

Lithography & Advanced Lithography **Graduate Lithography**

ASTU 3330 & 4330

Spring 2016

ASTU 5330

3 credit hours

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

Instructor: Andrew DeCaen

decaen@unt.edu, 940 565 4024

Office Hours: T 2:30-4:30pm HKRY 160D & 156

Course Description

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

Course Content & Objectives

Students will use stone lithography to develop a creative direction and make a unified body of work. Printmaking will be taught as a primary form of expression. Demonstrations, critiques, discussions and a series of projects will emphasize printmaking concepts and properties such as: layered image making, serial imagery, circulation, collaboration, translation, duplication, and technically alluring processes.

Course Structure

This course will demand that you use your time efficiently and learn to be productive in a busy studio environment. Class time will be used for demonstrations, critiques, and scheduled work time as laid out in the calendar. If you pay close attention, take good notes, do sufficient image planning/drawing outside of class time, then your success rate is increased. I recommend using class time to print whenever possible since you will have my technical assistance then. I also recommend printing with a partner since this tends to yield higher quality prints in less time. The last 10 minutes of each class will be reserved for a mandatory studio cleaning time. Students should plan 6-10 hours each week outside of class time to work on their projects independently in the printmaking studios. Advanced and/or Graduate students may do modified assignments determined by the instructor and student's needs.

Grading / Course Requirements

The Body of Work (semester cohesion & progression of themes, imagery, & form AND Art Statement) 2 letter grades

Project #1: 2-State Metamorphosis: Dry Drawing (Two b/w editions of 3 identical prints each) 1 letter grade

Project #2: Diptych & Layering (b/w edition of 3 identical prints & 2-color edition of 3 identical prints) 1 letter grade

Project #3: Stencil Monoprint series (10 stencil monoprints) 1 letter grade

Project #4: Multi-Color Lithograph (3-color minimum limited edition of 3 identical prints & 3 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 4 grades) 1 letter grade

Including Attendance at 1 Visiting Print Artist's lecture

*Requirement**

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

*Requirement***

**(If any student cannot attend 1 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) and Graduate Lithography (ASTU 5330): 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.*

Textbook

Students will keep a personal 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.

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 info, and 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 excuse doctor's note must state recommendation that you not attend class on the absence date.

(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 out of class researching ideas, planning imagery, & 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 = Give engaged, relevant, honest, and critical attention, comments, and questions with respect to your peers' work AND thoughtfully discuss & answer questions about your own work.
- B = Often contribute in critiques with worthwhile comments
- C = Comment from time to time and is therefore "noticed."
(≥ *Coming to critique with a project that is incomplete.*)
- D = Give 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 Turn-In Guidelines:

The complete limited edition OR complete monoprint series set of prints with any extra requirements is due to be turned in on the day of critique according to the project outline. All prints must be signed (in graphite pencil) numbered or annotated, and dated. A title should also be written on each print unless there is no title. Use "Untitled" only if the work references Modernist art. All prints should have either a minimum 2" clean margins on top and sides and 2.5" minimum at bottom, OR a true "bleed print" with no white margins. Prints should be made on good quality appropriate paper capable of receiving a high fidelity impression. All prints should be clean, undamaged, slip-sheeted and enclosed 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) enclose it in a newsprint folder and roll it carefully around a cardboard tube. 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. 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 printed it inconsistently. *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.*

Body of Work Grade and Artist's Statement

This semester you are asked to create a cohesive body of work that progresses your imagery/formal habits, aesthetic direction, and conceptual themes. Don't try to plan the semester's work from the beginning. Instead, let it grow naturally and organically by exploring conceptual themes and visual qualities that are sustainable and truly interest you. I highly recommend working with conceptual, formal, and process oriented avenues that you are already exploring in your Studio art Major Concentration. You will be more invested in your work and you will gain a greater maturity if you carry the aesthetic themes in your Major classes into your elective classes

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.

On Sketchbooks:

Keeping a sketchbook/Notebook 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) Technical Notes: Notation on the 1st etch strengths you use for each image.
Notes on the L.A.W. Process and how it the image compares to the drawing.
Notation on the 2nd etch strengths you use for each image.
Notation on the printing process and any challenges.
Notations on colors for color printing
- 3) Sketches showing the images development for each print (preparatory drawings, visual brainstorming, 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.

