Course Description: This Graduate Printmaking Studio is designed to further develop conceptual, technical, formal issues, and professional practices in printmaking. Graduate students take this course every semester as part of the degree requirements.

Course Content and Objectives: This course will focus on printmaking as a primary form of expression. Intaglio, litho, relief, screenprint, monoprint/type, digital printmaking, non-traditional print formats and conceptual extensions of print processes will be primary areas of individual research. Each graduate student will choose one or more of these areas to focus her/his research and develop a body of artworks demonstrating those efforts. Course content will also cover assignments and activities to lay a foundation for professional studio practice.

Course Structure: Students will work on independent and/or collaborative projects with new work complete at five critiques this semester. Students are expected to have a firm expertise on the print media and techniques they are exploring. If a graduate student wishes to explore print techniques in which s/he is not very experienced, s/he should request to enroll in a separate Special Problems course and attend one of the discipline-specific undergraduate courses (e.g. etching, lithography, screenprint, relief, or monotype) with the permission of the instructor. The Calendar will shape class time activities including discussions, presentations, visiting artist’s activities, critiques, and periodic open studio class time in which students are expected to be self-directed and productive on their studio assignments. Students may request a limited amount of specific technical demonstrations or assistance during open studio class time. Attendance and participation at all classes and visiting artist’s presentations is not optional. Completing new artwork for every critique is essential to passing the class. Students will also do a Contextual Research Project and an Application Pack, and work as a printing/production assistant for the collaborative project at PRINT Press.

Semester Plan: Each student will create a plan of the projects s/he intends to do over the course of the semester. This is part of the syllabus that you create. You will identify the media, scale, and technical scope of each project as a way of setting goals and criteria by which you are evaluated. You and I will sign this semester plan by the end of the second class session. We will each keep a copy. If you feel the need to change any part of this semester plan you should come to me to discuss and make the changes in writing for clarity at least one class period before the critique in which it is evaluated.

Course Requirements (Overview)
The course content, requirements will be different for 1st, 2nd, and 3rd year MFA candidates in order to suit that specific point of progress in the degree program. Differences will be outlined in descriptions of the Projects and Assignments

Projects 1, 2, 3, 4, & 5 5 letter grades
Body of work (Cohesion & progression of themes, imagery, & form in all 5 projects) 2 letter grade
Contextual Research Project 1 letter grade
Application Pack (Statement, Resume, 20 jpgs including all this semester’s work) 1 letter grade
PRINT Press Project 1 letter grade
Critique Participation & Class Participation (average of grades) 1 letter grade

Required Attendance the following 2 Visiting Artist events:
*Ryan Burkhart and Scott Ingram* Discussion April 2, 12:30-1:50pm Art Bldg room 219 Requirement*
*(John L. Risseeuw)* Visiting Artist Lecture, Lecture TBA Requirement*

Required Attendance at Final Clean Up Session (ALL 4 hours) Requirement*
*(If the student cannot attend a Visiting Artist’s Lecture or final Clean up Session, they are required to notify the instructor so that they may be given an alternative assignment. Failing to do either this will reduce the semester grade by one full letter.) Requirement*

*Required Full Participation in MFA Semester Review Requirement*
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 five absences are excusable with appropriate documentation.
Absences are only Excused with written documentation of a health or family emergency.
Excused absences must be documented within two class periods following the absence.
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 tardy is equal to one 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 very 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)
Portfolio together with your Artist's Statement. To Over the course of the semester you will aim at cohesion & progression of themes, imagery, & form. This will be evaluated by reviewing the Final Portfolio together with your Artist's Statement. Two letter grades will reflect this.

Body of Work

An “Incomplete” grade may reduce your opportunity for scholarships and the benefits those scholarships may include.

If a student fails to turn in either the complete set of monoprints or at least 5 of the limited edition prints, the grade will be affected by the lateness.

