

Lithography & Advanced Lithography

ASTU 3330 & 4330 , 3 credit hours, FALL 2011
MW 11am – 1:50pm, Hkry 156
Professor: Andrew DeCaen
decaen@unt.edu, 940 565 4024
Office Hours: Tues, 2-4 HKRY 160D or HKRY156

Course Description

Advanced topics (concepts and techniques) of Stone Lithography, including dry and wet drawing techniques, additive and subtractive drawing states, layered stencils, and multiple-drop registration. Edition-, State-, Altered- or Mono-printing as well as pre-press imaging will all be relevant to this course.

Course Content & Objectives

Students will use stone lithography to develop a creative direction and make a unified body of work. Printmaking will be taught as a primary form of expression and as an extension of the discipline of drawing. Demonstrations, critiques, discussions and a series of projects will emphasize printmaking 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 sufficient image planning/drawing 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. 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. ASTU 4330 (Advanced Litho) students may do different assignments upon agreement with the instructor.

Grading / Course Requirements

Project #1: State Metamorphosis: (Three b/w editions of 3 identical prints)	1 letter grade
Project #2: (Collaborative Lithograph: b/w edition of 6 identical prints)	1 letter grade
Project #3: (2-color edition of 3 identical additive/reductive prints)	1 letter grade
Project #4: (6 unique stencil mono prints with mixed-media edits.)	1 letter grade
Project #5: (Multi-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
Attendance at least 2 Visiting Artist's events	Requirement
Attendance at Final Clean-Up Session (1 hour)	Requirement

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 clips.

If the work is a limited edition, only hang one from the edition.

If the work is a monoprint or altered print in a series, hang all the prints in the series.

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 partially 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.

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 monoprints.

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

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

The "portfolio" must completely contain all the work to avoid damage during the grading process.

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

Keep at least one of each limited edition 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.

This grade will be made at the end of the semester from the Final Portfolio.

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 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 absences will reduce your final SEMESTER GRADE by one full letter.

Five unexcused absences will reduce your final SEMESTER GRADE by two full letters.

Six unexcused absences will result in a SEMESTER GRADE of F.

Up to five absences are excusable in the course of a semester with appropriate documentation.

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, 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.

This class is not your lunch period, but we will usually take a formal break from 12 to 12:15pm if you need a snack. No eating in the print studios! You may eat in the hall or in the critique room during this break.

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 facebook or email.

Going to the copy center

Going to the library....

...Please do these things outside of class.

FINAL CLEAN-UP SESSION is Friday, Dec 9, 2011 from 8AM to 12PM.

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 session will reduce your semester grade by one full letter.

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

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 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 and students in that class will retain priority on space and press-use.

Flat File Drawers

Students will be sharing with one other student a file drawer in the critique room.

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

Mark all personal items with your name.

Items left in the flat files 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.

You may keep items in the critique room until Dec 16 at 5pm.

On Clean-Up Day all other personal items left in this room or in the print studios 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 condition, the student's grade will be reduced by one full letter grade or held incomplete until the tool is returned.

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. Students 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 throughout 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: The following statement reminds students of their rights and responsibilities within the academic community – "*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.*

Your syllabus is your Contract for the semester.

Bring your syllabus, project outlines and handouts with you to every class.

VISITING ARTISTS:

Tom Huck: Studio Artist,

<http://www.evilprints.com/>

Artist Lecture: Wed, Sept 21, 1-2pm Eagle Student Services Center Room 255

Open Portfolio Viewing: Hickory 160

Charles Beneke: Associate Professor of Art, University of Akron, OH

<http://www.charlesbeneke.com/>

Artist's Lecture: Monday, October 3, 2pm, Hickory 160

Open Portfolio Viewing: Monday, October 3, 8am, Hickory 160

Dennis Olsen: Professor of Art, University of Texas, San Antonio

<http://dennisolsen.net/>

Artist's Lecture: Thursday Nov 17, 2pm, Hickory 160

Open Portfolio Viewing: Monday, Thursday Nov 17, 3-5pm, Hickory 160

****All students are required to attend two of the six events listed above.***

If a student cannot make two of the events, s/he must schedule an alternative project.

