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/ype, digital printmaking, non-traditional print formats and conceptual extensions of print processes will be primary areas of individual research. Each 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 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, artist’s books, or monotype). 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 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, an Application Pack Assignment, and Printing Assistance for our Visiting Artist.

Semester Plan:
Each student will create a plan of the projects s/he intends to do over the course of the semester. This is the 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 post one copy of this posted in your studio. 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
Printing Assistance for Visiting Artist: Ashley Nason 1 letter grade
Critique Participation & Class Participation (average of grades) 1 letter grade
Required Attendance: Ashley Nason’s Artist’s Lecture Sept 30, 12-1:50pm Sage Hall 116 Requirement*
Review of one current Printmaking Exhibition 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.)

**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 to 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 (5) absences are excusable with appropriate documentation.
Absences are only excused with written documentation of a health or personal emergency.
Medical excuses must be a note from a doctor stating that they recommend that you not attend class on the day of the absence.
(A note from the UNT Student Health and Wellness Center must state that you are not to attend class.)
“Personal emergency” will generally be considered a death or emergency in the immediate family.
Excused absences must be documented within two class periods following the absence.
PUNCTUALITY IS IMPORTANT.
I make my most important demonstrations, and announcements at the START & END of each class period.
If you walk in late, it is your responsibility to make sure you are not marked absent.
Three times (3) tardy is equal to one (1) unexcused absence.
Arriving to class more than 15 minutes late or leaving class early will count as an unexcused absence.

Grading Scale for Projects/Assignments:
The plus/minus system of grading will be used for projects/assignments:

A (4.00) Excellent work that exceeds objectives, is very high in originality, and extremely well conceived and executed.
A- (3.75)
B+ (3.25)
B (3.00) Good work that meets the objectives, is high in originality, and well conceived and executed.
B- (2.75)
C+ (2.25)
C (2.00) Average acceptable work that meets the objectives, is fairly well conceived, and executed.
C- (1.75)
D+ (1.25)
D (1.00) Inferior work that is minimally complete, but falls short of the objective of the project.
D- (0.75)
F (0.00) Failing work. Significantly incomplete, does not meet the objectives, and is poorly executed and/or conceived.

Grading Scale for End of the Semester Averages:
The University of North Texas only allows for whole letter grades to be recorded for the semester grade.
A (4.00-3.51) B (3.50-2.51) C (2.50-1.51) D (1.50-0.51) F (0.50-0.00)
**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.

All works will be submitted in a “portfolio” or similar envelope that completely encloses every piece to avoid damage. Prints must have a “slip sheet” exactly the size of the print to protect each piece in the portfolio. All prints must be complete, clean, dry, flat, undamaged, signed, and annotated/numbered where appropriate. Prints should be made on good quality appropriate paper capable of receiving a high fidelity impression. Turn in the complete set of monoprints or at least 5 of the limited edition. Limited Editions should be as consistent as possible. Monoprint series tend to be more successful when they share some imagery, formal qualities, or concept, but are distinct enough to expand the ideas in each print. Projects are graded on formal design skill, investment and mastery of technique (both imaging and printing), conceptual engagement, and contextual awareness.

Remember that you will need to turn in all one-of-a-kind works and one from each limited edition at the end of the semester, so please do not sell, destroy, or lose any of this work before the semester is complete.

**MFA 1st Year Project Guidelines:**

| Project 1: | Efficiency & Productivity in Small Bites: 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. Sept 30-Oct 4 you will be working as a Printing Assistant to Ashley Nason, so you will 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 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: | Student’s discretion. |

**MFA 2nd & 3rd Year Project Guidelines:**

| Project 1: | Efficiency & Productivity in Small Bites: 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. Sept 30-Oct 4 you will be working as a Printing Assistant to Ashley Nason, so you will 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 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 as much intensity quality. |
| Project 4: | Student’s discretion. |

**Limited Editions**

The Limited Editions you make each semester are “practice” to prepare you for a new requirement of the MFA Reviews. During MFA Reviews 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 Review as part of a new requirement for “passing” Review.

**Final Semester Portfolio Guidelines:**

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

- Turn in a portfolio that completely contains the completed 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.