All works will be submitted in a “portfolio” or similar envelope that completely encloses every piece to avoid damage. All prints must be complete, clean, dry, flat, undamaged, signed, and annotated/numbered where appropriate. Prints should have either a minimum 2” clean boarders on all sides OR a “bleed print” with no white boarders. 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 the limited edition. Do not sell, destroy, or lose any work before the semester is complete.

Projects are graded on formal design skill, investment and mastery of technique (both imaging and printing), conceptual engagement, and contextual awareness.

MFA 1st Year guidelines:

Project 1:  Student’s discretion.
Project 2: Mixed Print Process 1: Use at least two kinds of print processes together (either a limited edition, or a set of monoprints using both print processes together in each print.)
Project 4: Mixed Print Process 3: Make a print or small series of prints that is comparatively less time consuming by reducing the scale and/or complexity of technique. Aim for the “less is more” ethos, but make something that maintains the essential elements of your creative direction. April 1-6 you will be working at PRINT Press and not have time to work in your studios. This project takes that into consideration and asks you to respond in kind with a project that continues your momentum even while keeping your other commitment.
Project 5: Student’s discretion.

1 letter grade

MFA 2nd Year guidelines:

Project 1: Student’s discretion.
Project 2: Diversifying scale 1: Make a piece that works at the large end of scale without sacrificing the quality.
Project 3: Diversifying scale 2: Make a Limited Edition Trade Print that works at the small end of the scale with every bit as much intensity and without sacrificing the quality.
Project 4: Efficiency & Productivity in Small Bites: Make a print or small series of prints that is comparatively less time consuming by reducing the scale or complexity of technique. Aim for the “less is more” ethos, but make something that maintains the essential elements of your creative direction. April 1-6 you will be working at PRINT Press and not have time to work in your studios. This project takes that into consideration and asks you to respond in kind with a project that you can make in spite of this other commitment.
Project 5: Student’s discretion.

“BOTH 1st & 2nd year MFA:

The Limited Editions you make each semester are “practice” to prepare you for a new requirement of the MFA Exit Review. During MFA Exit Review you will be required to show a Limited Edition demonstrating the consistent quality of a numbered and signed print. A minimum of 5 identical prints of this edition will be shown during Exit Review as part of a new requirement for “passing” Exit Review.

Final Portfolio Guidelines:

At the end of the semester (on MFA Review Day) you will turn in the following:

- Turn in completed work in a portfolio that completely contains the work.
- The complete edition or monoprint series of your final project.
- One good print from each limited edition.
- All unique monoprints and altered prints from the whole semester.
- Do not sell, destroy, or lose any work before the semester is complete.
- Final Version of the Application Pack (Resume, artist’s statement, images, image list on a CD)

If a student fails to turn in a complete final portfolio, the final semester grade will be marked INCOMPLETE. An “Incomplete” grade may reduce your opportunity for scholarships and the benefits those scholarships may include.

Project Guidelines (5 Complete Projects):

Each “project” is generally either a series of at least 5 monoprints, or a numbered edition of at least 5 prints. Exceptions to this “project” definition will be made on a case-by-case basis if the artwork is unusually complex/simple in scope of the printing, large/small scale, or other consideration.

One new project will be complete and turned in for each of the 5 critiques. Coming to critique without new work will earn an F for that project grade. A piece with substantial progress (yet incomplete) is acceptable for critique purposes, but you have ONLY until the NEXT critique session to submit the project complete for a grade and the grade will be affected by the lateness.

Project Guidelines:

Resume, artist’s statement, images, image list on a CD

The MFA Exit Review Day is during Spring Break. The critique will be held immediately before the Spring Break, and you will be assigned to a group for the Spring Break Project. The semester ends on the day of the MFA Review Day.