Advising / Grade Consultation

I am available for academic and professional advising or private grade consultation during office hours or by appointment. All Printmaking Majors must schedule a time to fill out a "Request for a Degree Audit" no less than one week before Mid Point Review.

Mid Point Reviews for Printmaking Majors

Printmaking Majors must participate in 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. Mid Point Reviews will be held Friday Dec 12, 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.

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

Group Paper Order: *The Area Assistant in Printmaking will organize a group order to get bulk prices.*

You may opt to buy independently for higher prices.

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

* *get 6 sheets to tide you over until your order comes in.

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

*Stone's Litho Pencils (Get the Starter Kit, then add to it as you need more.)

OR Korns Litho pencils #5, #4, #2

* Black Prismacolor pencils (get 2, then add more as you need them) (Don't get the Verithin Kind)

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

*Carbon transfer paper-black (not graphite transfer paper)

A few assorted paintbrushes

*Pen and nib set with assortment of nibs

Bamboo Ink Brush if you would like to do wash drawings

sharpie markers- Black, several 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)

*White shop rags OR cut-up several clean cotton t-shirts into 8" squares (NOT Terricloth)

*Roll of masking tape

*Nitrile or Neoprene chemical-resistant Gloves that fit

Ink knife (putty knife 1 ½ " wide medium flexibility) may be checked out from the Printmaking tools.

toolbox

Apron (optional)

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

(super market)

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

Your choice of additional media for altering monoprints.

***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.

ITEMS TO GET RIGHT AWAY:

You don't need to get all of these items right away, but the asterisk (*) marked items you should get right away.

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!

If you come to class and want my assistance, make sure first that you have the most basic materials!!!

On Sketchbooks:

Keeping a sketchbook will allow me to access your creative process visually instead of having to rely on words.

I don't collect sketchbooks, but I recommend keeping one for your creative benefit.

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

Review: Principles of Design:

Review this list before every critique

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)

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

This semester your work is expected to have a definite unity of focus. This paper will be turned in with your final portfolio. It 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.

To begin...

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

Create a list of specific images that you use.

(Whether representational, formal motifs, or manifestations of a certain process: describe them as "images.")

Consider the dialog between the images. Consider and note personal associations: symbolic, thematic, practical, physical, 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... in art. With which 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. Is the work especially suited towards printmaking? 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.

On Signing and Documenting Prints

A Limited Edition is an identical set of numbered prints. No one is a machine, but the artist's aim is to master the media well enough to execute the print with the same beautiful quality. When you sign the prints you are affirming the quality and control you have over the media and guaranteeing that the work has a finite rarity.

Editions are signed with two numbers. The last signifies the number of identical prints in the edition. The first signifies the order in which it was signed. Note: even though some collectors like to think differently, the whole edition is identical; # 1 is no different than #3,000. So, your edition will be signed like this:

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

Editions are sometimes signed "1:10" or "1 of 10" also.

Limited Variable Editions: Sometimes the artist chooses to print an edition with some part that is not completely repeatable. For example, you may choose to print your lithograph, then apply a watercolor wash to the background of each print in the edition, or attach a safety pin into each print in the edition. When you do this you take care to make these additions as close to the same as possible. You sign Variable Editions with the letters VE 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.

CALENDAR: Lithography. (Schedule adjustments will be announced and posted.)

