additions) for Second State.
- *Sep 10 TR **Visiting Artist Gallery Talk: 6pm UNT Art Gallery Susan Goethel Campbell**
- Week 4: *** **Sept 10-18 **Susan Goebel Project at PRINT Press with graduate students****
- Sep 14 M Due: Come to class with (2nd State) image 1st Etched, and 2nd Etched and materials for printing.
Do: Printing Limited Edition 2nd state. Save by inking, drying, & talc image.
- Sep 16 W Due: Come to class with BOTH 1st and 2nd State printed.
Demo: signing and numbering a limited edition
Intro Project 2: Double Mash Up/ Scrambled Appropriation
Demo: (for Project 2) Digital manipulation for Toner Transfers
- Week 5: Sep 21 M **Group Critique: Project 1**
Due: 1st State Limited Edition AND 2nd State Limited Edition. Production Notes
Due: (for Project 2) 30 Printed sources (copies or laser prints) of black and white appropriation
Demo: (for Project 2) Toner Transfers to stone.
- Sep 23 W (*Printmaking Area Assistant Proctoring Class today.*)
Due: Come to class with Stone Level, Beveled, and Grained to 220 finish.
Due: Come to class with TWO Mash Up/Scramble Collages.
Do: Make 2nd and 3rd versions of each collage (4 new ones.)
- Week 6: Sep 28 M Due: come to class with final 2 versions of collages for transfer.
Do: Toner transfer to stone.
Do: Draw back into the image on stone paying close attention to lights/dark composition areas.
Do: "First Etch," "L.A.W. process," "Roll-Up," & "Second Etch."

	Sep 30 W	Due: Come to class with stone 1 st etched, and 2 nd etched, & paper & stone prepped for printing. Do: Printing 2 Limited Editions (2-Up.) <u>Save</u> by inking, drying, Rosin, Talc, and Etch.
Week 7:	Oct 5 M	Group Critique: Project 1 Due: TWO b/w Limited Editions. Production Notes Introduce Project 3: Layering and Color
	Oct 7 W	Due: Come to class with image saved on stone & paper and stone prepped Demo: Color mixing and ink modifying Do: Printing the 1 st color on both limited editions & Saving by <u>etching</u> the image on the stone.
	*Oct 8 TR	**Visiting Artist Lecture 8:30am-9:30am BLB Room 170 Sang-Mi Yoo**
Week 8:	Oct 12 M	Due: Come to class with image saved & ink mixed for 2 nd color & stone prepped for 2 nd color. Demo: Variations: Color Trial Proofs (& monoprints on Eastern papers for Project 4) Do: Printing the 2 nd color on both limited editions & Saving the image on the stone
	Oct 14 W	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)
Week 9:	Oct 19 M	Group Critique: Project 3 Due: 2 Limited editions of 3 identical prints each, 2 color layers each. Production Notes <u>Introduction to Project 4: Stencil Monoprint series</u> (10 stencil monoprints) Oct 21 W Due: Due: Come to class with Stone Level, Beveled, and Grained to 220 finish. Due: Come to class with image ½ complete. Demos: Small and Large paper stencils. Paper stencils for multiple run layering Paper stencils for serial printing and ghost printing Paper stencils to make ghost mirror reverse imagery Paper "Net" line stencil over dense drawing. Do: Complete the drawing on the stone.
Week 10:	Oct 26 M	Come to class with drawing complete, 1 st etched, and 2 nd 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
	Oct 28 W	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
Week 11:	Nov 2 M	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
	Nov 4 W	Individual Critique: Project 4 Due: 10 stencil litho monoprints. Introduction to Project 5: Multi- Color Lithograph with Color Trial Proofs
Week 12:	Nov 9 M	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 st color Do: Printing 1 st color, Wet-Wash-Out & Printing 2 Color Trial Proofs. Save by inking, drying, & talc

- Nov 11 W Due: Come to class with Drawing complete AND 1st and second etched on stone.
Review: Correct T-Bar critical registration marks and placing the print to match them.
- Week13: Nov 16 M Due: Come to class with 1st color printed on 6 pieces of paper and two color trial proofs.
Do: Deletions & Additions for 2nd color. 1st and 2nd etch
- Nov 18 W Due: Come to class ready to print 2nd color.
Optional Demo: Image Reversal (Negative)
Do: Print 2nd color. Wet-Wash-Out & Print 2 Color Trial Proofs. Save by inking, drying, & talc.
- Week 14: Nov 23M Due; Come to class with 2nd color printed on 6 pieces of paper and two trial proofs.
Do: Deletions and Additions for 3rd Color
- Nov 25 W Due; Come to class with 3rd color drawn, 1st and second etched.
Do Printing 3rd color. Wet-Wash-Out & Printing 2 Color Trial Proofs.
Do: Collating and Signing prints, preparing Final Portfolio.
Do: Graining stone with mixed slurry carborundum until blank and flat.
- Nov 26-29 **University Closed.** Thanksgiving Holiday.
- Week 15: Dec 1 M **Critique # 5:** 1st ½ class.
(2nd ½ class: Do SETE and Clean-Up Assignments)
- Dec 2 W **Critique # 5:** 2nd ½ class.
(1st ½ class: Do SETE and Clean-Up Assignments)
Final Portfolio (Due for ALL Students):
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.
- Take home all personal materials except those in the flat files *by midnight Thursday Dec 3.*
**Any personal items, plates, prints, etc. left in the studios on Friday at 1pm will be discarded.
- Dec 4 Fr **FRIDAY 1-5pm Clean Up Day (Mandatory Attendance, 1 hour between 1 and 5pm)**
- Dec 9-11 Portfolio Pick up. Portfolios and personal items left after December 11 at 5pm may be discarded