**Body of Work End of Semester Evaluation:**

Over the course of the semester you will aim at cohesion & progression of themes, imagery, & form. Progress in your body of work also includes responsiveness to comments and suggestions at critique and with each projects’ evaluation. The cohesion & progression of themes, imagery, & form should be evident in both your body of work and in a corresponding Artist’s Statement. The ‘Body of Work’ will be evaluated at the end of the semester by reviewing the Final Portfolio with your Artist’s Statement. Two letter grades will reflect this objective.
**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 begins 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.
- You will be graded on 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.”
  *(Coming to critique with a project that is incomplete.)*
- **D** = Gives more agreement and unsupported assertions instead of truly adding to the discussion.
  *(Coming to critique without new work.)*
- **F** = One of the crowd to the point of blending in. Not much to say.

The rubric for grading **Class Participation** follows:

- **A** = Attends every class with highest level of productivity & focus on appropriate activities, while contributing to a positive environment
  AND Takes good care of equipment/materials, Cleans up after oneself, and performs clean up assignment every class.
- **B** = Attends class with regular productivity & focus on appropriate activities, while contributing to a positive environment
  AND Takes good care of equipment/materials, Cleans up after oneself, and performs clean up assignment every class.
- **C** = Attends class with acceptable productivity & focus on appropriate activities, while contributing to a positive environment
  AND usually takes care of equipment/m materials, Cleans up after oneself, and performs clean up assignment every class.
- **D** = Attends class with regular inadequacies in: productivity or focus on appropriate activities, positive attitude, care of equipment/m materials, personal clean up, or clean up assignment every class.
- **F** = Unacceptable inadequacies in: productivity or focus on appropriate activities, positive attitude, care of equipment/m materials, personal clean up, or clean up assignment every class.

**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 breakfast, 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 most important "Research Topics" of new personal artistic research. Each semester you will select NEW research topics to add to your documentation. The Contextual Research Project will have different focus for MFA Candidates in their third and fifth semester. (See below) You may NOT repeat any research topics or bibliographical entries from a previous semester. At the end of this assignment you will have one page listing your research topics from all previous semesters. This project should be printed out at the CVAD computer lab AND added to the digital files turned in at the end of the semester.

For MFA Candidates in the FIRST, SECOND, FOURTH, AND SIXTH semesters:
You will focus your research on 5 areas of Contextual Research that supports your artwork’s content, concepts, formal, or technical scope. This research should give you a greater understanding of the historical and cultural context in which your work will be understood. For each research topic you will make an Bibliographical Entry as you would in a research paper, an Annotation (Summary and Analysis), and a series of images or Quotes from that source topic. Research topics may be artists, an art movement, a conceptual topic, a formal precedent in art, a new technical endeavor that you are researching, or some other substantial and relevant point of research. Please talk to me about the Research Topic if it is unusual so that we can brainstorm ways of exploring it and documenting it. Your contextual research topics should significantly connect to your work. Among your five research topics 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.

For each Research Topic entry:
1) Identify the “Research Topic”
2) Bibliographical Entry(s) where you are researching that specific research. Use Chicago Style citation. Each research topic may have one substantial citation OR several smaller ones. It may be a book, or some chapters, or some articles. Websites are only acceptable citations when there is not there is a grouping of substantial reputable websites for each research topic.
3) Annotation: Your written Summary of that research and an Analysis of how they relate to important aspects of your artwork.
4) Reproductions of at least 3 images and/or three short but relevant quotations if it is a text research. (Quality images 1-2 per page)

For MFA Candidates in the THIRD semester:
Your requirements are focused on preparing you to procure a venue for your MFA Exhibition. Your will research venues for possible exhibitions in the Dallas/Fort Worth and surrounding area. We do this at this time because many galleries schedule their exhibitions one to three years in advance. In the Printmaking Area we prefer our MFA candidates to show off campus if possible because there is a learning experience in this process and this show will signify the formal beginning of your professional career. Your options include community college art galleries, coop galleries, community art centers, commercial galleries, non-traditional venues or “pop-up” galleries that will satisfy the aesthetic needs of your work. I recommend that you send out at least 5 complete exhibition proposals before the end of November.