The Limited Editions you make each semester are “practice” to prepare you for a new requirement of the MFA Exit Review. During MFA Exit Review you will be required to show a Limited Edition demonstrating the consistent quality of a numbered and signed print. A minimum of 5 identical prints of this edition will be shown during Exit Review as part of a new requirement for “passing” Exit Review.
Critique & Class Participation Contribution
With each critique, you will earn a grade reflecting your participation in class AND critique.
Full Class Participation means coming to class prepared to work:
- Having spent time outside of class researching ideas, planning imagery, and drawing.
- 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.

On Critique Day:
Please prepare your work before class so that we have enough time to critique your work.
Hang your work in the best way possible so that we can focus on the artwork.
Do not pierce the paper of the print with pins! Pinch it against the wall or use clips.
If the work is a limited edition, only hang one from the edition.
If the work is a monoprint or altered print 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 AND to how you contribute to the discussion of your peer's work in group critique.
The rubric for grading critique contribution follows:
- A = Gives engaged, relevant, honest, and critical attention, comments, and 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
If your cell phone rings in class, I answer it. No buts.
No social visitors are allowed during class time.
Come to class ready to make art.
Class time is NOT for: Eating your lunch, Talking on the phone, Surfing the web, Checking facebook 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.

Contextual Research Project
In this project you will identify your five most important sources of new personal artistic research. Each semester you will add to an on-going collection of contextual research sources. Each semester you will select five NEW research sources and write an annotated bibliographical entry on each with a series of image/text reproductions. Your contextual sources should significantly connect to your work. This research should give you a greater understanding of the historical and cultural context in which your work will be understood.

For each entry you will make
1) Identify the Source Topic and make a Bibliographical Citation(s) where you are researching that specific source (Chicago Style citation),
2) Your written Summary of that source and an Analysis of how they relate to the most important aspects of your artwork, (300-400 words/source)
3) reproductions of at least 3 images and/or three significant quotations if it is a text source. (Quality images 2-3 per page)
Your sources will be primarily books (on a relevant artists, concepts, or other relevant topics), But you may also find other kinds of source material that have relevant and substantial content.

Among your five sources you must include
- at least one “printmaker” who makes/made their own prints. (i.e. not artist/master printer collaboration)
- at least one artist working after 1950
- at least one artist working before 1950

You may NOT repeat any bibliographical sources from a previous semester.
At the end of this project you will list your 5 research topics from all previous semesters. Only identify the Source Topic and give the Bibliographical Citation for each.
**MFA Application Pack**

This Application Pack provides you with the most basic materials you will need for normal art related activities at the entry level. Whether you want to apply for an art gallery exhibition, an artist’s residency or an artist’s grant... you will need the images, the resume, and the artist’s statement. It should help you realize the importance of keeping good records and promotional materials. These documents are not static for any working artist; they grow and evolve with time. Do your best with them and they will serve you well; keep refining them and they will serve you better.

The Application Pack will be graded based on quality of presentation and content. This Application Pack will include (on a CD readable on a Mac):

1) 10-20 recent high quality JPGs* demonstrating continuity.
   - All works from this semester must be included. (yes this includes your final project)
   - JPGS must be: 2MB minimum
     - Clearly focused
     - Color corrected
     - Corrected for parallax,
     - Without visual distractions
     - If 3d work, seamless background wth 2 views each artwork.

2) Image Identification Sheet identifying: title, media, size, and year with a thumbnail image of each of the images
   - (Printed on paper and Word Doc or PDF on CD.)

3) Your Artist’s Statement discussing your recent work. (250-550 words)
   - Discuss your imagery, concepts, influences, and media processes you use.
   - (Printed on paper and Word Doc or PDF on CD.)

4) An Artist’s Resume/Curriculum Vita.
   - Pay close attention to the guidelines I set out in class.
   - Include: education, exhibitions, and any professional experience or professional activity.
   - Make this document visually easy to read. One expects an artist to be visually sensitive.
   - (Printed on paper and Word Doc or PDF on CD.)

I am also available to review other documents that you may be asked for when applying for an academic position…
Teaching Philosophy Statement (for printmaking...for foundations...etc)
Cover Letter
Etc.

