

LITHOGRAPHY & ADVANCED LITHOGRAPHY ASTU 3330 & 4330,
GRADUATE LITHOGRAPHY ASTU 5330

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

Instructor: Andrew DeCaen, decaen@unt.edu, 940 565 4024

Office Hours: T 11:30am-1:30pm HKRY 160D & 156

Spring 2018

3 credit hours

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

Students will use stone lithography to develop a creative direction and make a unified portfolio of works. 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 OUTCOMES & OBJECTIVES

- Students will demonstrate knowledge of foundations drawing, design, and a basic understanding of visual culture for the specific purpose of making studio artworks.
- Students will demonstrate knowledge of basic tools, techniques, and processes sufficient to work from concept to finished product. This knowledge of printmaking media will focus on lithography and other appropriate processes.
- Students will demonstrate skills for critical discourse, including evaluation of relative strengths of any works' formal dynamics, technical challenges, contextual ramifications, and conceptual means and ends.
- Students will demonstrate conceptual and aesthetic ability to create a unified portfolio of well-developed artworks that meet the demands of a self-determined line of creative trajectory.

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 Graduate students will do modified assignments determined by the instructor and student's needs.

GRADING / COURSE REQUIREMENTS

Participation (Average of 5 grades) 1 letter grade 1 letter grade

(Class, Critiques, 1 Visiting Artist Lecture, & Clean up Day)

**Class and critique participation graded with each of the 4 projects.*

**Participation in Visiting Artist Lecture graded at date of lecture.*

**1 hour participation at Final Clean-Up Session (1 hour) on Reading Day.*

Failing to participate in Final Clean-Up Session will reduce the Semester Grade by one full letter.

Cumulative Semester Portfolio

2 letter grades

(Cohesion & progression of themes, imagery, & form & Artist's Statement)

Project #1:

1 letter grade

State Metamorphosis: Litho Pencil Drawing (Two b/w editions of 3 identical prints each)

Project #2:

1 letter grade

4-Up & monoprints (4 b/w editions of 3 identical prints and 4 monoprints)

Project #3:

1 letter grade

Collaborative lithograph (TBA)

Project #4:

1 letter grade

Multi-Color Litho (3-color limited edition of 3 identical prints & 2 color trial proofs)

(All projects are graded on mastery of technique (imaging + printing), conceptual engagement, and formal design skill.)

****Advanced Lithography (ASTU 4330) and Graduate Lithography (ASTU5330) Students have the same number of projects with varying requirements. Project requirements will be modified as per project outlines.*

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 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.*

ADVISING / GRADE CONSULTATION

I am available for advising or private grade consultation during office hours or by appointment.

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.

Unexcused absences will reduce the 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 & Wellness Center must state that should not 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. I appreciate an email when you are not able to come to class.

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 more than 15 minutes late or Leaving class early will count as an unexcused absence.

PARTICIPATION IN CLASS AND CRITIQUE

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 developing ideas, imagery, and physically making work.
- 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.

Grade Rubric for Class Participation:

A = Attends every class with highly productive focus on appropriate activities, 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, 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, AND usually takes care of equipment/ materials, cleans up after oneself, and performs daily clean up assignment.

D = Attends class with regular *inadequacies in*: productivity or focus on appropriate activities, care of equipment/materials, personal clean up, or daily clean up assignment.

F = Unacceptable *inadequacies in*: productivity or focus on appropriate activities, care of equipment/materials, personal clean up, or daily clean up assignment

Critique Guidelines:

On Critique Day, before class begins, place the artwork on the critique wall using push-pins and/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 critique.

Grade Rubric for Critique Contribution:

A = Gives engaged, relevant, and critical attention, comments/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 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.

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, social media 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 Foam Core board. (No flimsy folders! 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. 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. Monoprint series are 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 CUMMULATIVE SEMESTER PORTFOLIO GUIDELINES:

Over the course of the semester you will aim at cohesion & progression of themes, imagery, & form throughout all 4 projects. Progress in this Portfolio of work also includes responsiveness to comments and suggestions at critique and with each projects' evaluation. The cohesion & progression of themes, imagery, & form should be evident in both your portfolio of work and in a corresponding Artist's Statement. The 'Portfolio of Work' will be evaluated at the end of the semester by reviewing the Final Portfolio with your Artist's Statement. Two letter grades will reflect this objective.