You will identify at least 10 local venues that might be suitable for your MFA Exhibition during your final semester of your MFA program. With each of the 10 Galleries you will identify the following:
• Gallery name
• Web address
• Name of Gallery Director
• Mailing Address
• Phone
• Email
• Short description of the space (size, lighting, etc)
• Then a specific description of why you think it would be a suitable venue. Type 200-300 words per gallery.
• A cover letter for an application pack to be sent to that gallery. This should be customized to that gallery. (See example Cover Letter)

You will find these gallery spaces by researching galleries online then visiting them in person to determine if they are suitable for your work. Find out as much information as you can online, then fine out more when you visit.
You should keep in mind the following issues:
• Some galleries will not review new exhibition proposals.
• Is the exhibition space suitable for your work’s aesthetic?
• Is the exhibition space suitable size for the size of work you show? ( If not, you can propose a 2-person MFA Show.)
• Many commercial galleries are not likely to consider an MFA exhibition.
• Many coop galleries require membership acceptance and dues.
• (In a Commercial or Coop gallery) ...Are there artists shown of a similar aesthetic, media, or presentation?
• Are you willing to do some kind of public engagement (lecture, demonstration, workshop, etc)
• Some galleries have a pay per show “rental fee”... Usually you will want to avoid this.

Online sources:
• Dallas Art Dealers Association http://www.dallasartdealers.org/
• Fort Worth Art Dealers Association http://www.fwada.com/
• Make a search for “art center” with the name of any of the cities between dallas, fort worth, and denton. (Look at the map.)
• Make a search to identify all the community colleges in the area, then look to see if they have an art department and an art gallery. http://www.tccd.edu/ www.dcccd.edu
For MFA Candidates in the FIFTH semester:
Your requirements are focused on preparing you for opportunities after completing your degree.
You will focus your research on three areas: Academic Positions, Artist’s Residencies or Grants, and Exhibition Opportunities.
This is an ideal time to look at these opportunities because your last semester will be occupied by completing your MFA Project and MFA Exhibition.

Topic 1: Academic positions
Make a list of at least 3 academic positions where you are qualified and 1 academic position you are not currently qualified but would be qualified within the next 3 years. You may find these positions at any of the following:
With each position list:
- Title applied for
- Contact person
- Institution/address
- Website where you located it and webpage of the institution hiring
- Qualifications (Required or desired)
- Responsibilities
- Required documentation to apply.
- Deadline for application

Topic 2: Artist’s Residencies or Artist’s Grants
Make a list of at least 3 Residencies or Artist’s Grants you could qualify for within the next 5 years.
With each residency or grant list:
- Name of residency/grant
- Contact person
- Institution/address
- Website
- Benefits (studio, room, board, stipend, materials, equipment, assistance, or the amount of the grant money and it’s restrictions. Be specific),
- Responsibilities of the artist (Lecture, workshop, public interaction, donation of artworks, etc. Be specific).
- Deadline for application

Topic 3: Exhibition
Make a list of at least 3 professional venues where you would like to propose a group or solo exhibition in the next 3 years.
With each exhibition venue list:
- Solo Or Group show
- Contact person
- Institution/address
- Website
- Description of the show and why you think your work would work well there.
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 w/ 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...
Cover letter, Teaching Philosophy Statement (for printmaking… for foundations… etc), Etc.

**DUE:** October 8 (first draft)
I will collect the printed version of the Artist's Statement and Resume. I will return them to you with commentary on how you should improve them.

**DUE:** Dec 5 or at BFA Exit Review or MFA Review (final version)
I will collect and keep the CD with these revised and finalized documents

**NOTE:** If a student does not turn in the complete application pack at the time of MFA Review, s/he will receive an Incomplete for the class grade.