**DUE: Feb 26 (first draft)**
I will collect the Artist’s Statement and Resume. I will return them to you with commentary on how you should improve them.

**DUE: May 2 (final version)**
I will collect and keep the CD and Printed version of these finalized documents

**NOTE:** If a student does not turn in the complete application pack at the time of exit review, s/he will not pass review and not graduate.

**CVAD Archival Project**
January 31 from 9am -11am Ann Gramm or Jasmin Rose will photograph your artwork in the Printmaking Critique Room.
Works must be ready to photograph, no larger than 8” on the long side.
Take good notes so that you will be able to take your own photographs after this date.
You may sign up for additional sessions to photographing more works on February 27-28 and March 27-28, 9am-4pm.
PRINT Press Collaboration: Monday April 1 through Friday April 6, 2013

Collaborative Project at P.R.I.N.T. Press
Ryan Burkahrt and Scott Ingram will be creating a portfolio suite of screenprints.

Ryan Burkahrt  Master Printer / Artist ... Austin, TX
http://ryanburkhart.com
http://kongscreenprinting.com/

Scott Ingram  Artist ... Atlanta, GA
http://scottainingram.blogspot.com/
http://emilymurphyart.com/container.php?eng
http://www.solomonprojects.com/artistpage/ingram/index.html

You will make yourself available as many hours as possible this week to assist in the project.
On average students have each worked a 20 hour week.
(Do not neglect going to your other classes.)

Your goals are:
Come to participate as much as possible.
Observe carefully.
Look for opportunities to be helpful.
Be efficient with your time
Do the highest quality work possible with great care.
Create a positive atmosphere for the visiting artists.
Do what you can to help the visiting artist’s to be productive and creative.
Learn as much as you can from the artist’s while focusing on the project at hand.

Look at your class schedule and calendar, then send available hours to adecaen@gmail.com no later than class time January 24.

Monday April 1  8am-5pm Assisting at PRINT Press
Tuesday April 2  8am-11 Assisting at PRINT Press
          12:30-1:50pm Visiting Artist Discussion (Ryan Burkhart & Scott Ingram)  Art Bldg room 219
          2-5pm Assisting at PRINT Press
Wednesday April 3  8am-5pm Assisting at PRINT Press
Thursday April 4  8am-5pm Assisting at PRINT Press
Friday April 5  8am-5pm Assisting at PRINT Press
          4-6pm Open House at P.R.I.N.T. Press

We will also be taking class time on Tues March 26 to help with preparations at PRINT Press.
**SPRING 2013 ART EVENTS**

*All students are required to attend two (2) of these three (3) events listed below.  If a student cannot make two of the events, s/he must schedule an alternative project.*

**KIKI SMITH Visiting Artist**
Lecture at the Nasher Sculpture Center, 1/29, 6-8pm, RSVP and Tickets required. CVAD will have a van pool.
MFA Group Discussion: 1/28, 2-4pm, UNT Lightwell Gallery
Sponsored by the Nasher Sculpture Center and CVAD.

**JOHN RISSEEUW Visiting Artist**
Sponsored by PR.I.N.T. Press

**SCOTT INGRAM Visiting Artist**
**RYAN BURKHART Visiting Master Printer**
Visiting Artist Discussion 4/2 Art Bldg room 219, 12:30-1:50pm

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**Other Area Art Events that may be of interest…**

**Seductive Alchemy: Books by Artists**
January 14 - February 15
Lecture: January 22nd, 4-5pm, Ann Stuart Science Complex, Lecture Hall / ASSC 259
Reception: January 22nd, 5-6 pm, Fine Arts Building, Texas Woman's University Art Galleries
more information: twu.edu/visual-arts

