San José State University Department of Art and Art History
Art 152: Lithography, Section 01
Spring Semester 2019 Course and Contact Information:
Instructor: Dana Harris Seeger
Office Location: Art Building  Telephone: (415)671-9926
Email: dana.harris@sjsu.edu
Office: Art 315
Office Hours: TBD
Class Days/Time: T/TH 3-5:50 PM
Classroom: Art 307
Prerequisites: None
Units: 3

Additional Contact Information * E-mail is generally the best method of contact during non-office hours. * Please allow 24-hours for an e-mail response. * Emergency: 911 Campus Escort: 42222 * Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408-924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

Course Format: Activity/Lecture

Course Description: A Study of the techniques and practices of Stone and Plate Lithography
In this course the student will learn to make lithographc prints using traditional and contemporary drawing and printing methods. The objective is to gain an understanding of the fundamental nature of the lithographic process in depth while exploring the student’s visual interests and historical/contemporary influences. The student will consider important contemporary and historical examples of this medium, from masterworks by Lautrec and Vuillard to contemporary artists’ prints and will examine the relationship between idea and form, print quality and vocabulary of the print. Through intensive work, first in black and white dry media then wet media in addition to other methods such as Manier Noir, additive and subtractive mark making, and image transfer, the student will have the opportunity to develop a vocabulary of visual elements in order to realize their ideas with some clarity. Qualities of visual and technical interest will be emphasized as a starting point for making meaningful prints.

Course Goals
I hope to create an energetic and encouraging atmosphere in my Lithography Techniques Class where I as the instructor will foster an open dialogue regarding technical skill building, critique vocabulary as well as critical oral and written skills, and student’s conceptual idea exploration. My goal is to have each student learn the basic process of lithographic stone and plate drawing, processing and printing to a competent degree in order to become excited about the medium of printmaking and develop the ability to add lithography to their art making.

Course Learning Outcomes (CLO): Upon successful completion of this course, students will be able to:
CLO1 - Prepare a lithographic stone and aluminum plate for drawing
CLO2 - Utilize lithographic drawing materials and techniques to create an image on a stone or plate
CLO3 - Print lithographs in color and black and white with consistency
CLO4 - Recognize and implement expressive qualities unique to the medium
CLO5 - Safe use of print studio equipment and materials
Recommended Readings

The Tamarind Book of Lithography: Art and Techniques
By Garo Antreasian and Clinton Adams

Assignments

There will be THREE major projects:
1. Stone lithograph using dry media.
2. Stone lithograph using wet/dry media and incorporating counter-etching. The concept will be a diptych in which an image is made, printed and then altered and printed again.

Each project will be complete with final print (or prints), working proofs, preliminary drawing/sketching, and self evaluation. One project will need to be produced in an edition of 5. Editioning will be explained more in-depth in class.

Critiques

Critiques will be both one on one with instructor and student, as well as devoting 4 scheduled group critiques (including the final) to follow each assignment. Your participation in critiques both written (in the form of a self evaluation) and verbal is required. Critiques will address the work, how goals were achieved, whether the concept was clear or not and the quality of the work produced. For growth to occur, it is important to share ideas, be open, honest and constructive when giving feedback. This is part of your participation grade.

Studio Community

Working in a printmaking shop necessitates working with others. For that reason it is imperative that the studio remain clean and neat for ease in using presses and tools and knowing where communal materials are located. The presses, rollers and work areas surrounding need to be cleaned thoroughly after printing so that the next person can begin working without having to pick up after the previous occupant. All personal tools, inks and plates should be placed in lockers or paper drawers after class, and not left out. All solvents and liquids have proper places to which they need to be returned. Please do not hesitate to ask the instructor or studio assistant if you need help relocating materials, or if any materials are low and need to be refilled. This way the shop remains a healthy working environment.

Attendance

Attendance is REQUIRED at every class. This ensures your participation. Because we only meet twice a week, every class is important! There are built in work days that allow one on one time with the instructor to troubleshoot so take advantage!! Late and make-up assignments are allowed only if the circumstances are real and beyond your control. Please arrange to have others to pick up family members from airports, car repair and medical appointments. Plan to attend every session, arrive on time, and leave at the appointed time. Give yourself time for clean up, if you need to be on time for your next class.

Grading

Grading will be determined by individual development, commitment, quality of work and assignments fulfilled, i.e. The successful balance of technical and conceptual concerns in each piece must be clear. Projects will be accepted up to one week late, one grade lowered.

Participation: including working in class and critique 15%
Artist Statement and Personal Evaluations 20%
Assignments including preparatory drawing and proofs 65%
Numeric grade equivalents:

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<tr>
<th>Percentage Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>93% and above</td>
<td>A</td>
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<tr>
<td>92% - 90%</td>
<td>A-</td>
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<td>89% - 88%</td>
<td>B+</td>
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<tr>
<td>87% - 83%</td>
<td>B</td>
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<tr>
<td>82% - 80%</td>
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<td>79% - 78%</td>
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<td>77% - 73%</td>
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<td>72% - 70%</td>
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<td>69% - 68%</td>
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<td>67% - 63%</td>
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<td>62% - 60%</td>
<td>D-</td>
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<tr>
<td>below 60%</td>
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An example of A work: Excellent craftsmanship, assignments were fulfilled above and beyond basic requirements, participation was extremely active in class and critiques, artist statement and evaluations were well-written and insightful.