**CVAD Archival Project**
You may make an appointment to have your artwork professionally taken by the staff of the CVAD Archival Project. This will give you good quality photos to edit for your Application Pack materials. 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 later. Sign up by contacting Ann Graham in the CVAD Archival Project.
CVADArchivalProject@unt.edu
Visiting Artist's Project:  Ashley Nason  
Associate Professor of Art at Northern Illinois University,  
www.ashleynason.com

Collaborative Project in the Printmaking Studios: Monday Sept 30- Oct 4  
Ashley will be creating a limited edition lithograph / screenprint. You will make yourself available as many hours as possible this week to assist in the project. On average students have each worked a 15 hour week. (Do not neglect going to your other classes.). We will also be taking class time on Thursday September 26 to help with preparations in the Printmaking Studios. Ashley may be available for a few graduate student or senior individual critiques. ( Maybe in the evenings?)

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

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Fall 2013 Professional Printmaking Events

*All students are required to attend Ashley Nason’s Lecture AND write a review of on one of the following exhibitions or printmaking workshops. (other current exhibitions may be considered if they involve printmaking.)*

- **Ashley Nason Visiting Artist**
  9/30 Mon Artist’s Lecture for Core Drawing, 12 to 12:50, Sage Hall 116,
  10/1 to 10/4 tues-Fri Collaborative Screenprint/Lithography Project in the Printmaking Studios (Hickory Hall 156 & 160
  Sponsored by Core Drawing and Printmaking Areas.

- **Ashley Nason Visiting Workshop Instructor at PRINT Press**
  10/5 to 10/6 Water-Based Screenprinting Workshop, 9:30am-5:30pm, Oak Street Annex,
  [http://art.unt.edu/print/attendevents.html](http://art.unt.edu/print/attendevents.html) for details on signing up.

- **Dialogic: P.R.I.N.T. and Its Collaborators**
  10/4-10/31 UNT on the Square
  Reception 10/4, 5:30-7pm
  [http://untonthesquare.unt.edu](http://untonthesquare.unt.edu)

- **Rock and Roll Lithography Portfolio**
  10/8 T-12, North Gallery, Organized by Preston Bradley, Luke Ball, and Jon Vogt

- **Ed Ruscha: Made in California**
  [http://www.cartermuseum.org](http://www.cartermuseum.org)

- **Leonard Baskin: Indian Portraits**
  [http://www.cartermuseum.org](http://www.cartermuseum.org)

- **Hopper Drawing: A Painter’s Process**
  November 17, 2013–February 16, 2014, Chilton Gallery I, Dallas Museum of Art
  [http://www.dallasmuseumofart.org](http://www.dallasmuseumofart.org)

**Other Art Events ...**

- **Metabolic Science in Art**
  11/8-11/23, UNT on the Square
  10/8 Reception and Awards
  [http://untonthesquare.unt.edu](http://untonthesquare.unt.edu)

- **Beyond Natural**
  Sep 17, 2013 - Nov 2, 2013 , UNT Art Gallery
  Opening reception, Thursday, 9/19, 5 - 7 pm

- **CVAD Faculty and Staff Exhibition** (an Exhibition in two Venues)
  12/5/13 to 1/8/14 at UNT On the Square,
  12/5-1/13 at UNT Art Gallery
  Reception 12/5, both locations

*Do not forget to apply for graduation!!!*
**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/csm/student_conduct](http://www.unt.edu/csm/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/csm](http://www.unt.edu/csm) 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.
**FINAL CLEAN-UP SESSION** is Friday, Dec 6, 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, s/he must pre-arrange an alternate date to contribute to the group effort.

Failing to attend the clean-up session will reduce your semester grade by one full letter.

After the clean-up day, only graduate students 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.

**Various Suppliers:**

- **The Home Depot:** 1900 Brinker Rd, Denton, TX , (940) 243-0808 · homedepot.com
  - ½ - ¾ Birch Cabinet Grade Plywood

- **Central Hardwoods Inc:** 1959 W Northwest Hwy, Dallas, TX , (972) 241-3571 · centralhardwoods.com
  - ½ Marine Grade Plywood (This is really pricey stuff.)

