LITHOGRAPHY & ADVANCED LITHOGRAPHY  ASTU 3330 & 4330,  Fall 2017
GRADUATE LITHOGRAPHY  ASTU 5330  3 credit hours
TTR 2pm - 4:50pm, Hkry 156 & 160A
Instructor: Andrew DeCaen, decaen@unt.edu, 940 565 4024
Office Hours: Tuesday 11-1pm, Hkry 160D or 156

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

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

GRADING / COURSE REQUIREMENTS
Semester Portfolio (cohesion & progression of themes, imagery, & form & Artist’s Statement)  2 letter grades
Project #1: State Metamorphosis: Dry Drawing (Two b/w editions of 3 identical prints each)  1 letter grade
Project #2: 4-Up & monoprints(4 b/w editions of 3 identical prints and 8 monoprints)  1 letter grade
Project # 3: Collaborative lithograph (Two 2-color edition of 3 identical prints each)  1 letter grade
Project #4: Multi-Color Litho (3-color limited edition of 3 identical prints & 2 color trial proofs)  1 letter grade
(Projects are graded on mastery of technique (imaging + printing), conceptual engagement, and
formal design skill.)
Critique & Class Contribution  (Average of 4 grades)  1 letter grade
Including Attendance at 1 of 2 Visiting Print Artist’s lectures  Requirement*
Attendance at Final Clean-Up Session (1 hour) on Reading Day  Requirement**

*(If any student cannot attend 1 of the 2 Visiting Artist’s Lectures, the Instructor will make an alternative assignment. Failing to attend the lecture of do the assignment will reduce the Participation grade by one full letter.
**If the student cannot attend the final clean up session, they must do an alternative assignment. Failing to attend will reduce the Semester Grade by one full letter.
***Advanced Lithography (ASTU 4330) Students have the same number of projects with varying requirements. Project requirements will be modified as per project outlines.

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.
ATTENDANCE:
DO NOT MISS CLASS. If you are not in attendance, you cannot participate.
It is your responsibility answer roll call at the beginning of class.
If absent, you are responsible for all missed class work and information, and for returning to the next class prepared.
Coming to class unprepared to participate will count as an unexcused absence.
Any unexcused absences will reduce your critique/participation grade for that project grading period.
Four unexcused absences will reduce your final SEMESTER GRADE by one full letter.
Five unexcused absences will reduce your final SEMESTER GRADE by two full letters.
Six unexcused absences will result in a SEMESTER GRADE of F.

Up to THREE (3) absences are excusable with appropriate documentation.
Absences are only excused with written documentation of a health or personal emergency.
Medical excuses must be a doctor’s note stating they recommend that you not attend class on the day of the absence.
(A note from the UNT Student Health and Wellness Center must state that you are not to attend class.)
A “personal emergency” will generally be considered a death or emergency in the immediate family.
Excused absences must be documented within two class periods following the absence. No excuses.

PUNCTUALITY IS IMPORTANT.
I make my most important demonstrations, and announcements at the START & END of each class period.
If you walk in late, it is your responsibility to make sure you are not marked absent.
Three times (3) tardy is equal to one (1) unexcused absence.
Arriving to class more than 15 minutes late or Leaving class early will count as an unexcused absence.

GRADING SCALE FOR PROJECTS/ASSIGNMENTS:
The plus/minus system of grading will be used for projects/assignments:
A (4.00) Excellent work that exceeds objectives, is very high in originality, and extremely well conceived and executed.
A- (3.75)
B+ (3.25)
B (3.00) Good work that meets the objectives, is high in originality, and well conceived and executed.
B- (2.75)
C+ (2.25)
C (2.00) Average acceptable work that meets the objectives, is fairly well conceived, and executed.
C- (1.75)
D+ (1.25)
D (1.00) Inferior work that is minimally complete, but falls short of the objective of the project.
D- (0.75)
F (0.00) Failing work. Significantly incomplete, does not meet the objectives, and is poorly executed and/or conceived.