Aug 29 M	Syllabus, Print Viewing. Flat Files. Shelf Space. Studio Safety. Materials. Intro Project 1: State Progression. Demo/Overview: Lithography Basics (Graining a stone and Drawing) Gallery Visit: <i>Stone and Mirror</i> Exhibition, Cora Stafford Gallery
Aug 31 W	Due: Come to class with Stone Level, Beveled, and Grained. Demo/Overview: Lithography Basics (Etching and Printing the stone) Demo/Overview: Planning a drawing on the stone.
Sep 5 M	NO CLASSES. Labor Day
Sep 7 W	Due: Come to class with Drawing complete on stone. Demo/Review: "First Etch," "Wash-Out," Roll-Up," & "Second Etch," Prepping Paper for Registration. Daily Clean-Up Assignments & Printing Partners
Sep 12 M	Due: Come to class with Good paper and Newsprint paper torn and marked for printing Demo: Printing the Limited Edition & Saving image on stone, & Signing and Documenting Prints Gallery Visit: <i>Three Print Portfolios</i> Exhibition, Cora Stafford Gallery
Sep 14 W	Critique #1: (Individual) Project 1 (first state only) Due.
Sep 19 M	Demo: Deletions on the stone, Counter-etching & Additive Drawing for the Second State. DO: "First Etch," "Wash-Out," Roll-Up," "Second Etch," & Paper Prepped for Registration.
Sep 21 W	Due: Come to class with Good paper and Newsprint paper torn and marked for printing Do: Printing the 2 nd State Limited Edition & Signing the edition. <u>**Visiting Artist Tom Huck, Lecture 9-1pm-2pm, OR Thurs 8-11am (open portfolio in print studios)</u>
Sep 26 M	Critique # 2: (Group) Project 1 (States 1 & 2) AND Introduction to Project 2
Sep 28 W	Due: Come to class with a brain-storming and drawing planned, ready to begin work on the stone together.
Oct 3 M	Due: Come to class with Collaborative Drawing complete on stone. Do: "First Etch," "Wash-Out," Roll-Up," & "Second Etch," Prepping Paper for Registration. <u>**Visiting Artist Charles Beneke, Lecture 2-3pm</u>
Oct 5 W	Due: Come to class with good paper and Newsprint paper torn and marked for printing. Do: Printing the Limited Edition.
Oct 10 M	Critique # 3: (Group) Project 2 AND Introduce Project 3: 2-Color Reductive/Additive Print & Project 4: Mono/Altered Print Series
Oct 12 W	Due: Come to class with Stone Level, Beveled, and Grained Do: Planning and drawing a 2-Color Print and Planning Stencil Monoprints
Oct 17 M	Due: Come to class with Drawing complete on stone and Stencils cut for monoprints. Do: "First Etch," "Wash-Out," Roll-Up," & "Second Etch,"
Oct 19 W	Due: Come to class with Good paper, Stencils, and Newsprint paper ready and marked for printing Do: Printing the 1 st Color of the Limited Edition AND Stencil Monoprints.
Oct 24 M	Demos: Reductive Drawing, Counter-Etching, and Additive Drawing. Do: Reductive Drawing. Counter-etch. Additive Drawing.
Oct 26 W	Due: Come to class with 2 nd Color drawing complete. Do: First Etch," "Wash-Out," Roll-Up," & "Second Etch"
Oct 31 M	Due: Come to class with Good paper, Stencils, and Newsprint paper ready and marked for printing Do: Printing the 2 nd Color of the Limited Edition AND more Stencil Monoprints.
Nov 2 W	Demos: Drawing back into prints, making seamless collage. Do: Complete Project 3 & 4
Nov 7 M	Critique # 4: (Individual) Project 3 & Project 4 AND Introduce Project 5: (Multi Color Print)
Nov 9 W	Due: Come to Class with Stone Level, Beveled, and Grained. Demo: Color planning and sharpie marker Flats Drawing on a stone for 1 st color
Nov 14 M	WORK DAY
Nov 16 W	WORK DAY (1 st color should be printed)
Nov 17 Tr	<u>**Visiting Artist: Dennis Olsen, 2pm Artist's Lecture followed by printing demonstrations and portfolio viewing.</u>
Nov 21 M	WORK DAY
Nov 23 W	WORK DAY (2 nd color should be printed) Happy Thanksgiving!
Nov 28 M	WORK DAY
Nov 30 W	WORK DAY (3 rd color should be printed)
Dec 5 M	Critique # 5: (Individual) Project 5 (1st half of class)
Dec 7 W	Critique # 5: (Individual) Project 5 (2nd half of class) Due: Submit Final Cumulative Portfolio with Artist's Statement
Dec 9 F	Mandatory One Hour Studio Clean-up. FRIDAY 8am-12noon. (Mark this on your calendar!!!) <i>Absolutely No Printing After This Date.</i> <i>All personal items left in the studio will be disposed today!!! (You may keep work in your flat file until Dec 16.)</i>
Dec 13-16	<u>Pick Up Graded Portfolios. (All Portfolios and personal items left after 5pm Dec 16 will be discarded!!!)</u>

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."