**Góngora / Picasso: Graphic Poetry**
SMU Meadows Museum of Art, http://smu.edu/meadowsmuseum
September 16, 2012 - January 13, 2013
Pablo Picasso's tribute to one of Spain's greatest poets, Luis de Góngora y Argote (1561-1627). Nineteen full-page etched female heads complement the poet's sonnets.
HOURS: Tuesday-Saturday 10:00 a.m.-5:00 p.m., Thursday until 9:00 p.m., Sunday 1:00-5:00 p.m. Closed Monday.
ADMISSION: $4 for non-SMU students. Free Thursday evenings after 5:00 p.m.
LOCATION: Meadows Museum, 5900 Bishop Blvd., Dallas, TX 75205

**Industrial Monuments: Photographs and works on Paper from the Machine Age**
Amon Carter Museum of American Art
Artoworks focusing on the changing industrial landscape of America during the Machine Age (1910s to the late 1940s).

**Ed Ruch: Made in California**
Amon Carter Museum of American Art
Ed Ruscha’s lithographs printed with the Tamarind Lithography Workshop in 1969, including his celebrated Hollywood Sign series.

**Night: Prints and Drawings from the Collection**
Amon Carter Museum of American Art
January 19, 2013–April 28, 2013
Edward Hopper, Martin Lewis, James McNeill Whistler, an others concerned with night subjects from the 19th-century up to the post-World War II.
**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/carr/student_conduct](http://www.unt.edu/carr/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](http://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/carr](http://www.unt.edu/carr) for further information.

**NOTE:** I retain 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.

**Advising / Grade Consultation**

I am available for academic and professional advising or private grade consultation during office hours or by appointment.

**Print 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 left 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.
Class Time Interruptions & Distractions
If your cell phone rings in class, I answer it. No buts.
No social visitors are allowed during class time.
Come to class ready to make art.
Class time is NOT for:
  Eating your lunch,
  Talking on the phone,
  Surfing the web,
  Checking email,
  Going to the copy center,
  Going to the library….
  …Please do these other things outside of class.

FINAL CLEAN-UP SESSION is Friday, May 3, 2013 from 8AM to 12PM.
Students in Print Studio must spend 4-hours working on group clean-up.
If a student cannot make that date, she 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 and those doing exit review may use the studio to print, BUT they must leave the studio in the same or better condition than they found it. If a graduate student or BFA Senior leaves a mess of the studio after clean up date, their grade will be entered as Incomplete.

Personal Supplies:
All Students in print classes are required to have chemical-resistant gloves that fit.
Your personal supplies will be dependent on the media and technical scope of your independent contract.

Hazardous Chemical Use & Personal Chemical Use
If you bring a chemical into the studios for your own use, you must FIRST get approval from Andy to make sure we are in compliance by having a Material Safety Data Sheet (MSDS) and get approval and directions before using it.
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.

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 held incomplete until the tool is returned. This includes Litho Stones; Images must be grained off Litho stones with 100 grit, 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.

Flat File Drawers
BFA Studio Students may take one flat file drawer in the critique room.
MFA Studio students who are not from Printmaking may take one flat file drawer in the critique room.
Flat Files are for storage of paper and clean items. No liquids in the flat files!
Etching plates may be kept in the spaces next to the hotplate, not in the flat files.
Relief and Monotype plates may be kept in the spaces below the area where the Takach Brayers are kept, not in the flat files.
Mark all personal items with your name.
Items left in the flat files and shelf space after finals week will be discarded.

Back Room Shelf Storage
BFA Studio Students may take one shelf in the back room.
MFA Studio Students who have their studio space at the Oak Street Hall may take one self space in the back room.
Do not forget to apply for graduation!!!
The BFA deadline is February 4 for graduation in May.
The MFA deadline is Feb 15. for graduation in May.

MFA Semester Review Guidelines:

Grad students are permitted to use the print studios to print after the clean up day on certain conditions: You must leave the space as in the same or better condition than you found it. Leaving a mess will mean an Incomplete grade for the semester

Grad Students will do MFA Review in place of the final critique and turn in the Print Studio Final Portfolio on the day of the Exit Review. You may pick up the portfolio before the final day of the semester.