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.

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.*

Print Studio Access

Only students currently enrolled in print courses may use the print facilities. You may NOT invite people who are not enrolled in this class to work in these studios; it is a liability. The Print Studios' open hours will be posted on the doors of the studios. If you wish to work in the print studio during another class period you MUST get the professor's permission first, and students in that class will retain priority on space and press-use. All students in printmaking classes will be given the codes to the doors they will be using. Doors are to be left open if there are students in the classroom. Doors are to be left closed when the last person leaves the room. The access codes are NOT for sharing with people who are not in print classes. The access codes are NOT for using after building closing hours.

FINAL CLEAN-UP SESSION is the Friday of "Reading Day" from 1pm-5pm

Students must spend 1 hour for every print class in which they are enrolled. If a student cannot make that date, s/he must pre-arrange with the faculty an alternate date to contribute to the group effort. Failing to attend the clean-up session will reduce your semester grade by one full letter. After the clean-up day, undergraduates may not use the studio equipment.

Borrowed Litho Stone Use:

Students will check out a stone at the start of the semester. You may keep the stone out on the table with the cardboard top protecting it. Be sure to grain your stone flat to avoid damage. Be sure to protect the underside of your stone from Gum Arabic, paper, tape, or other debris that can damage the stone. Always return your stone to your table space when you leave the studio. You may keep your sponges in the mylar sling at the side of your table, but do not leave any other personal items out in the studio as they may be discarded. Litho Stones must be grained free of ghost images using rough carborundum grit, they must be Flat and Level and with a 1/4" bevel by Clean Up Day. If this is not done at the end of the semester, the student's grade will be reduced by one full letter grade or held incomplete until it is completed.

Lifting Stones Moving Stones

Stones are very heavy and expensive to replace. Practice good safety procedures when moving stones. Stones should be moved with a partner or with the hydraulic lift unless the stone is clearly small enough for you to move safely by yourself. Usually stones over 16" x 20" should not be moved by one person without the hydraulic lift. When moving a stone, always first be sure there is a clear space to put the stone and a clear path to it. When moving a stone in partners, always make sure your communication is clear and undistracted. Always lift with your knees. Be sure

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.

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. If you eat or drink in this room, dispose of your food or food packaging in the trash. ASTU 3330 Students may share one flat file drawer with one other student in the critique room. ASTU 4330 Students may occupy one flat file drawer in the critique room if there are enough spaces. Flat Files drawers are for storage of paper and clean items. Please NO liquids or plates in the flat files! Please keep all personal studio materials in your flat file or in a mobile toolbox. Mark all personal items with your name. On the last day of final exam week at 5pm all items left in the flat files will be discarded

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...*

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. Buy locally enough paper for the first project.*

15 to 20 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

10 to 15 sheets Eastern-Style Papers... various sizes

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

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

*Sketchbook/Notebook for demo notes, technical diary, image ideation, and image documentation

1 Korns Litho Pencil #5 (ask at check out counter)

3 Korns Litho Pencil #4 (ask at check out counter)

1 Korns Litho Pencil #2 or #1 (ask at check out counter)

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

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

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

Portfolio (or 2 pieces of Illustration board) at least as large as your stone

(Hardware Store)

*Bag of White Jersey Shop Rags (*Look for all cotton jersey, NOT polyester, 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 Kroger if not at Home Depot. Keep these in the sling at your desk

*Roll of blue painter's tape

*Nitrile chemical-resistant Gloves that fit. (NOT Latex or Vinyl) ****THESE ARE NOT OPTIONAL****

*Basic eye protection

(optional) Apron

(optional) Gojo or another hand cleaner **OR** baby wipes (Studio only supplies hand soap and Lava soap.)