On the last class period semester you will turn in the following:

- A portfolio that completely contains the completed work. (See Project Submission Guidelines)
- The complete edition of your final project.
- One good numbered print from each limited edition.
- ALL monoprints from the whole semester. (Do not sell, destroy, or lose any work.)
- Artist's Statement (200-250 words printed out. Due with final portfolio.)

Write to explain the cohesion and progression of themes, imagery, & form in your semester's work. This short essay will guide me (along with all the semester's work) in evaluating your "Cumulative Semester Portfolio" 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.

**If a student fails to turn in a final portfolio, the Cumulative Semester Portfolio grade (Cohesion & progression of themes, imagery, & form & Artist's Statement) and the final project will be marked as an F.*

CUMULATIVE SEMESTER PORTFOLIO GRADE

This semester you are asked to create a cohesive portfolio of works that progress 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.

ACADEMIC INTEGRITY

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

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.

COURSE SAFETY PROCEDURES

Students enrolled in this class are required to use proper safety procedures and guidelines as outlined in UNT Policy 15.2.4 Safety in Instructional Activities. While working in laboratory sessions, students are expected and required to identify and use proper safety guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should be aware that the UNT is not liable for injuries incurred while students are participating in class activities. All students are encouraged to secure adequate insurance coverage in the event of accidental injury. Students who do not have insurance coverage should consider obtaining Student Health Insurance. Brochures for student insurance are available in the UNT Student Health and Wellness Center. Students who are injured during class activities may seek medical attention at the Student Health and Wellness Center at rates that are reduced compared to other medical facilities. If students have an insurance plan other than Student Health Insurance at UNT, they should be sure that the plan covers treatment at this facility. If students choose not to go to the UNT Student Health and Wellness Center, they may be transported to an emergency room at a local hospital. Students are responsible for expenses incurred there.

COURSE RISK FACTOR

This statement gives the risk factor category for the class, category 1, 2, or 3. See University Policy Manual (15.2.4) on classroom risk or Faculty Handbook, Section III. For example, most art education and art history classes, the risk factor is category 1, which thus requires the following statement –

“According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.”

According to University Policy, this course is classified as a category three 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 (include the list of hazards to which a student might be exposed). 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 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.

BEST PRACTICES FOR HEALTH & SAFETY / STUDIO RULES

Your Instructor and the Printmaking Studio Tech will describe and demonstrate expectations for studio safety including personal use of protective wear, safe use/storage of hazardous materials, and safe disposal of waste products.

No eating is permitted in the print studios!

No open-toed shoes are permitted in the print studios.

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.

ADA ACCOMMODATION

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found 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.

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.

ACCEPTABLE STUDENT BEHAVIOR

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

PRINTMAKING STUDIO ACCESS

Only students currently enrolled in print courses may use the print facilities. 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 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. If you are caught in the studios after building closing hours you may be prosecuted for trespassing.

FINAL CLEAN UP SESSION Friday, May 4, from 12-4pm

Students Lithography must spend one hour working on the group clean up session on reading day. 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, only graduate students may use the studio to print **IF** they must leave the studio in the same or better condition than they find it.

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 the Printmaking Area Coordinator 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 or Thomas Menikos.

BORROWED PRINT STUDIO TOOLS

Some tools in the print studios will be available for check out for the semester. If these tools are not returned at the end of the semester in good shape, the student's grade will be reduced by one full letter grade. Such tools include Lithography Stones: Litho Stones must be grained with the mixed carborundum from the sink until the image is no longer visible when the stone is dry. The stone must also be Flat and Level with a Bevel by clean up day.

CRITIQUE ROOM USE:

The Critique Room is a designated *clean space*. Do not store items in this room outside of your flat file. Printmaking Students may share 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 will be discarded on the end of semester group clean up day.*

PERSONAL SUPPLIES

Students will need to purchase the following for Lithography ASTU 3330 & 4330 & 5300

ITEMS TO GET RIGHT AWAY: Please buy items marked with an asterisk () to get you started on the first project...

12-18 sheets of 22" x30" Cotton rag paper, relatively smooth, low sizing.

Avoid heavily textured or heavily sized papers!!! They do not make a good impression.

Recommendations: Best: Rives BFK, Pescia, Revere Silk, Sommerset Satin,
 Adequate: Rives Heavyweight (not acceptable for some projects)

**Buy enough western paper locally to get through at least the first project.*

The Printmaking Area Assistant will organize a group order to get bulk prices.