1. Presentation Guidelines:
Grad students will use the Print Critique Room or the Upstairs TA Room as a formal exhibition space.
Present the artworks made this semester as well as any from previous semesters that can demonstrate your productivity and cohesive development of concept, form, and technique. You may show work form this and last semester.

Present the work on the wall as you would on an exhibition wall.
All prints must be dried flat without blemishes.
Hang your work so that the center of the work is at 60” height (eye level.)
Evenly space your work horizontally in the room.
Avoid crowding the corners of the room and the edges of the display boards.
For books or 3-d works you may use the flat flies or a folding table to display.
If there is not enough wall space you may show more prints on tables.
If there you have site specific installation work, you may show a powerpoint presentation with your review work.

2. General Procedures:
You will have the opportunity to introduce your work’s content and contextual interests.
The Printmaking Faculty will discuss your work with you in a formal critique.
There will be a point when you are asked to leave the room while the faculty will discuss the evaluation, then you will be asked to return to receive your evaluation.
Graduate students have the opportunity to “pass” review in the third, fourth, and fifth semesters. Before then, the Reviews serve only as an opportunity for input from professors. After the student has “passed” Review, they will continue to do the review each semester for continued input from professors.

Once you have “passed” review you should look for a third member of your graduate committee.
In your next to last semester, you are to meet with all of your graduate committee members as the Semester Review.
In your last semester you will schedule your MFA Exit Review during your MFA Exhibition.

3. Discussion Guidelines:
Be prepared to discuss your work’s concepts, formal qualities, and media techniques.
Be prepared to discuss the most important and art historical and cultural contexts.
Be prepared to discuss what you want your audience to get from your work.
Be prepared to discuss your work’s strengths, weaknesses, and potential for further development.

4 Application Pack Guidelines:
You will turn in an Artist’s Statement, Resume, and images on a disc at the time of review to demonstrate professional development.
*Your Artist’s statement should describe creative decisions affecting form, technique, and content with elaboration.
*Your digital images should present all Review images clearly photographed, edited and formatted.
*Your resume will describe artistic education, professional experience, achievement, and recent activities with visual, verbal clarity, and elaboration.

If any one of these three areas is not demonstrated satisfactorily, your course grade will be INCOMPLETE, and you will not "pass" Review
Please refer to the Printmaking MFA Review form posted in the Grad Studio Door for evaluation elaboration.

May 6 Mon  MFA Reviews:  Final Portfolio WITH Application Pack (Final Draft) DUE.
10am Adam -upstairs (install: 9-10am. De-install 11-12pm)
11am Jon - critique room (install: 10-11am. De-install 12-1pm)
12am Luke - upstairs (install: 11-12pm. De-install 1-2pm)
1pm Preston -critique room (install: 12-1pm. De-install 2-3pm)
2pm Nuray -upstairs (install: 1-2pm. De-install 3-4pm)
## PRINT Studio BFA & MFA Calendar