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

Visiting Artists in Printmaking:

Linda Ridgeway (Artist) with Katherine Brimberry (Master Printer)

Visiting Artist Collaborative Project at PRINT Press

April 4-8, 2016

*****Artist's Core Talk Lecture: Wednesday, April 6, 1pm, Sage Hall Room 116*****

**All students are required to attend this lecture. If you cannot make it, you may do a make-up assignment by writing a short lecture or exhibition review.*

UNT Art Exhibitions:

Around Again

Annette Lawrence

UNT On the Square

January 7-30, 2016

German Expressionist Prints from the Collection of Gus Kopriva

UNT Art Gallery

Jan 21, 2016 - Feb 20, 2016

Reception: TBA

Harlan Butt

UNT On the Square

Feb 5-27, 2016

Reception: TBA

Siona Benjamin

UNT Art Gallery

Mar 3, 2016 - Apr 2, 2016

Reception: Mar 3, 5-7 pm, with a talk by the artist starting at 6 pm

The Comptons of Texas: Rediscovered Work by Carl Benton & Mildred Norris Compton

UNT On the Square

March 2-26, 2016

Reception: TBA

56th Annual Voertman Student Art Competition

UNT Art Gallery

Apr 14, 2016 - Jul 23, 2016

Reception and awards ceremony on April 14th from 5:00pm-7:00pm.

Juror: Rachael Blackburn Cozad

Student entry form available beginning January 21st

Entry Deadline: Friday March 4th, 2016 by 5pm.

Notification of acceptance to shortlist: March 22nd

Shortlist Drop-off: April 6th – 8th

Short-listed works not accepted picked up on April 12th & 13th

Exhibited picked up: 12:00pm - 5:00pm, July 26th – 29th and August 2nd – 5th.

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/>

CVAD Core Lectures:

Eric Eley ericeley.com

Monday, Feb 15 at noon or 1 pm, Sage Hall 116

Tim Lazure

February 17, 116 Sage Hall, 1pm

Xandra Eden, Curator of Diverseworks in Houston

March 2, at 1 pm, Sage Hall 116

Chuck and George chuckandgeorge.net

Monday, March 28 at 1 pm, Sage Hall 116

Jenny Vogel

March 23rd, at 1 pm, Sage Hall 116

Michael Byron, Prof from Washington University

April 6. , at 1 pm, Sage Hall 116

Hollis Hammonds hollishammonds.com

Monday, April 11 at noon or 1 pm

Print Exhibitions in DFW Area:

Sang-Mi Yoo

Brookhaven College Forum Gallery

Jan 11-Feb 3, 2016

Reception: Feb 3, 2016, 6-8pm

Marc Chagall: Intersecting Traditions

University of Dallas Haggerty Art Gallery. <http://www.udallas.edu/offices/artgallery/>

February 5, 2016 – April 22, 2016

Reception: TBA

Saints and Monsters: Prints by Albrecht Dürer

Dallas Museum of Art

Through April 10, 2016

American Epics: Thomas Hart Benton and Hollywood

Amon Carter Museum of American Art

February 6, 2016–May 1, 2016

Castiglione: Lost Genius. Masterworks on Paper from the Royal Collection

Renzo Piano Pavilion At the Kimbell Art Museum

November 22, 2015 to February 14, 2016

SPECIAL DATES FOR PRINTMAKING PRE-MAJORS

(All dates subject to update)

MAT CUTTING DEMOS (for those who will do BFA Mid Point Review)

Friday, Friday March 4, 9am-12am,

Sign up on Critique Room Door, Hickory 160A.

BFA MID POINT REVIEWS (PRINTMAKING MAJORS) Tentative Dates

Mon March 7, 8-5pm.

Turn in portfolio with Updated Unofficial Transcripts printed at the Registrar's Office.

Friday March 11, 8am -2pm.

Reviews with Andy and Lari. (Please sign up at Crit Room Door.)

Printmaking Majors participate in a Mid Point Review while taking their second 3000-level printmaking course.

Majors must pass the review before enrolling for the capstone ASTU 4300 Print Studio Course.

Please Review Portfolio Guidelines Posted at Critique Room Door

Mar 30-April 2

Southern Graphics Council Conference, Portland, OR

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.

First Day Survey:

Define "Print"

How important is risk to an artist?

What does it take to be a successful artist?

How do 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

Other: _____

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: _____

Two other students in the class you may rely on for missed info in the event of an absence:

Name: _____	Number: _____	email: _____
Name: _____	Number: _____	email: _____

Hickory 160 Door Code : Hickory 156 Door Code:

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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Phone Number email address

Student Signature; _____

Printed Name: _____ Date: _____