You may choose to buy independently for higher prices.

8-10 sheets of 16" x 20" or equivalent Eastern paper

Avoid heavily textured!!! They do not make a good impression.

Recommendations: Best: Hosho Pro, Okawara, Sekishu, Kitakata, Thai Chiri Kozo
 Adequate Hosho Student, Mulberry, Masa

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

* Stone's Litho Pencils pack #3 (get 1, then add more as needed)

*1 Black Prismacolor pencil (DO NOT get the "Verithin" kind.) (get 1, then add more as needed)

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

*Pink Pearl eraser

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

*One fine Liner (#1) paintbrush

*One ½" Flat (#1) paintbrush

* 8H or 9H graphite pencil

*2 sheets of Foam Core board 18" x 24"

*Sharpie Marker Black, medium or fine tip (Mark all your personal items with your name.)

(optional) Pen and Nib set with assortment of nibs

(optional) Bamboo Ink Brush (may be shared with other students)

(optional) Nori paste (the studio will supply PVA)

Grafix PM Drafting film, 18" x 24," clear

(Hardware Store)

*White Jersey Painters Rags (NOT Terrycloth) (recommended HDX 8 lb bag to share with 8 people)

OR cut-up several clean cotton t-shirts into 8" squares

OR Roll of "Viva" brand Paper Towel (All Cotton) available at some Super Markets.

Note: keep these in a plastic bag to keep clean and dry.

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

Available at Super Markets or Hardware store. Keep these in the sling below your desk.

*Roll of painter's tape

*Nitrile chemical-resistant Gloves that fit. (Latex will melt!) **THESE ARE NOT OPTIONAL**

*Basic eye protection (or use the ones in the shop)

(optional) Gojo or another hand cleaner OR baby wipes (The studio only supplies Lava soap.)

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

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.

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 Demos, and Discussions (valuable for your reference when I'm not around)
- 2) Technical Notes:
 - Notes on the 1st etch strengths you use for each image.
 - Notes on the L.A.W. Process and how image compares to the drawing.
 - Notes on the 2nd etch strengths you use for each image.
 - Notes on the printing process and any challenges.
 - Notes on colors for color printing.
- 3) Sketches showing image development (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.

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.

PRINTMAKING PROGRAM SPECIFIC DATES:

Paper Order:

Sally will come through classes on the Jan 16 and 17 to distribute information and Order Forms,
Sally will come through classes Jan 24 and 25 to collect order forms and cash.

Artist's Book Competition Reception: Wednesday 1/31 at 2 - 3:30pm at Willis Library Room 140

Visiting artist Beili Liu: 3/29 - 3/30

Artist's Lecture: 2pm on Thursday, 3/29 Place TBA

Studio visits with grad students Friday morning 3/30, Students will contact Andy to schedule

Matting Demos: Friday 2/16, 8:30-11:30am

BFA Entry Review Portfolios Due: Monday 3/5 by 5pm in marked flat file drawer in crit room

BFA Entry Verbal Reviews: Friday 3/9 from 10:30am- 2pm (at least 7 students)

BFA Exit Reviews: (in BFA PRINT Studio class. Lari will schedule.) Exit Review Form Attached to this email.

Clean Up Day: Friday May 4, 12pm-4pm.

MFA Reviews: Monday May 7, 8am-12pm

8am Emily (Set up night before) HKRY 160A

9am Sally (set up that 7-9am) HKRY 272?

10am Aunna (Set up 9-10am) HKRY 160A

SUGGESTED EXHIBITIONS:

The DRAMASTICS: A Punk Rock Victory Twister in Texas (Nathan Carter) at the Nasher Sculpture Museum
Through January 28, 2018

Paper into Sculpture at the Nasher Sculpture Museum
Through February 4, 2018

FOCUS (Nina Chanel Abney) at the Modern Art Museum of Fort Worth
Through Mar 18, 2018

Paris at the Turn of the Century at the Dallas Museum of Art
Through May 27, 2018

Dornith Doherty: Archiving Eden At the Amon Carter
Through January 14, 2018

Voertman's Student Exhibition TBA

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:

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

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:

What is your major or intended major?

