ASTU 3315.501: MONOTYPE PRINTMAKING
ASTU 4315.501: ADVANCED MONOTYPE PRINTMAKING & 5900.753: SPECIAL PROBLEMS
UNIVERSITY OF NORTH TEXAS COLLEGE OF VISUAL ARTS AND DESIGN
SYLLABUS

Professor: Lari Gibbons, Associate Professor
Office: Hickory 120D
Office Hours: MW 11 AM – NOON and by appointment
Email: gibbons@unt.edu
Telephone: 940.369.8354

Class Time: MW 2 – 4:50 pm
Class Location: Hickory 160

Name and Contact Information of Another Student: ________________________________________________

Course Descriptions

3315: Introduction to concepts and techniques of monotype printmaking, additive and subtractive painting, and trace techniques with a focus on multiple-color printing. Prerequisites: ART 1440, 1450, 1500 and 1510. 3 credit hours (2;4).

4315: Advanced exploration of concepts and techniques of monotype printmaking. Classical and experimental techniques are used with special emphasis on seriality and the multiple. Prerequisite(s): ASTU 3315; selection into the printmaking program through the mid-point review process. May be repeated for credit. 3 credit hours (2;4).

5900: Advanced students capable of doing independent work under the direction of the instructor. 1 – 3 credit hours.

Course Content and Objectives

Monotype Printmaking/Advanced Monotype/Special Problems explore printmaking as a primary form of expression. They cover the essential processes, aesthetic characteristics, and expressive potential of the medium. Low-toxicity techniques will be emphasized and no hazardous materials will be used without prior permission from the instructor.

These courses combine presentations, demonstrations, critiques and projects in a studio format in order to help you achieve the following:
• to produce a body of work on paper,
• to gain technical proficiency in a variety of monotype processes,
• to work successfully in a shared space,
• to develop and record your ideas while documenting your process,
• to identify the work of traditional and contemporary graphic artists while discussing issues related to the changing role of printed media and works on paper.

Advanced Monotype and Special Problems students will be expected to complete more ambitious projects than 3315. Additionally, they will be required to articulate and to pursue a unique and individual direction in their work from an early point in the semester. Occasionally, they will be asked to assist with demos, to interact with visiting artists, or to engage with other professional opportunities.
Course Structure and Evaluation

Your final course grade will be based on three portfolio reviews, plus a final (fourth) portfolio in which you will revise select previous works and resubmit the rest. The average of these portfolios is a baseline that will be lowered in the case of excessive absences, failure to attend final clean-up or observe shop policies, etc. for your final course grade.

Work must be presented as described in the “Presentation Requirements” and “Collation” handouts; observe “Requirements” listed on each project sheet, too. All prints must be dry, clean, undamaged, collated and signed. Special Problems students are required to document their work and submit a cd of high-quality digital images with their final portfolios.

The criteria are as follows:

- **Conceptual Approach** = 15%
  What ideas are evident in your work? Are they original and engaging?

- **Aesthetic Qualities** = 15%
  Do the formal qualities of your work support the conceptual approach?

- **Technique** = 15%
  Does your technical approach complement the concept and form?

- **Craft/Presentation** = 15%
  Does your portfolio meet all presentation criteria? Are your prints dry, clean, undamaged, collated and signed, with slipsheets? Do you take pride in presenting your work and care for how it is displayed?

- **Process** = 15%
  The scope and depth of your research and preparatory work as evidenced by a sketchbook or idea book. Are you invested? Did you make good use of class time and keep up with the assignment? Did you budget your time effectively? How did you respond to any setbacks that occurred?
  As part of your process grade, you will be required to attend (and to sign in at) two printmaking-related events (*) as listed on the class day schedule. Only events taking place outside of our class time qualify. Most events are free, but a few require fees. Know of a print-related event that isn’t listed? Please suggest it.

- **Critique(s)** = 15%
  Effective participation in critiques is evidenced by the quality of work that you bring, the professionalism of your presentation, your willingness to listen to constructive criticism and the feedback that you provide to peers. Take notes. We will have pre-scheduled and impromptu critiques. They count equally as follows:
  
  + = 100% or A = fulfills above requirements in exemplary way
  √ = 75% or C = work incomplete or unfinished, student actively participated
  – = 50% or F = work missing, student actively participated
  Ø = 0% or O = work missing, student did not participate

- **Shared Studio Space** = 10%
  This grade is based on the ongoing condition of the shop and is typically the same for all students in the class. It is meant to encourage individual responsibility combined with a professional, cooperative and courteous work ethic. Be considerate of shared spaces and tools, and be proactive if a student abuses resources. Tell your instructor if something needs to be fixed or replenished. The last ten minutes of every class will consist of a mandatory studio clean-up with a sign-out. Failure to participate will reduce your studio space grade.