GRADING SCALE FOR END OF THE SEMESTER AVERAGES:
The University of North Texas only allows for whole letter grades to be recorded for the semester grade.
A (4.00-3.51)  B (3.50-2.51)  C (2.50-1.51)  D (1.50-0.51)  F (0.50-0.00)

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

ADVISING / GRADE CONSULTATION
I am available for advising or private grade consultation during office hours or by appointment.
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 outside of class developing ideas, imagery, and physically making the project.
- Having all needed course materials in class.
- Paying close attention and writing notes during class discussions or demonstrations.
- Using class time productively to make clear progress on projects.
- Cleaning up after oneself.
- Completing individual clean up assignment at the end of every class.

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 group 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! If your work is on Eastern papers you have two options: 1) enclose it in a foam core board folder, 2) 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, 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 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 for details.)
• 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 “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 final semester grade will be marked INCOMPLETE. An “Incomplete” may reduce your opportunity for Financial Aide and/or prevent a student from graduating on time.
ACADEMIC HONESTY
Standards of academic honesty will be upheld. All work must be the product of the student’s own ideas and efforts. Details: www.unt.edu/csrr/student_conduct. No Double Dipping! Students may NOT turn in the same artwork for two courses.

SAFETY & COURSE RISK FACTORS
According to University Policy, this course is classified as a category three (3) course. Students enrolled in this course are exposed to significant hazards which have the potential to cause serious bodily injury or death. In this class, those risks are related to (exposure to various chemicals, heavy tools, and sharp tools). Students enrolled in this class will be informed of potential health hazards or potential bodily injury connected with the use of materials and/or processes and will be instructed about how to proceed safely. Safety procedures will be given the first week and throughout the term as new safety issues become pertinent. Please report any damaged or dangerous items to your Professor immediately. No eating in the print studios! No open-toed shoes in the print studios.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

BUILDING EMERGENCY PROCEDURES
In case of emergency (the alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

AMERICANS WITH DISABILITIES ACT
“The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

DISABILITIES ACCOMMODATION:
Please notify the instructor if you have a disability that requires accommodation. It is also required that you register with the UNT Office of Disability Accommodation, Student Union, Room 318. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean’s offices, Room 107. Further questions and problems on accommodation may be addressed to Associate Dean Eric Ligon, School Accommodation Liaison, Art Building, Student Advising, Room 111.

CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES
Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.”
FINANCIAL AID SATISFACTORY ACADEMIC PROGRESS for 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.

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, Dec 8, 2017 from 8am-12pm

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 or marked 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.

CRITIQUE ROOM:

The Critique Room is a designated clean space. Do not store items in this room outside of your flat file. Lithography 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 on the last day of exam week will be discarded.
PERSONAL SUPPLIES
Students will need to purchase the following for Lithography ASTU 3330 & 4330

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

**Group Paper Order:** The Area Assistant in Printmaking will organize a group order to get bulk prices.
You may opt to buy independently for higher prices.
15 sheets of 22" x 30" Cotton rag paper, minimum 200gsm, relatively smooth, low sizing
Avoid heavily textured or heavily sized papers!!! They do not make a good impression.
Recommendations: 
- Best Quality: Rives BFK, Sommerset Satin, Revere, Pescia, Arnhem
- Adequate: Canson Edition, Lenox 100, Stonehenge

7 sheets, of 16" x 20" or larger Eastern paper (or equivalent)
Avoid heavily textured!!! They do not make a good impression.
Recommendations: 
- Best Quality: Kitakata, Okawara, Sekishu,
- Adequate: Hosho, Gampi, Mulberry, Masa

*Note buy locally enough paper to get through at least the first project.

