LITHOGRAPHY
ASTU 3330, 3 credit hours
Fall 2018
TTR 2pm - 4:50pm, ART 275
Instructor: Andrew DeCaen
decaen@unt.edu, 940 565 4024
Office Hours: Tues 11-1pm, ART 262-A,-B,-C, or 275

COURSE DESCRIPTION
Topics (concepts and techniques) of Stone Lithography, including expansion of 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 in lithography.

• Students will demonstrate knowledge of basic tools, techniques, and processes sufficient to work through form and concept to finished artworks in lithography and other appropriate processes.

• Students will demonstrate basic skills for critical discourse, including evaluation of relative strengths of any works’ formal dynamics, technical challenges, contextual ramifications, and conceptual means & ends.

• Students will demonstrate conceptual and aesthetic ability to create a unified portfolio of well-developed artworks in lithography 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. Success is dependent paying close attention, taking good notes, doing sufficient image planning/drawing outside of class time. 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 to do advanced/modified assignments determined by the instructor and student’s needs.
GRADING / COURSE REQUIREMENTS

Participation (Average of 4 grades) 1 letter grade

*Class and Critique Participation graded with each of the 4 projects, then averaged at term end.

*Participation in 2 documented Extra Curricular Events (visiting artist’s lectures, etc.)

*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; State Metamorphosis: (2 b/w editions of 3 identical prints each) 1 letter grade
Project #2: Appropriation w/ transfer & drawing (1 b/w edition of 3 identical prints) 1 letter grade
Project #3: 2-color lithograph (One 2-color edition of 3 identical prints and 2 trial proofs) 1 letter grade
Project #4: Monoprint series (8 monoprints) 1 letter grade

(Projects graded on mastery of technique (imaging + printing), conceptual investment, & formal skill.)

***Advanced Lithography (ASTU 4330) 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 drop by one letter if the student fails to attend the final clean up session, or fails to return lithography stones grained blank, flat, and beveled.

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.

**EXTRA CURRICULAR EVENT PARTICIPATION**
You are asked to participate in at least two *extra-curricular events*. The objective is that you take advantage of the many opportunities CVAD offers every semester and give you incentive to network with your peers and guests to campus. These events may be CVAD visiting artist’s lectures or other CVAD events. As a general rule, look for events that are 1-2 hours each and provide some extra curricular professional development opportunity. These should be events beyond what you are getting “credit” for attending for another class. To slightly formalize the experience, write me an email with a description of the event you attended with a photo of you at the event. Write a paragraph description identifying the person(s) leading/featured in the event, the location, date, and time. For each of your 2 extra-curricular event emails, I will try to send a confirmation email. This kind of activity is too difficult to grade per se, so I am including in in your “participation” grade. Not participating in 2 extra curricular events will reduce the semester’s participation grade by one full letter.
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 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 taped on one edge with clips. If your work is on Eastern papers you may alternately roll it carefully around a tube with a protective sheet surrounding it. At least two high quality photographs will be submitted in place of the project when the project is very large, sculptural, 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 paper capable of receiving a high-fidelity impression. Turn in either the complete set of monoprints or at least 5 of a limited edition. Limited editions should be as consistent. A “Varied Edition” is an edition that has some element that is not repeatable; it is not a bunch of trial proofs. 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 SEMESTER PORTFOLIO GUIDELINES:
On the last class period of the 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.)
*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. This portfolio is graded on 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.

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. 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.

CVAD BUILDING HOURS:
M-F 6:30am-10pm
Sat 12-5pm
Sun 12-10pm

PRINTMAKING STUDIO ACCESS
Only students currently enrolled in print courses may use the print facilities. The Print Studios are open the same hours as the building. If you wish to stay after hours you must be in the building when the doors close for the night. Be safe; work with a buddy. 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.

E-RIDE SERVICES:
940-565 3014. http://transportation.unt.edu/e-ride
M-TR: 7pm-2am
F, S, S: 4pm-2am

UNT Police (Non-Emergency) # 950-565-3000 (extension 1)

FINAL CLEAN UP SESSION: Friday, Dec 7, 2018 from 3-5pm.
Students in Print Studio must spend 2 hours working on group clean up. 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.

CRITIQUE/ARCHIVING SPACE
The Critique/Archiving Space is a designated clean space. This included 274 (the entry to ART 275 with flat files, paper sheers, paper-tearing tables, critique walls, and projection screen.) Do not store personal items in this area outside of your flat file. ASTU 3330 Students may share one flat file drawer. ASTU 4300 students may take one drawer to themselves without sharing. Flat files drawers are for storage of paper,
dry prints, 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 our end of semester group clean up day.**

**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 or left Incomplete until the tool is returned. Such tools include:
Litho Stones: Images must be completely Removed, Flat and Level by the last day of the semester.