Printmaking Syllabus Agreement (STUDENT'S COPY)

"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 **May 6, 2011** will reduce my semester grade by one full letter grade.

Course ASTU 3330 or 3430

Risk Factor Rating: 3

Phone Number

email address

Student Signature: _____ Printed Name _____

Date: _____

Instructor Signature: _____

Printmaking Syllabus Agreement (INSTRUCTOR'S COPY)

"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."

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Course ASTU 3330 or 3430

Risk Factor Rating: 3

Phone Number

email address

Student Signature: _____ Printed Name _____

Date: _____

Instructor Signature: _____

Project #1: State Metamorphosis

Two 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.

Sep 14 W	W	Critique #1: (Individual) Project 1 (first state only) Due.
Sep 26 M	M	Critique # 2: (Group) Project 1 (States 1 & 2)

Calendar:

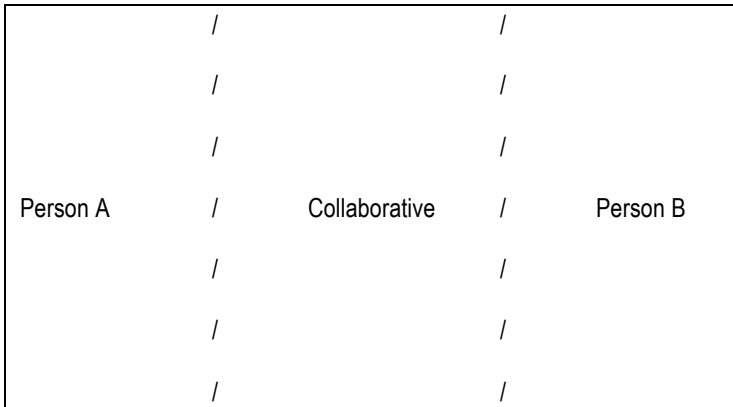
Aug 29 M	Syllabus, Print Viewing, Flat Files, Shelf Space, Studio Safety, Materials. Intro Project 1: State Progression.
Aug 31 W	Demo/Overview: Lithography Basics (Graining a stone and Drawing) Due: Come to class with Stone Level, Beveled, and Grained. Demo/Overview: Lithography Basics (Etching and Printing the stone) Demo/Overview: Planning a drawing on the stone.
Sep 5 M	NO CLASSES. Labor Day
Sep 7 W	Due: Come to class with Drawing complete on stone. Demo/Review: "First Etch," "Wash-Out," Roll-Up," & "Second Etch," Prepping Paper for Registration. Daily Clean-Up Assignments & Printing Partners
Sep 12 M	Due: Come to class with Good paper and Newsprint paper torn and marked for printing Demo: Printing the Limited Edition & Saving image on stone, & Signing and Documenting Prints Gallery Visit: <i>Three Print Portfolios</i> Exhibition, Cora Stafford Gallery
Sep 14 W	Critique #1: (Individual) Project 1 (first state only) Due.
Sep 19 M	Demo: Deletions on the stone, Counter-etching & Additive Drawing for the Second State. DO: "First Etch," "Wash-Out," Roll-Up," "Second Etch," & Paper Prepped for Registration.
Sep 21 W	Due: Come to class with Good paper and Newsprint paper torn and marked for printing Do: Printing the 2 nd State Limited Edition & Signing the edition.
Sep 26 M	Critique # 2: (Group) Project 1 (States 1 & 2) AND Introduction to Project 2

Project #2: Collaborative Print

1 letter grade

b/w edition of 6 identical prints, (three for you and three for your collaborator)
16" x 14" minimum paper size

This print should expand and focus the themes you began in your first prints.
You will work with a partner to collaboratively create an image on the stone and print the edition together.
16" x 14" minimum paper size.
Bleed print OR with 2" minimum borders
You may think of this as a triptyc or as one whole image as shown here...