(Voertman’s, Azel’s, or other online art supplier...)
*Korns Litho Pencil #4 (soluble in water)
* Stone’s Litho Pencils (insoluble in water)
* Black Prismacolor pencils (get 1, then add more as you need them) (DO NOT get the “Verithin” kind.)
* Carbon transfer paper-black (NOT Seral or graphite transfer paper)
* Pink Pearl eraser
* X-Acet Knife Precision # 1 with extra pack of blades
* One fine Liner (#1) paintbrush
* One ½” Flat (#1) paintbrush
* 8H or 9H graphite pencil
* Sharpie Marker Black, medium or fine tip (Mark all your personal items legibly with your name.)
 (optional) Pen and Nib set with assortment of nibs
 (optional) Bamboo Ink Brush (may be shared with other students)
 (optional) Nori paste (the studio will supply PVA)
Grafix PM Drafting film, 18” x 24”, clear
4-8 colored pencils (buy **later** for project 5)

(Hardware Store)
*Bag of White Jersey Shop Rags (NOT Terrycloth)
 OR cut-up several clean cotton t-shirts into 8” squares
 OR Roll of “Viva” brand Paper Towel (these are All Cotton) available at some Super Markets.
Note: keep these in a plastic bag to keep clean and dry.

*AT LEAST 5 LARGE cellulose sponges no smaller than 7”x4”x1.” (I recommend O-cell-o by 3M)
You can also find these at some Super Markets if not at Hardware store. Keep these in the sling at your desk.

*Roll of painter’s tape
*Nitrile chemical-resistant Gloves that fit. (Latex gloves will melt!) **THESE ARE NOT OPTIONAL**
*Basic eye protection (or use the ones in the shop
 (optional) Apron
 (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.
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.

ON SKETCHBOOKS:
Keeping a sketchbook will allow me to access your creative process visually instead of having to rely on words. I don’t collect sketchbooks, but I ask that you keep one for your creative benefit.
Please keep the following in your sketchbook:
1) Notes on Demonstrations, and Discussions (valuable for your reference when I’m not around)
2) Notes on your printing process, (press heights for various plates, etc.)
3) Sketches showing the images development for each print (preparatory drawings, visual brainstorming, etc)
4) Notes on Critique Discussions (especially with regard to comments on your work)

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:

Humberto Saenz Visiting Artist Lecture: September 21, from 5-6pm, at Wooten 322.
Reception following at Wooten 167.
Co-sponsored with Latino Studies program.

Matting Demos: Friday October 13, 1-3pm, Hickory Hall 160 (for those doing Printmaking Entry Review)
BFA Printmaking Entry Review Portfolios Due: October 16, 5pm, Hickory Hall 160D
BFA printmaking Entry Verbal Reviews: October 20, 1-5pm, Hickory Hall 160A

Clean Up Day: December 8, 8am-12pm. Hickory 160 & 156

CVAD PUBLIC ART PROJECTS SYMPOSIUM

MFA Studio visits by artists Mark Dion, Matthew Ritchie, and Jean shin.
Thursday, September 7

Keynote Panel discussing the practice and impact of collecting public artworks
Friday, Sept 8, from 10:30-12:00, Union Ballroom 333:
Speakers include:
• Veronique le Melle, Director, ArtPace San Antonio, and formerly director of the Louisiana Division of the
  Arts, Director of Cultural Affairs and Tourism for Queens, NY, and president and CEO of the Boston Center
  for the Arts (http://www.artpace.org)
• Martha Peters, Public Art Vice President, The Arts Council of Fort Worth and Tarrant
  County (http://www.artsfortworth.org)
• Norie Sato, Artist, UNT Art Collection and City of Fort Worth Art Collection
  (http://www.noriesato.com)

Artist’s Presentations from three CVAD Percent for Art Project finalists
Friday, Sept 8, from 1:00-4:30, in the Union Ballroom 333,
Presenters include:
• Mark Dion (http://www.tanyabonakdargallery.com/artists/mark-dion(series)
• Matthew Ritchie (http://www.matthewritchie.com)
• Jean Shin (http://www.jeanshin.com)
There will be a reception following the presentations from 5:00-6:00. All attendees are invited.

Saturday, Sept. 9, 10:00-12:00, Union Ballroom 385
Seating will be limited to 40 participants.

Grant Writing Workshop Led by Norie Sato
Saturday, Sept. 9, 1:00-2:00pm, Union Ballroom 385
Seating will be limited to 40 participants.