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>Jan 17 Tr</td>
<td>MFA &amp; BFA: Semester Plan Due. Daily Clean-Up Assignments. Begin work on project 1,</td>
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<tr>
<td>Jan 22 T</td>
<td>BFA Discussion: BFA Senior Show and Exit Review Planning</td>
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<tr>
<td>Jan 24 Tr</td>
<td>MFA &amp; BFA Discussion: Contextual Research Projects (a Cumulative Project)</td>
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<tr>
<td>Jan 28 Mon</td>
<td>**Visiting Artist: KIKI SMITH Discussion: UNT Lightwell Gallery 2-4)</td>
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<tr>
<td>Jan 29 T</td>
<td>MFA &amp; BFA Discussion: Application Pack (Images, Statement, Resume)</td>
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<td>Jan 31 Tr</td>
<td>MFA &amp; BFA Photo Days Bldg Room 309</td>
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<tr>
<td>Feb 5 T</td>
<td><strong>MFA &amp; BFA Critique #1:</strong> (BFA Group 8-9:30am / BFA Group 9:30-10:50am)</td>
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<tr>
<td>Feb 7 Tr</td>
<td>MFA: Professional and Academic Goals for Graduate Students</td>
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<tr>
<td>Feb 14 Tr</td>
<td>MFA Discussion: Prospects and logistics of planning for an academic career.</td>
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<tr>
<td>Feb 19 T</td>
<td>BFA: Exhibition Floor plan layout and Planning</td>
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<tr>
<td>Feb 21 Tr</td>
<td>MFA Discussion: Writing a Teaching Philosophy Statement</td>
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<tr>
<td>Feb 26 T</td>
<td><strong>BFA &amp; MFA Critique #2:</strong> (Individually, 10 minutes each)</td>
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<td>*BFA &amp; MFA Due for Review: Artist’s Statement and Resume</td>
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<tr>
<td>Feb 27 W</td>
<td>**Visiting Artist lecture JOHN RISSEEUW lecture, SAGE 116, 2-2:50pm</td>
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<tr>
<td>Feb 28 Tr</td>
<td><strong>BFA DUE:</strong> Image sent to BFA Exhibition poster designer.</td>
</tr>
<tr>
<td>March 5</td>
<td>BFA: Press Release, Group Image, and Poster complete and sent to <a href="mailto:adecaven@gmail.com">adecaven@gmail.com</a></td>
</tr>
<tr>
<td>March 7</td>
<td>BFA: <em>(After approved)</em> Press Release, Group Image, and Poster sent to UNT Gallery</td>
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<td>MFA &amp; BFA: Presentation Shipping Artworks</td>
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<td>Mar 11-17</td>
<td>Spring Break Studios closed</td>
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<tr>
<td>Mar 19 T</td>
<td>BFA: Artwork Due for selection for the Printmaking Seniors Exhibition</td>
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<tr>
<td>Mar 21 TR</td>
<td>*(Open Work Period) &amp; Southern Graphics Council Conference Mar 22-23 Milwaukee WI</td>
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<td>Mar 24 Sun</td>
<td>Install Printmaking Seniors Exhibition 12pm, Cora Stafford</td>
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<tr>
<td>Mar 26 T</td>
<td><strong>BFA Critique #3:</strong> <em>(Group)</em> at Cora Stafford Gallery</td>
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<td></td>
<td><strong>MFA Critique #3:</strong> <em>(Group)</em> at Hickory Hall</td>
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</tbody>
</table>
Mar 28 TR  
MFA preparations at PRINT Press
Reception, 5-7pm, Cora Stafford: BFA Printmaking Seniors Exhibition
Mar 29 Fri  De-install Printmaking Seniors Exhibition 12pm, Cora Stafford

April 2 T  
**Visiting Artist Discussion RYAN BURKHART & SCOTT INGRAM  Art Bldg room 219, 12:30-1:50pm
MFA group work at PRINT Press

Apr 4 Tr  
MFA group work at PRINT Press

Apr 9 T  
Open Work Period

Apr 11 Tr  
**BFA Critique # 4: (Individual, 10 minutes each) AND
BFA: Due: Contextual Research Project

Apr 16 T  
**MFA Critique # 4: (Individual, 10 minutes each) AND
MFA: Due: Contextual Research Project

Apr 18 Tr  
Open Work Period

Apr 23 T  
BFA: Discussion: Exit Review Planning

Apr 25 Tr  
MFA: Discussion: Review Planning

April 30 T  
MFA: individual Informal Progress Critiques

May 2 Tr  
**BFA Critique # 5:  
10am Kathleen Final Portfolio WITH Application Pack (Final Draft) DUE.
10:15am Noelle Final Portfolio WITH Application Pack (Final Draft) DUE.
10:30am Hannah Final Portfolio WITH Application Pack (Final Draft) DUE

