

San José State University Department of Art and Art History
ART 152, Section 2: Topics in Lithography: Printmaking - Litho (IX)

Spring Semester 2020 Course and Contact Information

Instructor: REBECCA FOSTER | Office Location: Art Building, 307

Telephone: 408/924-4374 Email: rebecca.foster@sjsu.edu

Office: ART 331 Office Hours: M/W 2-3 PM

Class Days/Time: M/W 3-5:50 PM Classroom: Art 307 Prerequisites: Art 61 (or equivalent) Units: 3

Additional Contact Information

- * E-mail is generally the best method of contact during non-office hours.
- * Please allow 24-hours for an email 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 lithographic prints using traditional and contemporary drawing and printing methods. The objective is to gain an understanding of the fundamentals of the lithographic process while exploring the student's visual and conceptual interests. 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, 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 range of visual elements on the stone and plate as they develop and communicate ideas and core concepts.

COURSE GOALS

This course will be an exploration of core lithography technique and process, as well as a collaborative studio for development of ideas, visual strategies for communication, critique methods and oral and written skills. Each student will learn the basic process of lithographic stone and plate drawing, processing and printing and to consider the medium of printmaking and what it means to make more than one.

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

The Complete Printmaker: Techniques, Traditions, Innovations, By John Ross

COURSE REQUIREMENTS AND ASSIGNMENTS

There will be THREE major projects in this course:

1. Stone lithograph using dry media. This project will cover the entire process from graining the stone to drawing, etching, and printing. A broader discussion of the history of printmedia and the notion of multiplicity will be introduced. Students will work from a prompt and develop an image in response. Students will learn the core techniques of working with grease-based drawing material, processing the stone, and printing collaboratively.
2. Stone lithograph using wet/dry media and incorporating counter-etching. This project will expand on Project 1- exploring the use of wet-media and the process of counter-etching on the stone. The project will result in a diptych printed piece in which an image is created, printed and then altered and printed again. Students will exhibit both prints for the critique and the final discussion will center around the metamorphosis of the image.
3. FINAL PROJECT: Black and White and Color lithograph on plate/stone. We will review the alternative process of using plates. Students will be able to choose to use the plate or continue to work with the stone. Color will be introduced. Students will propose a working concept for the final project and develop their idea, composition and visual elements in conversation with the instructor and the class.

Each project will require a set number of prints, working proofs, preliminary drawing/sketching, and self evaluation. The final project will require a larger edition. The tradition and purpose of editioning will be explained and discussed in detail in class.

CRITIQUES

We will hold regular critiques as a class to discuss each project at its conclusion. Critiques are an opportunity to offer and receive constructive criticism, to reflect on process and concept, and to work on public presentation of your work. 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. Set parameters for evaluation will be provided for each assignment. Critiques are an essential part of your participation grade and require an effort to share ideas, be open, honest and constructive.

STUDIO UPKEEP

Working in a printmaking shop necessitates collaborating 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. 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. We will cover personal responsibilities in the studio in detail during class.

A NOTE ON THE COMMUNAL STUDIO AND WORKING IN A MUTUALLY RESPECTFUL ENVIRONMENT

A major component of a successful printmaking course is the environment of the shop. Participation, collegiality and

cooperation are significant. Discussion with both the instructor and studio peers is noted, as is each student's willingness to participate in critiques and the general upkeep of the studio.

Any successful learning experience requires mutual respect on behalf of the class participants and instructor. As such the class should not be subjected to any behavior that is intentionally disruptive, rude, or disrespectful. Any behavior that makes a student feel intimidated or demeaned will result in the temporary removal or exclusion from the classroom of the student engaged in disruptive activities. Overall, I hope that you will enter the class with an open mind, willingness to take chances, embrace new processes, and explore new ideas.

ATTENDANCE

Regular attendance in all classes is required. Students are expected to arrive on time and remain in class for the entire period scheduled. The responsibility for work missed due to any type of absence rests with the student. Attendance is mandatory. Three unexcused absences will result in a student failing the class. Three late arrivals are equivalent to one unexcused absence. Any exceptions are up to the discretion of the instructor.

It should be obvious from the schedule that the class is highly technical and moves quickly. As we meet only twice a week, every class is important! The schedule includes Open Studio work days that allow one on one time with the instructor to troubleshoot- take advantage of this time with your process.

It is extremely important that you arrive to class on time with the appropriate supplies and materials, prepared to work and to participate in individual and class critiques. Your participation in class lectures, demonstrations, and critique sessions are an important factor in your final grade for the course. Each student begins the semester with an "A" in Participation, after 1 unexcused absence the participation grade will automatically decrease by one letter grade (B, C, D, and F). Please inform me if you need to miss a class via email. *Lectures and demonstrations will not be repeated.*

ASSESSMENT

Students will receive feedback during class critiques, one-on-one meetings, and in-progress work sessions. I will also provide an assessment matrix for each project giving students an indication of areas in which their project was particularly successful and areas of possible improvement.

GRADING

Grading will be determined based on 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. As mentioned above a specific assessment matrix outlining goals and technical focus for each project will be provided. Projects will be accepted up to one week late, one grade lowered (For example an A- will become a B-).