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: _____

PERMISSION TO USE STUDENT ARTWORK

***We would like to use your work to spread the news about the amazing art made at CVAD!
Please help us put your talent on display by allowing us to photograph and exhibit your art on
CVAD's social media, websites and paper advertising. Thank you!***

I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is on-going, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

2. Certificate of Ownership. I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

3. Privacy Release. I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use described in this Agreement.

4. Signature. By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name: _____

Signature: _____

Date: _____

Name of Course: _____

Printmaking Syllabus Agreement (INSTRUCTOR'S COPY)

I acknowledge that I have read the course syllabus. I understand the course structure, grading, and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

I understand and agree that when I use UNTs tools/equipment, 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 sharpening tools, graining/flattening litho stones, and cleaning squeegees checked out during the semester.

I hereby agree to the syllabus and its provisions.

Course#: ASTU Course Name: Risk rating: 3

Phone Number email address

Student Signature; _____

Printed Full Name: _____ Date: _____

Printmaking Syllabus Agreement (STUDENT'S COPY)

I acknowledge that I have read the course syllabus. I understand the course structure, grading, and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

I understand and agree that when I use UNTs tools/equipment, 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 sharpening tools, graining/flattening litho stones, and cleaning squeegees checked out during the semester.

I hereby agree to the syllabus and its provisions.

Course#: ASTU Course Name: Risk rating: 3

Phone Number email address

Student Signature; _____

Printed Full Name: _____

PROJECT #1: STATE METAMORPHOSIS

Two black and white limited editions of 3 identical prints each

1 letter grade

Your Semester Objective is to develop a portfolio of works with cohesive ideas, imagery, and content. You should NOT plan the whole semester's work now... Only make an image you are interested in now, and continue to expand themes, imagery, and content into the later work; let the body or work grow organically.

Conceptual Objective:

- Make an image, then a second image that expands the concepts in the first.
- The two images must function well alone and together.
- Make images that make use of how the medium of stone lithography can show the artist's hand through both subtlety and boldness of the drawings and compositions.
- Think of work in series and State-Prints for context on making these images. E.g. Picasso's "The Bull" series of lithographs at:
<http://pages.cpsc.ucalgary.ca/~sheelagh/personal/rep/bulls/>

Technical Objectives:

- Paper Size Minimum: 15" x 11" paper
Leave at least 1" space between the edge of the stone and the edge of the printing
- Margins: Minimum 2" on Top, and Sides. Minimum 2.5" on Bottom,
OR Bleed print with absolutely no rim. (image on stone is larger than paper.)
- Image size: Satisfy the above paper size and margin requirements.
- Paper: Western paper (Rives BFK, Pescia, Revere Silk, Sommerset Satin, or Rives Heavyweight)
- Required Number of printed color runs: 1 (black ink) for each edition
- 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 Graphite.
- Required Drawing Techniques:
Use Prismacolor to create a range of linear marks (not tonal)
Use Litho Pencils to create a range of tonal value (light, medium, dark)
You may also use prismacolor, tablet crayon, and gum arabic stencils.

Formal Objectives:

- Create dynamically balanced compositions.
- Create images that draw us in at a distance, then give us something to look at up close.
- Make a composition with a range of tonal value and line quality.

Calendar: See Syllabus Calendar.

Materials: Western printmaking paper, Litho pencils, Prismacolor pencils, transfer paper, x-acto knife, paint brushes, rags, sponges, 9H graphite pencil, Nitrile gloves, 2 sheets Foam Core Board.