...or you may work more freely on the image drawing into eachother's imagery...

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 6 identical impressions.

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

Feb 16	W	Introduction to Project 2 Demo: Photocopy Transfer
**Feb 21	M	Collaborative planning, drawing on stone... (NOTE: Graduate Assistant Teaching Today)
Feb 23	W	<u>Critique # 2: (Group) Project 1 (States 1 & 2)</u>
Feb 28	M	Do: Collaborative drawing on stone, ***** (** Jeff Elrod)
Lecture 1pm)		
Mar 2	W	Due: Drawing complete on stone. Do: "First Etch," "Wash-Out," Roll-Up," & "Second Etch," Prepping Paper for Registration.
Mar 7	M	Due: Good paper and Newsprint paper torn and marked for printing Do: Printing the Limited Edition.
Mar 9	W	<u>Critique # 3: (Group) Project 2 (Collaborative Print)</u>

Lucas Eagleton & Brandon Dupre
Michael Bales & April Fennessey
Payton Lower & Thomas Rodgers

Ariana Miller
Kevin Ryan
Sloane Solley
Kristen Works

Ryan Amarit & Melissa Patrello

Amber Branom & Joe French
Kathleen Higgins &

Chris Thrasher & Jonny Riecke
Elisha Brusseau & Michael Ann German
Ricardo Gutierrez,

LITHOGRAPHY PROJECT 3 & 4

You will be working on project 3 and 4 simultaneously.

We will critique both on April 6.

CALENDAR

Mar 14-18		Spring Break (See posting for open studio hours for spring break.)
Mar 21	M	Due: Stone Level, Beveled, and Grained Do: Planning and drawing a 2-Color Print and Planning Stencil Monoprints *****(**James Ehlers Lecture 1pm)
Mar 23	W	Due: Drawing complete on stone. Stencils cut for monoprints ready. Do: "First Etch," "Wash-Out," Roll-Up," print B/W Stencil Monoprinting, Then "Second Etch,"
Mar 28	M	Due: 5 pieces of Good paper, more Stencils ready and marked for printing. Bring color swatch to match for first color. Do: Printing the 1 st Color of the Limited Edition AND more Stencil Monoprints.
Mar 30	W	Due: Reductive Drawing complete on stone for 2 nd Color. Do: "First Etch," "Wash-Out," Roll-Up," print B/W Stencil Monoprinting, Then "Second Etch,"
Apr 4	M	Due: More Stencils ready and marked for printing. Do: Printing the 2 nd Color of the Limited Edition AND print more Stencil Monoprints.
Apr 6	W	Critique # 4: (Individual) Project 3 & Project 4

Project #3 2-color lithograph

2-color edition of 3 identical prints

1 letter grade

Create an image where color is used to reinforce the image... as in a duotone image.

Draw your first color (the "under-color") with dense values because it will be printed in the lighter color.

After printing the first color you will subtract (delete) a significant amount of value from the image using various, abrasive (carborundum, xacto knives, sand paper, etc).

This second color will be more graphic and bring out the clarity of the form.

The second color will be printed in the darker color and it will mix with the undercolor.

As with any project assignment, push the project to your artistic ends and build upon your body of cohesive work.

Registering Multiple colors:

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.

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 at imagery that uses color in a limited pallet, especially those that use a duotone scheme or analogous scheme. Your two colors can be neutrals, grays, or intense colors...

While planning your color, you should consider: Transparency/Opacity, Physical/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 print the lighter color first, and put 65%-95% transparent "tint base" into the second color ink. Overlapping complimentary colors will produce dark gray-brown colors. Complementary colors placed next to each other in a composition create visual tension and vibration.