You will be given separate grades for each of the three projects, one grade for participation, and one grade for class studio upkeep. Late work and wet prints will not be accepted. Missing work, and wet prints/paper will result in a 0 for the project (with the exception of documented medical or personal issues that have been discussed with me prior to class).

Final grades are an average of the following:

85% Projects (3 total- includes sketches, proofs, final prints and self-assessment)

5% Class Studio Upkeep

10% Participation (includes working in class and participation in discussions and critiques)

**All assignments must be completed in order to receive a passing grade in the course.

NUMERIC GRADE EQUIVALENTS:

| | |
|-----------------|--------------|
| 93% and above A | 77% - 73% C |
| 92% - 90% A- | 72% - 70% C- |
| 89% - 88% B+ | 69% - 68% D+ |
| 87% - 83% B | 67% - 63% D |
| 82% - 80% B- | 62% - 60% D- |
| 79% - 78% C+ | below 60% F |

An example of A work: Excellent craftsmanship, assignments were fulfilled above and beyond the 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.

You will be required to purchase lithographic drawing materials, sponges, and printmaking paper for yourselves.

1. Lithographic crayons such as Korn's in varying degrees of hardness from #1-5 (Takach sells small sets including crayons, snake slip, etc).
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 (we will discuss options in class)
5. Hard pencil (for sketching and making lines on litho stone)
6. Red conte crayon (for transferring)
7. Solvent-resistant Gloves
8. Cotton rags (tear up old t-shirts or get a cheap "Box o rags" from Home Depot or shop towels)
9. Art Bin or Tool Box to carry your materials
10. Respirator for organic vapors (optional)

Some of these materials are available at the SJSU bookstore, and it is recommended to purchase all of the specific litho supplies from www.shop.takachpress.com (The "household" items can be found at the hardware store and/or Safeway)

Here are some other online retailers:

<http://www.dickblick.com>

<http://www.jerrysartarama.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

UNIVERSITY POLICIES

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo) (<http://www.sjsu.edu/gup/syllabusinfo>), which is hosted by the Office of Undergraduate Education. Make sure to visit this page to review and be aware of these university policies and resources.

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 coursework. 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/>

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all

courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo) (<http://www.sjsu.edu/gup/syllabusinfo>), which is hosted by the Office of Undergraduate Education. Make sure to visit this page to review and be aware of these university policies and resources.

ART 152/LITHOGRAPHY, SPRING 2020
WEEKLY COURSE SCHEDULE*

*This schedule is subject to change with notice.

MONDAY 1/27: Introductions, group brainstorm, syllabus review, studio tour.

WEDNESDAY 1/29: Graining the stone demonstration; dry media drawing demonstration. Introduce PROJECT 1- prompt discussion. Gather source imagery.

MONDAY 2/3: Project 1 introduction, stone preparation and sketching.

WEDNESDAY 2/5: Individual meetings: PROJECT 1. Finish stone preparation. Drawing on the stone.

MONDAY 2/10: Drawing on the stone. Demo: Preparing paper

WEDNESDAY 2/12: Processing the stone. Demo: First etch.

MONDAY 2/17: Processing the stone continued. Demo: Proofing the stone.

WEDNESDAY 2/19: Open studio work day- processing and proofing continued. Demo: Editioning.

MONDAY 2/24: Open studio work day-printing.

WEDNESDAY 2/26: PROJECT 1 DUE. Group critique and self-assessment.

MONDAY 3/2: Introduce PROJECT 2. Demo: Wet media drawing techniques. Stone prep and sketching.

WEDNESDAY 3/4: Open studio work day- stone prep and drawing.

MONDAY 3/9: Demo: solvent transfer technique. Open studio work day-drawing and processing the stone.

WEDNESDAY 3/11: Open studio work day-processing and printing the stone.

MONDAY 3/16: Open studio work day-processing and printing the stone.

WEDNESDAY 3/18: Demo: counter-etching, reductive image techniques. Open studio work day.

MONDAY 3/23: Open studio work day-counter etching and printing the stone.

WEDNESDAY 3/25: PROJECT 2 DUE. Group critique and self-assessment.

MONDAY 3/30 & WEDNESDAY 4/2 SPRING BREAK

MONDAY 4/6: Introduce PROJECT 3. Outline proposal guidelines. Discuss color and layering, plate process. Stone and plate prep, sketching.

WEDNESDAY 4/8: Open studio work day-prepping plate/stone, sketching, drawing. Individual meetings to discuss concept.

MONDAY 4/13: Written proposal due. Demo: plate processing.

WEDNESDAY 4/15: Open studio work day-drawing and processing. Demo: Color-mixing and printing.

MONDAY 4/20: Open studio work day-print 1st color.

WEDNESDAY 4/22: Open studio work day-printing 1st color, drawing second layer.

MONDAY 4/27: Open studio work day- printing 1st color, drawing and processing second layer.

WEDNESDAY 4/29: Open studio work day-printing 1st color, drawing second layer.

MONDAY 5/4: Open studio work day-drawing second layer, processing.

WEDNESDAY 5/6: Open studio work day-printing 2nd color.

MONDAY 5/11: Open studio work day- printing 2nd color.

WEDNESDAY 5/13: 12:15 PM- 2:30 PM FINAL CRITIQUE & FINAL EXAM.

All work due. Studio clean-up