Litho Spring 2018

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Jan 14	15	<p>16 CLASS: 2-4:40pm</p> <p>Do: Syllabus, 1st Day Survey Paper Order, Door Codes, Personal Materials/Space Print Viewing.</p> <p>Intro: Project 1: State Metamorphosis</p> <p>Demo: Moving/Graining/Beveling Stones. Drawing on stones with Transfer Paper, Litho Pencil, Prismacolor, & Gum Stencils.</p>	17	<p>18 CLASS: 2-4:40pm</p> <p><u>Due:</u> Stone Grained and Beveled Bring Sketches/Context Resource Materials</p> <p>Demo: Studio Safety Overview. Demo: Demo: 1st Etch. Demo: L.A.W. Process, Deletions, 2nd Etch.</p> <p>Do: Drawing on stones.</p>	19	20
Jan 21	22	<p>23 CLASS: 2-4:40pm</p> <p><u>Due:</u> Stone Drawing ½ Complete.</p> <p>Demo: Tearing/Prepping good paper & Newsprint. Demo: Press Set-Up, Printing the Edition. "Felting Solution" Perimeter Deletions Demo: "Saving" the image</p> <p>Do: Clean Up Assignments</p>	24	<p>25 CLASS: 2-4:40pm</p> <p><u>Due:</u> Stone Drawing Complete.</p> <p>Demo: recaps</p> <p>Do: 1st Etch, L.A.W. Process. Deletions. 2nd Etch. Tearing/Prepping good paper & Newsprint. Selecting Printing Partners.</p>	26	27
Jan 28	29	<p>30 CLASS: 2-4:40pm</p> <p><u>Due:</u> Stone Etched 2X. Paper and newsprint prepped. All printing materials ready.</p> <p>Do: Printing with partners. (1st State Edition) Saving the image on stone for version 2</p>	31	<p>Feb 1 CLASS: 2-4:40pm</p> <p><u>Due:</u> Limited Edition of State 1 Printed.</p> <p>Demo: Image Deletions. Demo: Citric Counter Etch & Additive Drawing</p> <p>Do: Image Deletions. Counter Etch & Drawing.</p>	2	3
Feb 4	5	<p>6 CLASS: 2-4:40pm</p> <p><u>Due:</u> 2nd Version of Drawing on Stone Complete. Paper prepped for printing.</p> <p>Do: 1st Etch stone, LAW, 2nd Etch stone. Printing with partners. (2nd State Edition)</p>	7	<p>8 CLASS: 2-4:40pm</p> <p>Demo: Signing & Numbering the Limited Edition.</p> <p>Do: Printing with partners. 2nd State Edition Signing & Numbering Slip-sheeting 2 Limited Editions Graining stone for project 2.</p>	9	10

Litho Spring 2018

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Feb 11	12	13 CLASS: 2-4:40pm Group Critique 1: State 1 & 2 <u>Due:</u> Limited editions for State 1 & 2 in portfolio Signed and numbered with slip sheets in foam core portfolio. Presentation: Intro Project 2: 4-Up and Collage-Monoprints	14	15 CLASS: 2-4:40pm <u>Due:</u> Stone Grained/Bevel/Beveled. Bring Sketches/Context Resource Materials Demo: Compositional Lay Out for 4-up Demo: Optimization for Linear Toner Transfer. Demo: Toner Transfer to Stone. Do: Planning the images.	16	17
Feb 18	19	20 CLASS: 2-4:40pm <u>Due:</u> Images ready for Toner Transfer. Do: Toner transfers Demo: Rubbing Crayon with gum stencils. Demo: Stamped Ink with gum stencils Demo: Tusche Washes Demo: Autographic ink Drawing Do: Drawing into the Toner transfers	21	22 CLASS: 2-4:40pm <u>Due:</u> 4 small drawings on stone complete. Bring Eastern Paper. Demo: Tearing Eastern Paper with water stripe. Do: 1 st Etch, L.A.W. Process. Deletions. 2 nd Etch. Tearing/Prepping Eastern paper & Newsprint. Selecting Printing Partners.		24
Feb 25	26	27 CLASS: 2-4:40pm <u>Due:</u> Ready to Print Stone Etched 2x 10 pieces Eastern Paper (4-UP each) 14 pieces Newsprint as big as your stone Demo: Gluing Limited Edition to Western paper Demo: Gluing Collage Monoprints to Western paper Do: Printing Eastern Paper with partners. Saving the image on stone if needed.	28	March 1 CLASS: 2-4:40pm Do: Gluing Limited edition Gluing Collage Monoprints Weighting prints to dry.. Signing, Numbering and Slip-sheeting prints Graining Stone. Demo: Digital Manipulation for Photographic Toner Transfer	2 <i>Ready for Review???</i>	3