Some Color Scheme Options:

First "under-color"	Second color
Neutral /Muted Hue	Black or Complementary Hue
Complementary (Intense or muted) Hue #1.....	Complementary (Intense or muted) Hue #2
Analogous Hue #1.....	Analogous Hue #2

Project #4: Stencil Mono/Altered Prints

At least 6 unique lithograph prints with hand-applied additions

1 letter grade

You will use the image from project 3 to create a series of mixed media prints

Make a drawing that carries enough information to be edited (deleted) with paper stencils.

Print a series of images (all different) that use stencils to mask out different areas of the composition...

...then draw with micron pens, charcoal pencils, or other suitable media to alter the prints further.

Use archival materials wherever possible.

Consider the boarder or bleed carefully.

Consider the facture of the piece so that the execution feels fully considered.

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, push the project to your artistic ends and 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 will 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.

Post-Printing Alterations

You will be adding various media to the prints after you have printed. If you draw over the ink, it will smear, and can clog pens. Micron and other high quality roller ball pens will match the color of the litho ink pretty well. Charcoal additions can blend well into the piece, but you will need to spray it to build up the value permanently. Graphite has a shiny quality and may not mesh well with the value of the litho ink. Adding watercolor washes is another good option if you know how to use it well. You may also collage into your lithos other prints or drawings, but make collage with attention to the edges of each collage element and the physical relief of the surface.

You are to turn in 6 pieces.

Print more than 6 stencil monoprints so that you have more room to experiment and achieve 6 strong ones.

Project #4: 3-Color Print

3-color edition of 3 identical prints

1 letter grade

You may use the same image for both the 3-color print and the stencil mono/altered prints.

Christopher Wallace will be doing demonstrations on using sharpie markers to create flats for multiple color printing.

"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:

For this first color print you will be using a "Key" impression. This means the first image will contain all the crucial information of the print, the way the black line in a cartoon carries all the necessary information to color-in spaces. This does not mean that the first color needs to be black. Keep in mind color interaction of adjacent colors and overlapping colors. Take into color opacity and translucency when considering overlapping color. Make a color thumbnail sketch in prismacolor to plan out what you are doing.

After printing the first color, you will strip the stone of ink, gum the surface, buff it down, and add sharpie marker to the areas you want to print in the second color. You will then roll color ink over the image and print. After the second color is printed, you will repeat this process for the third color. Chris will also show how to roll the stone with several colors on the same stone simultaneously. Your prints must be 3 "runs" or times through the press.

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 #5 (FINAL): 3-Color Print

3-color edition of 3 identical prints

1 letter grade

Make an image that develops the imagery and content of your semester's body of work.

Make an identical set of 3 prints. You may have to print 6 to 8 prints to account for variations and errors.

Each print will be printed 3 times so plan on getting one color printed each week.

Use T and Bar registration with cut registration marks in both the paper and the stone for precision.

Use sharpie-marker flats or counter-etch and redraw areas to achieve the at least 5 distinct colors by overlapping some colors and not overlapping others.

Plan out your color overlapping in a color thumbnail drawing(s) and bring it to critique.

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 ink in the hue, but that may also look chalky or pastel.

UPDATED CALENDAR

Nov 15	M	<u>Critique # 4: Project 3 & Project 4</u> <u>Intro Project 5 (3-Color Print)</u>
Nov 17	W	Stone Level, Beveled, and Grained. Come with an image plan and color thumbnail drawing.
Nov 22	M	First color Printed on all 6 pieces of paper
Nov 24	W	...
Nov 29	M	Second color Printed on all 6 pieces of paper
Dec 1	W	...
Dec 6	M	Third color Printed on all 6 pieces of paper
Dec 8	W	<u>Critique # 5: (Individual) Project 5</u> & submit Final Cumulative Portfolio with Artist's Statement
Dec 10	<u>FRI</u>	Mandatory One Hour Studio Clean-up. FRIDAY 8am-12noon. (Mark this on your calendar!!!) <i>Absolutely No Printing After This Date.</i>
Dec 14-17		Pick Up Final Portfolio and Grade (All Portfolios and personal items left after Dec 17 will be discarded!!!)