- **Your score is translated to a letter as follows:**
  0 – 59% = F, 60 – 69% = D, 70 – 79% = C, 80 – 89% = B, 90 – 100% = A

- **Your final course grade will be lowered by excessive absences (see “Attendance”).**
Texts/Readings

Required readings will be provided as handouts. Unless an alternate deadline is specified, readings must be completed one class session after they are distributed.

While no textbook is required for this course, the following readings are highly recommended:


*Painterly Print: Monotypes from the Seventeenth to the Twentieth Century*. New York: Published for the Metropolitan Museum of Art by Rizzoli International, 1980


There’s also a bevy of journals about printmaking, including *Contemporary Impressions* (American Print Alliance), *Graphic Impressions* (SGCI) and *The Mid America Print Council Journal*, et cetera; and a host of wonderful exhibition catalogues, such as the *Delta National Small Print*. 
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COURSE SCHEDULE

Note: The professor reserves the right to change deadlines and to add in-progress deadlines to this calendar. Revisions to this calendar will be announced in class. If you miss a class, it is your responsibility to be prepared when you return.

Portfolio One: Basic Monotype Approaches

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>M 1/16</td>
<td>No Class: MLK Day</td>
</tr>
<tr>
<td>w 1/18</td>
<td>Course introduction, policies and materials</td>
</tr>
<tr>
<td></td>
<td>Discussion: History and process, sequential prints</td>
</tr>
<tr>
<td></td>
<td>Demo: Plate preparation</td>
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<tr>
<td>M 1/23</td>
<td>3315, 4315/5900: Idea development due</td>
</tr>
<tr>
<td></td>
<td>5900: Statement of intent due</td>
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<tr>
<td></td>
<td>Demo: Plate registration, bleed print, trace monotype, proof,</td>
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<td></td>
<td>counterproof (offset), cognate (ghost), clean-up</td>
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<tr>
<td>w 1/25</td>
<td>3315, 4315/5900: Trace monotype, proof and cognate due for in-progress</td>
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<tr>
<td></td>
<td>critique</td>
</tr>
<tr>
<td></td>
<td>Demo: Additive approach (glazing), subtractive approach</td>
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<tr>
<td>M 1/30</td>
<td>12th class day</td>
</tr>
<tr>
<td></td>
<td>Demo: Mixing and layering color</td>
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<tr>
<td>w 2/1</td>
<td>3315, 4315/5900: Work day</td>
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<tr>
<td>M 2/6</td>
<td>3315, 4315/5900: Work day</td>
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<tr>
<td></td>
<td>Discussion: Collation. Presentation</td>
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<tr>
<td>w 2/8</td>
<td>3315, 4315/5900: Portfolio One and Process due (at the beginning of class). Critique.</td>
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<tr>
<td></td>
<td>Discussion: Introduction to Portfolio Two. Combining ideas and techniques</td>
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Portfolio Two: Collagraph Monoprint

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>M 2/13</td>
<td>Demo: Building a collagraph plate</td>
</tr>
<tr>
<td>w 2/15</td>
<td>Jason Urban, Visiting Artist (events TBA)</td>
</tr>
<tr>
<td></td>
<td>Note: 4310/5900: each advanced student will be asked to assist visiting</td>
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<td>artist Leslie Mutchler for two hours at PRINT Press this week.</td>
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<tr>
<td>M 2/20</td>
<td>3310, 4310/5900: Masonite board prep and textured materials due</td>
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<tr>
<td></td>
<td>(unprepared = = 1 absence)</td>
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<tr>
<td></td>
<td>Demo: Blind embossment, proof</td>
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<tr>
<td>w 2/22</td>
<td>3315, 4315/5900: Work day</td>
</tr>
<tr>
<td>M 2/27</td>
<td>3310, 4310/5900: Proof due for in-progress critique</td>
</tr>
<tr>
<td>w 2/29</td>
<td>3315, 4315/5900: Work day</td>
</tr>
</tbody>
</table>
Portfolio Three: Layered and Altered Print Series

M 3/26  
Discussion: Color prints, multi-run prints, originality and the lexicon  
Demo: Planning a multi-run print, layering matrices, using masks and stencils

W 3/28  
3:10, 4:310/5900: Work day
3:10, 4:310/5900: Work day

M 4/2  
3:10, 4:310/5900: Work day, print trade, and in-progress critique

W 4/4  
3:10, 4:310/5900: Work day

M 4/11  
3:10, 4:310/5900: Work day

W 4/16  
3:10, 4:310/5900: Work day, print trade, and in-progress critique

M 4/18  
3:10, 4:310/5900: Work day

W 4/23  
3:10, 4:310/5900: Work day, print trade, and in-progress critique

M 4/30  
3:10, 4:310/5900: Individual final critiques

W 5/2  
3:10, 4:310/5900: Individual final critiques
3:10, 4:310/5900: Portfolio Three and Process due (at the beginning of class)
3:10, 4:310/5900: Resubmission of Portfolios One and Two due (at the beginning of class)
All printmaking-related events must be complete.