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

**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)
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 3 asterisks (***), for 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

***Buy enough western paper locally to get through at least the first project. You can buy online for less expense if you buy together for package prices.

- 4-8 sheets of 16” x 20” (or equivalent) Eastern paper
  Avoid heavily textured eastern papers!!! They do not make a good impression.
  Recommendations:  Best:  Hosho Pro, Okawara, Sekishu, Kitakata, Thai Chiri Kozo
  Adequate: Hosho Student, Mulberry

(From 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 “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 ½” Flat (#1) paintbrush
- One fine Liner (#1) paintbrush
- ***8H or 9H graphite pencil
- ***Foam Core board at least 20” x34” (cut in half and tape on one side to make a portfolio)
- ***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)
- (optional) Grafix PM Drafting film, 18” x 24,” clear for registering color prints.

(From Hardware Store)

- ***White Painters Rags (look for cotton T-shirt material, NOT Terrycloth) (HDX bag to share)
  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 clean in an open plastic bag.
- ***Roll of painter’s tape
- ***Nitrile chemical-resistant Gloves that fit. (Latex will melt!) **THESE ARE NOT OPTIONAL**
- ***Basic eye protection (or use the community goggles provided by the studio.)
- (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.

NOTE: The instructor retains 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 meeting.
PRINTMAKING PROGRAM SPECIFIC DATES:

Visiting Artist Alison Saar: September 24-28
*Collaboration at PRINT: MFA and BFA assistance

Matting Demos (for those doing BFA Entry Review): Friday, October 12, 1-3pm.

BFA Entry Verbal Reviews: Friday, October 26, 1-3pm
(Students turn in portfolios Monday Oct 22)

BFA Senior Printmaking and Metals/Jewelry Exhibition: Nov 14-18 at Cora Stafford,
Reception on Thursday the 15th

Clean Up Day: Friday, December 7, 3-5pm,
All 4 hours for BFA Seniors and for Graduate Students

Fall 2018 class schedule, for your reference:
MW 8-10:50 Monotype Gibbons
MW 11-1:50 Etching Gibbons
MW 2-4:50 Relief Goto
TTR 8-10:50 Print Studio DeCaen
TTR 11-1:50 Screenprint Webb
TTR 2-4:50 Lithography DeCaen
TTR 5-7:50 Intro Menikos

CVAD Visiting Artist’s Lectures/Activities
As you find out about visiting artists in other cvad programs, please gather info and send to me for
distribution to the class

CVAD OPPORTUNITIES:  https://art.unt.edu/articles/opportunities/
CVAD ANNOUNCEMENTS: https://art.unt.edu/articles/announcements/
CVAD Facebook Page: https://www.facebook.com/UNTCVAD/

UNT PRINTMAKING BLOG: http://untprintmakingblog.blogspot.com/
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:

<table>
<thead>
<tr>
<th>Title</th>
<th>1/10</th>
<th>Signature, year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>2/10</td>
<td>Signature, year</td>
</tr>
<tr>
<td>Title</td>
<td>3/10</td>
<td>Signature, year</td>
</tr>
<tr>
<td>Title</td>
<td>4/10</td>
<td>Signature, year</td>
</tr>
<tr>
<td>Title</td>
<td>5/10</td>
<td>Signature, year</td>
</tr>
<tr>
<td>Title</td>
<td>6/10</td>
<td>Signature, year</td>
</tr>
<tr>
<td>Title</td>
<td>7/10</td>
<td>Signature, year</td>
</tr>
<tr>
<td>Title</td>
<td>8/10</td>
<td>Signature, year</td>
</tr>
<tr>
<td>Title</td>
<td>9/10</td>
<td>Signature, year</td>
</tr>
<tr>
<td>Title</td>
<td>10/10</td>
<td>Signature, year</td>
</tr>
</tbody>
</table>

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.
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. All work must be the product of the student’s own ideas and efforts. Students may NOT turn in the same artwork for separate courses.

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.

HEALTH & SAFETY PROGRAM
Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas’ Office of Risk Management. Please visit the website for details and the departmental handbook: https://art.unt.edu/healthandsafety.

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
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 (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.

EMERGENCY NOTIFICATION & PROCEDURES
UNT Emergency Guide: http://guidebook.com/app/emergency/guide/unteitmerge... UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

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.

STUDENT EVALUATION OF INSTRUCTION DATES
Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu.

INCOMPLETE GRADES
An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule. In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students.

SEXUAL DISCRIMINATION, HARRASSMENT & ASSAULT
UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. UNT’s Dean of Students’ website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: http://deanofstudents.unt.edu/resources_0. UNT’s Student Advocate can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students’ office at 940-565-2648. You are not alone. We are here to help.
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 drawing and composition.
- 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/reps/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 Pencil, no ink.
- 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, and tablet crayon with 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.