Litho Spring 2018

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
March 4	5 <i>BFA Printmaking Entry Review Portfolios Due</i>	6 CLASS: 2-4:40pm Group Critique 2: ASTU 3330 Due: Limited editions and monoprints Presentation & Discussion Project 3: Collaborative Print Installation	7	8 CLASS: 2-4:40pm <u>Due:</u> Stone Grained. Drawing on stone ½ complete. <u>Do:</u> Drawing on stone Installation Planning	9 <i>BFA Printmaking Entry Review</i>	10
March 11 SPRING BREAK (Studios Closed)	12 SPRING BREAK (Studios Closed)	13 SPRING BREAK (Studios Closed)	14 SPRING BREAK (Studios Closed)	15 SPRING BREAK (Studios Closed)	16 SPRING BREAK (Studios Closed)	17 SPRING BREAK (Studios Closed)
March 18	19	20 CLASS: 2-4:40pm <u>Due:</u> Drawing complete. Etched 2x. Paper and newsprint ready <u>Do:</u> Printing as partners	21	22 CLASS: 2-4:40pm <u>Do:</u> (continued) Printing as partners Graining Stone	23	24
March 25	26	27 CLASS: 2-4:40pm <u>Do:</u> Installation	28	29 CLASS: 2-4:40pm Visiting artist Beili Liu: Artist's Lecture: 2-3 pm, Place TBA 3:30-4:50pm Speedy Group Critique 3: Collaborative Lithograph Due: 2 limited editions complete. Presentation: Intro Project 3: Multiple Color Litho w Color Trial Proofs	30	31

Litho Spring 2018

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
April 1	2	3 CLASS: 2-4:40pm <u>Due:</u> Stone Grained/Bevel/Beveled Demos: Color Planning: Transparency/Opacity. Color Schemes: Complimentary, Monochromatic, Achromatic, Analogous, Primary scheme (CMYK) Do: Draw 3 Thumbnail Color Sketches . Drawing 1 st color on stone.	4	5 CLASS: 2-4:40pm (SGCI Conference) <u>Due:</u> 3 Thumbnail Color Sketches Complete. Full-scale Compositional Sketch complete Demo: Review of T-Bar Registration. Wet-Washout for quick color changing. Blend-Roll Printing Do: Drawing on stone for 1 st color	6 (SGCI Conference)	7 (SGCI Conference)
April 8	9	10 CLASS: 2-4:40pm <u>Due:</u> Stone Drawing complete Do: 1 st Etch, L.A.W. Process. Delete, 2 nd Etch. Tearing/Prepping East OR Western paper. Tearing Newsprint Coversheets (12) Mixing color ink for first color Selecting Printing Partners	11	12 CLASS: 2-4:40pm <u>Due:</u> Stone Ready to print Do: Printing 1 st color with Registration. (minimum 6 pieces printed in same color) (Wet-washout to print Color Trial Proofs (CTP) Saving image for Deletions & Additions.	13	14
April 15	16	17 CLASS: 2-4:40pm <u>Due:</u> 1 st color printed on 6 pieces + 3 CTP Do: for 2 nd color): Make Deletions Counter-Etch Make Additions 1 st Etch, L.A.W. Process. Delete. 2 nd Etch.	18	19 CLASS: 2-4:40pm <u>Due:</u> (2 nd color) Drawing complete & etched 2X. Do: Printing 2 nd color with Registration. Printing Color Trial Proofs Saving image for Deletions & Additions.	20	21
April 22	23	24 CLASS: 2-4:40pm <u>Due:</u> 2 nd color printed on 6 pieces + 3 CTP Do: (for 3 rd color): Make Deletions Counter-Etch Make Additions 1 st Etch, L.A.W. Process. Delete. 2 nd Etch.	25	26 CLASS: 2-4:40pm <u>Due:</u> (3 rd color) Drawing complete & etched 2X. Do: Printing 3 rd color with Registration. Printing Color Trial Proofs Do: Signing, Numbering and Slip-sheeting Limited edition and 3 color Trail Proofs	27	28

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
April 29	30	May 1 CLASS: 2-4:40pm <u>Group Critique 4: ASTU 3330 group</u> Due: Semester Portfolio <i>(See Final Portfolio Guidelines for list of items)</i> Do: Graining Stones Flat w/ "slurry" carborundum <u>Flat & Level & No Ghost.</u>	May 2	May 3 CLASS: 2-4:40pm <u>Group Critique 4: ASTU 4330 & 5330 group</u> Due: Semester Portfolio <i>(See Final Portfolio Guidelines for list of items)</i> Do: Graining Stones Flat w/ "slurry" carborundum <u>Flat & Level & No Ghost.</u>	May 4 <u>Final Clean Up Session</u> (One hour between 12-4pm)	May 5
May 6	7 EXAM WEEK	8 EXAM WEEK	9 EXAM WEEK <i>Portfolios graded & placed in the litho studio by 5pm.</i>	10 EXAM WEEK	11 EXAM WEEK <i>Graded Portfolios left will be discarded.</i>	12