Visiting Artists in Printmaking:

Sang-Mi Yoo

www.sangmiyoo.com/

***Artist's Lecture: Thursday October 8:30-9:30am at the Business Leadership Building room 170

(Counts as a visiting Artist Lecture attendance)

Susan Goethel Campbell

susangoethelcampbell.com/

***Gallery Talk with Marian Belanger: Sept 10, 6pm UNT Art Gallery (Counts as a visiting Artist Lecture attendance)

***Artist's Lecture Mon Sept 14, 3pm Life Science A106 (Counts as a visiting Artist Lecture attendance)

Collaborative Project at P.R.I.N.T Press: September 11-18, 2015

Open House at P.R.I.N.T Press: Sept 17, 4-6pm (This is not a lecture.)

A Few Other CVAD Art Events,

Permanence/Impermanence

UNT Art Gallery: Sept 10-Oct 17

Reception: Sept 10, 5-7pm Gallery Talk: Sept 10, 6pm

CADD FUNd 2014 Finalists

UNT ArtSpace Dallas, Aug 15, 2015 - Sep 26, 2015

Reception: Sept 26, 5-7 pm

New Prints by Kiki Smith

UNT ArtSpace Dallas, October 17 to November 14

CVAD Faculty Exhibition

UNT on the Square: Nov 12, 2015 - Dec 5, 2015

Reception Nov 12, 5-8 pm

CVAD Opportunities:

<https://art.unt.edu/articles/opportunities/>

CVAD Announcements:

<https://art.unt.edu/articles/announcements/>

Follow the UNT Printmaking Blog

<http://untprintmakingblog.blogspot.com/>

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: _____

Printmaking Syllabus Agreement (INSTRUCTOR'S COPY)

"I have read and fully understand the course structure, attendance, clean-up day requirements, grading requirements, and health risk factor rating (3) as outlined and described in the course syllabus. I hereby agree to the syllabus and its provisions. I understand that there are certain risk factors assumed with this course, and I assume full responsibility for any injury that I may incur as a result of the course's activities."

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Course#: ASTU Course Name: Risk rating: 3

Phone Number email address

Student Signature; _____

Printed Name: _____ Date: _____

Project #1: State Metamorphosis

Two b/w limited editions of 3 identical prints each

1 letter grade

How can one develop a series of images that builds conceptual depth and breadth and takes risks? Look at how Picasso used the successive state lithographs to allow the image to change from state to state. The progression is especially successful when more significant changes are made to the image, yet remnants of previous marks remain to unify the series. The series should function both as a whole and as independent artworks. Exploit the possibilities of deletions AND additions on the stone. Focus on a range of tonal values and diversely unified line quality.

Picasso's "The Bull" series of lithographs at: <http://pages.cpsc.ucalgary.ca/~sheelagh/personal/rep/bulls/>

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

Conceptual Objective: Range of tonal value line are among the most basic important formal qualities of stone lithography. Consider the different effects of these qualities and various artist who these in different ways... Create an image that explores these at the service of your idea. Match the formal quality to your content.

Technical Objectives: Paper size: 1" smaller than the size of your stone.
Border: Minimum 2" boarder on Top, and Sides. Minimum 2.5" boarder on Bottom,
OR Bleed print with absolutely no rim. (image on stone is larger than paper.)
Image size: Satisfy the above requirements.
Paper: Lithography-appropriate paper (200gsm min. Western or smooth Eastern paper)
Required Number of printed runs: 1 (black and white)
Required Number of identical prints: State #1 Limited Edition: 3 identical prints.
State #2 Limited Edition: 3 identical prints.
(Plan to print at least 5 to get 3 good ones on each limited edition.)
Required Annotation: Sign, date, and number prints as shown in class.
Required Drawing Techniques: a range of line and value using at least 3 of the following:
transfer paper, prismacolor, litho pencil, tablet crayon, rubbing crayon, stencils.

Formal Objective: Create a dynamically balanced composition. Create an image that draw us in from a distance, then give us something to look at once we are close. Make a composition with a range of tonal value and line quality.

Calendar: See Syllabus Calendar.