An example of B work: Good craftsmanship, assignments were fulfilled with apparent preliminary work, participation was noticeable, written statements were thoughtful.

An example of C work: Mediocre craftsmanship, assignments were fulfilled to the bare minimum requirements, participation was average, statements were not thoughtful, and only covered required topics.

An example of D work: Poor craftsmanship, assignments were not fulfilled or missing elements, participation was poor, statements were poorly written and not thought out.

An example of F work: Assignments were not completed, no participation, statements were not turned in.

Materials List

Most of the chemicals and equipment necessary to lithographic printmaking will be provided. However, you will be required to purchase for yourselves:

1. Lithographic crayons such as Korn’s in varying degrees of hardness from #1-5
2. Stick tusche
3. 4 cellulose sponges IMPORTANT: do NOT get the kind of “dish washing” sponges with the abrasive side
4. Printmaking paper such as Rives BFK, Arches printmaking or German Etching paper
5. Hard pencil (for sketching and making lines on litho stone)
6. Red conte crayon (for transferring)
7. Disposable Surgical Gloves (if desired -non sterile)
8. Cotton rags (tear up old t-shirts or get a cheap “Box o rags” from Home Depot)
9. Art Bin or Tool Box to carry your materials
10. Respirator for organic vapors (if you are sensitive to chemicals)

Some of these materials are available at the SJSU bookstore, and all of the specific litho supplies can be purchased from www.shop.takahpress.com (The “household” items can be found at Home Depot and Safeway) You can also try these local stores:
Lenz Art (in Santa Cruz)

Here are some other online retailers:
http://www.artsupplies.co.uk/index.php
http://www.dickblick.com
Classwork

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practice. Other course structures will have equivalent workload expectations as described in the syllabus.”
Please note: Except in cases of documented emergencies, incomplete grades are not given in this course.

Research

Some of the projects in this class will require you to research contemporary art and/or artistic topics. In addition to the internet we have a wonderful Library on campus. The Art Section is on the 4th floor at MLK Library. The 8th floor is dedicated to students and also has art books to check out.

Library Liaison:
Gareth Scott
email: gareth.scott@sjsu.edu
phone: (408) 808-2094
Dr. Martin Luther King, Jr. Library
4th Floor Administration Offices

Students with Disabilities

If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with DRC to establish a record of their disability.
Your own commitment to learning, as evidenced by your enrollment at San José State University, and the University’s Academic Integrity Policy requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the Office of Judicial Affairs. The policy on academic integrity can be found at http://www2.sjsu.edu/senate/S04-12.pdf

Department Advising

For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of advisors: http://www.sjsu.edu/art/ or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

University Policies: are found at this site: http://www.sjsu.edu/gup/syllabusinfo/

Art Building After Hours Access Policy
Please see the attached document for further information. Contact Bill Alley (Bill.Alley@sjsu.edu) or Lydia Black (Lydia.Black@sjsu.edu) if you have questions.

Art 152/Lithography, Spring 2019, Course Schedule

Thursday, 1/24: Greensheet introduction; lithography history presentation

Tuesday, 1/29: Graining the stone demonstration; dry media drawing demonstration
Thursday, 1/31: Project 1 introduction; stone prep
Tuesday, 2/5: Discuss student concepts individually for Project 1; assign first Artist Statement; drawing day
Thursday, 2/7: Processing the stone demonstration; work day

Tuesday, 2/12: Proofing the stone demonstration; work day
Thursday, 2/14: Printing the stone demonstration; paper dampening demo; work day

Tuesday, 2/19: First Artist Statement due; assign first self evaluation; work day
Thursday, 2/21: Project 1 and first self evaluation due; first critique

Tuesday, 2/26: Introduce Project 2; wet media demonstration
Thursday, 2/28: Sketches for Project 2 due; discuss concepts with students; work day

Tuesday, 3/5: Painting/Drawing work day
Thursday, 3/7: Image solvent transfer demonstration; work day

Tuesday, 3/12: Printing the first stage of the Project work day
Thursday, 3/14: Counter-etch demonstration; work day

Tuesday, 3/19: Reductive/Additive image making work day
Thursday, 3/21: Work day

Tuesday, 3/26: Printing the second stage of the Project work day
Thursday, 3/28: Project 2 and self evaluation due; second critique

Tuesday, 4/2: Spring Recess
Thursday, 4/4: Spring Recess

Tuesday, 4/9: Project 3 introduction; presentation on color in lithography
Thursday, 4/11: Discuss sketches for Project 3; plate prep demonstration

Tuesday, 4/16: Drawing work day
Thursday, 4/18: Plate processing demonstration; work day

Tuesday, 4/23: Color ink mixing and printing demonstration; plate processing work day
Thursday, 4/25: Printing color 1 work day

Tuesday, 4/30: Drawing color 2 work day
Thursday, 5/2: Processing color 2 work day

Tuesday, 5/7: Work day
Thursday, 5/9: Printing color 2 work day

Tuesday, 5/14: No Class
Thursday, 5/16: Final Exam Critique