Final Clean-Up

F 5/4  
8 am – noon  
Students must spend one hour working on the group clean-up. Students who cannot make the date must pre-arrange alternates to contribute to the group effort. Failing to attend the clean-up period will reduce your final semester grade by one full letter.

“Final Exam”

T 5/7  
1:30 pm – 3:30 pm  
No final exam is planned for this class. Please pick up your work at this time. Work left after this time may be discarded.
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SUPPLY LIST

The supplies listed below are necessary for your successful completion of this course. Additional materials may become necessary during the course of the semester. If you wish to buy supplies as needed, see the “Materials” section of each project sheet.

Suppliers

HMS, 1212 W. Mulberry, Denton, TX 76201, 940.382.0422
Voertman’s, 1314 W. Hickory, Denton, TX 76201, 940.387.1313, http://www.voertmans.com/

Ace Hardware, Home Depot, and Lowe’s

Daniel Smith, http://www.danielsmith.com
Dick Blick, http://www.dickblick.com
Dolphin Papers, http://homepage.mac.com/dolphinpapers
Graphic Chemical and Ink, http://www.graphicchemical.com
Utrecht, http://www.utrechtart.com

Plates and Tools

Plexiglass, polycarbonate or acrylic sheet: Lexan, Optix, Crystalite or equivalent; .093 thick (that’s about 1/8”), one 24” x 48” or 30” x 36”
and one 11” x 14”
Optional: one additional small plate (about 8” x 10”) if you'd like to try drypoint
Masonite, .1/8-inch thick, 18” x 24” (I recommend splitting a 24” x 48” sheet with another student)
Putty knife, 1”, metal preferred (not plastic), medium – soft flex

Portfolios and Paper

Portfolio envelope with handles, minimum 24” x 36”
Sketchbook, notebook or binder for taking notes, keeping handouts and developing ideas, 9” x 12” or larger
Rag paper, -20 – 25 sheets, see list on following page. Do not use watercolor papers for printing
Japanese paper, minimum 1 sheet, white or natural, Mulberry, Kitakata, Unryu, etc. Avoid decorative papers
Several sheets (or small pad) of tracing paper, 11” x 14” or larger recommended
Mylar film, frosted on one side only, 1 – 2 sheets, approximately 20” x 25”. Do not use double-sided frosted films or Duralar (they cannot be cleaned well) or acetate (it stretches)
Acetate, no frosting, 1 or more sheets, approximately 18” x 24” (for cutting stencils)
Newsprint pad, 18” x 24” or 24” x 36”. Wait to purchase; shop will provide limited quantities.
Optional/highly recommended: graph paper, 18” x 24” or same size as mylar

Notice: quantities of shop newsprint are limited. Use it wisely.
Drawing Media

Drawing pencils, assortment, 6B, 4B, 2B, HB, 2H
Rolling ball-point pen, Faber Castel Uni-Ball or equivalent, medium point, black ink
Felt-tipped marker, Sharpie or equivalent, fine or ultra fine point, black ink
Twist-type pencil sharpener
Eraser
Clean cotton rags (clean, old cut-up t-shirts work)
Q-tips (large box of 300 or 500 recommended)
Assorted paintbrushes, stiff and sable
Acrylic gel mediums may be required for collagraphs (wait to purchase)
Found, flat textured materials such as dried leaves, doilies, open-weave cloth, etc.
Optional: Color Shapers, flat chisel no. 2 or larger, angle chisel no. 2 or larger
Optional: Caran d’Ache Neocolor water soluble crayons, variety of colors
Optional: watercolors, india inks and/or oil and/or chalk pastels, variety of colors

Miscellaneous

Clear push-pins (for critiquing)
Ruler, 18” stainless steel with cork or rubber on back
X-acto knife, #1 or #2, with extra blades
Masking or drafting tape
Container for supplies (tackle or tool box works well)
Chemical-proof gloves
Medical gloves, latex or nitrile
Large clean garbage bag (or thick plastic vinyl dropcloth, which can be cut up and shared by several students)—wait to purchase

You May Want to Purchase

Safety glasses
Transfer paper (such as carbon or Saral paper)
GoJo orange pumice hand cleaner
Sandpaper, 80 – 400 grit, wet-dry recommended
Glass scraper, with extra single-edged blades
Work gloves, fabric
Apron or studio shirt

Papers

Arches Cover
Fabriano Rosapina
German Etching by Hahnemühle
German Ingres by Hahnemühle
Magnani Pescia
Rives BFK
Somerset Satin

Do not use waterleaf (unsized) or watercolor papers for monotype.