May 3 Fri  
**Clean Up Day, 8am-12noon (Mandatory Attendance, ALL 4 hours)

May 6 Mon  
**BFA Exit Reviews:  
BFA Install: Sunday May 5 until Monday at 7:45am Critique room
8am Jazzalie -North wall Final Portfolio WITH Application Pack (Final Draft) DUE.
8:30am Peyton-East wall Final Portfolio WITH Application Pack (Final Draft) DUE.
9am Jonny-West wall Final Portfolio WITH Application Pack (Final Draft) DUE.
BFA De-install: 9:30am-10:30am

MFA Reviews:  
10am Adam -upstairs Final Portfolio WITH Application Pack (Final Draft) DUE.
11am Jon - critique room (install: 9-10am. De-install 11-12pm)
12am Luke - upstairs (install: 10-11am. De-install 12-1pm)
1pm Preston -critique room (install: 11-12pm. De-install 1-2pm)
2:pm Nuray -upstairs (install: 12-1pm. De-install 2-3pm)
2:pm Nuray -upstairs (install: 1-2pm. De-install 3-4pm)
First Day Survey:

Define “Print”
Inclusively or exclusive?

Define “Drawing”
Inclusively or exclusive?

How important is Risk to an artist?

How can an artist take risks?

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)
Luck and Patience
Consistent Work Ethic
Desire and Confidence
Something else?

Name five artists with whom you see clear connections to your work or the work you intend to do.

1 ____________________________
2 ____________________________
3 ____________________________
4 ____________________________
5 ____________________________
Printmaking Syllabus Agreement

"I have read and fully understand the course structure, attendance, clean-up, 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 images of any artworks made for this course at UNT may be used and/or published by the instructor as examples of student work for teaching and other academic purposes."

"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 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."

"I understand and agree that when I use UNT’s 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 graining the image off and flattening litho stones used during the semester."

Course: ASTU 5300 MFA Print Studio

Phone Number ____________________________ email address ____________________________

Student Signature: ____________________________ Printed Name ____________________________

Date: ____________________________

Instructor Signature: ____________________________

See reverse side for Semester Plan...
Semester Plan for Print Studio ASTU 5300:

The following statement shows my plan for the semester’s work. Any changes must be pre-approved by Professor DeCaen at least one class session before the critique.

Project 1: (circle or fill in all that applies) Student’s discretion
Number of color runs/drops/colours: _____________________
Image Scale: Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Edition size: ____________ OR Number of Monoprints in the series: ____________
Another Format or Consideration: _______________________________________________________________

Project 2: (circle or fill in all that applies) Mixed Print Process #1 (1st Year), OR Diversifying scale #1 (2nd Year)
Number of color runs/drops/colours: _____________________
Image Scale: Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Edition size: ____________ OR Number of Monoprints in the series: ____________
Another Format or Consideration: _______________________________________________________________

Project 3: (circle or fill in all that applies) Mixed Print Process #2: Limited Edition (1st Year) OR Diversifying scale #2 Limited Edition (2nd Year)
Number of color runs/drops/colours: _____________________
Image Scale: Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Edition size: ____________ OR Number of Monoprints in the series: ____________
Another Format or Consideration: _______________________________________________________________

Project 4: (circle or fill in all that applies) Efficiency & Productivity in Small Bites.
Number of color runs/drops/colours: _____________________
Image Scale: Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Edition size: ____________ OR Number of Monoprints in the series: ____________
Another Format or Consideration: _______________________________________________________________

Project 5: (circle or fill in all that applies) Student’s discretion
Number of color runs/drops/colours: _____________________
Image Scale: Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Edition size: ____________ OR Number of Monoprints in the series: ____________
Another Format or Consideration: _______________________________________________________________

Student Printed Name and Signature: __________________________ Date______
Professor Signature: ____________________________ Date______