Artist’s Presentations from two more CVAD Percent for Art Project finalists
Monday, Sept. 11 10:00-12 noon, Union Ballroom 385,
Presenters include:
• Humberto Campana of the Campana Brothers (http://campanas.com.br/en)
• Jim Campbell (http://www.jimcampbell.tv)

CVAD OPPORTUNITIES: https://art.unt.edu/articles/opportunities/
CVAD ANNOUNCEMENTS: https://art.unt.edu/articles/announcements/
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:

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Editions are sometimes signed “1:10” or “1 of 10” also.

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

Monoprints are prints that were printed from a stable matrix but are not printed in an edition. They can be signed “1/1” or “Monoprint” or “Unique” or left without number/mark.

Monotypes are prints that have no stable matrix. The most common form of monotype is achieved by painting on a piece of smooth copper or plexiglass then transferred to a piece of paper. They can be marked “1/1” or “Unique,” or left without number/mark.

PROOFS: As you print you will likely have to print at least 10%-30% more than the number you intend to be in the edition because some will not print as perfectly as others. The extra prints can be called by a number of different names:

A.P. = Artist’s Proof: a print of comparable quality to those in the edition but reserved separately from the edition. Printing a number of A.P.s that is more than 20% of the edition number is generally considered bad practice because it gives a false sense of rarity.

B.A.T. = Bon a Tirer: (meaning “good to pull” in French.) Traditionally this print is the standard of quality for the rest of the edition. In the old Atelier model, artists would sign this print to give the printers permission to make the edition. Many artists who make their own prints do not use a B.A.T.

T.P. = Trial Proof: a print proofed to look differently from the edition as part of the creative decision making process.

C.T.P. = Color Trial Proof: a Trial Proof in which the difference is in the color chosen or the way the plate is inked.

State Proof: In the case where the artist wishes to print multiple versions of the same image, this proof shows the progression of the image. I.e. signed: “state one, state two, state three…”

P.P. = Printer’s Proof: In the case where an artist has printers printing or helping to print an edition, the printer is given a proof.

Color Separation Proof or Color State Proof or Progressive Proofs: proofs from a multiple color print where only certain colors are printed as a matter of education or quality. It might be signed: “Color Trial Proof:” with notations on which colors were printed and in what order.

Cancellation Proof: Traditionally a printer would draw an X mark through the image on the plate and print it one last time to ensure the rarity or limited edition standard. Many printers do not make a cancellation proof. Rembrandt’s plates were never cancelled and are still re-printed in later editions by the current owner. These prints show their wear and are worth significantly less on the open market.
FIRST DAY SURVEY:

Define “Print”

How important is risk to an artist?

What does it take to be a successful artist?

How 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: _________________________________
Printmaking Syllabus Agreement (STUDENT’S COPY)

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

“I understand and agree that when I use UNT’s tools/equipment (lithography stones, etc.) I will return it to good condition or replace it before the end of the semester, and that failure to do so will drop my semester grade by one letter. This includes graining the image off and flattening litho stones used during the semester.”

“I grant CVAD and its representatives permission to use my artwork and my likeness for public display, exhibition, publication, or other research and educational purposes. I understand no commercial use will be made of the images, but that the images could be used on the College and University’s public website and possibly in other educational or public relation campaigns.”

Course#: ASTU  Course Name:  Risk rating: 3

Phone Number  email address

Student Signature: __________________________________________________________

Printed Name: ___________________________ Date: ____________________

Printmaking Syllabus Agreement (INSTRUCTOR’S COPY)

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

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Student Signature: __________________________________________________________

Printed Name: ___________________________ Date: ____________________

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PROJECT #1: STATE METAMORPHOSIS
Two black and white limited editions of 3 identical prints each 1 letter grade

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


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

Conceptual Objective:
• Make an image, then a second image that expands the concepts.
• 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.

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, 250gsm minimum weight
• Required Number of printed color runs: 1 (black ink) 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: a range of line and value using at least 3 of the following:
  transfer paper, prismacolor, litho pencil, tablet crayon, rubbing crayon, 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 of 250gsm minimum weight, Litho pencils, Prismacolor pencils, transfer paper, tablet crayon, rubbing, crayon, paint brushes, rags, sponges, x-acto knife, 9H graphite pencil, tape, Nitrile gloves