- **Wood World:** 13650 T I Blvd #101, Dallas, TX (972) 669-9130 · woodworldtx.com
  - ½" Birch Cabinet Grade Plywood

- **Woodcraft of Dallas:** 14380 Marsh Lane, Addison, TX 75001, (972) 241-0701. woodcraft.com
  - ¾" Birch Cabinet Grade Plywood

- **Power-Grip Carving Tools:**

- **Allied Plastic Supply Inc:** 10828 Shady Trail, Dallas, TX , (214) 350-3990 · alliedplastic.org
  - Sintra PVC Sheeting: 1/8" - 1/4" Birch Cabinet Grade Plywood

- **Texasource Texas:** 6881 Fort Worth Dr, Argyle, TX, (940) 382-1234 · screenprintingsupply.com
  - Screens, 23" x 31" or 25" x 36," (220-280 mesh) Squeegees,

- **The GWJ Company:** 800-336-1138, sales@gwjco.com, http://www.gwjcompany.com
  - Lithco Registration Pins .085" 1/4" Round (25 pack) LIT-RPA1085

- **Rennasance Graphic Art:** 215 357 5705, www.printmaking-materials.com

- **Speedball Perm. Acrylic Inks-White, Quart-Gallon**

- **Speedball Perm. Acrylic Inks-Transparent Base, Quart-Gallon**

- **McMurray Metals:** 3000 Elm St Dallas, TX 75226, (214) 742-5654, www.mcmurraymetals.com
  - Copper Sheeting, .043" thickness (19 gauge)

- **Takach Paper:** 1-877-611-7197, www.takachpaper.com
  - Various fine printing papers

**Hazardous Chemical Use & Personal Chemical Use**

If you wish to 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 DeCaen.

**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, Plate, and Materials Storage**

BFA Studio Students may take one flat file drawer in the critique room.

MFA Studio students have drawers in their graduate spaces.

Flat Files are for storage of paper and clean items. No liquids in the flat files!

Please keep etching monotype or relief plates in the designated areas in the main studio space.

Mark all personal items with your name.

Items left in the flat files and shelf space after finals week will be discarded.

BFA Senior Studio Students may take one shelf in the back storage hallway.
MFA Semester Review Guidelines:

BFA Seniors and 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 Final Exam Week. Graduate students will do review every semester as required by the Studio Department guidelines. During the third, fourth, and fifth semester, graduate students’ progress will be evaluated. This evaluation will determine if the student as reached a quality and momentum that warrants developing that body of work into the final capstone courses and exhibition. Please review the current outcome objectives for passing MFA Capstone Candidacy Review.

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 from 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 files or a folding table to display. If there is not enough wall space you may show more prints on tables. If there you have 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 feedback 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 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.

Dec 9

<table>
<thead>
<tr>
<th>Time</th>
<th>BFA EXIT Review:</th>
</tr>
</thead>
<tbody>
<tr>
<td>8am</td>
<td>Noelle Hays -critique room (install: Sunday Eve, De-install 8:30-9am)</td>
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<tr>
<td>9am</td>
<td>Adam -upstairs (install: 9-10am. De-install 11-12pm)</td>
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<tr>
<td>10am</td>
<td>Jon - critique room (install: 10-11am. De-install 12-1pm)</td>
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<tr>
<td>11am</td>
<td>Luke - upstairs (install: 11-12pm. De-install 1-2pm)</td>
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<tr>
<td>12pm</td>
<td>Preston -critique room (install: 12-1pm. De-install 2-3pm)</td>
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<tr>
<td>1pm</td>
<td>Melody -upstairs (install: 1-2pm. De-install 3-4pm)</td>
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<tr>
<td>Date</td>
<td>Event</td>
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<tr>
<td>Aug 29 Tr</td>
<td>MFA &amp; BFA: Syllabus, Semester Plan, Personal Materials &amp; Space. Paper and Copper orders,</td>
</tr>
<tr>
<td>Sep 3 T</td>
<td>MFA &amp; BFA: Semester Plan Due. Daily Clean-Up Assignments. Studio Safety, Begin work on project 1</td>
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<tr>
<td>Sep 5 Tr</td>
<td>MFA &amp; BFA Discussions: Contextual Research Projects (a Cumulative Project)</td>
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<tr>
<td>Sep 10 T</td>
<td>MFA &amp; BFA Discussion: Application Pack (Images, Statement, Resume)</td>
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<tr>
<td>Sep 12 Tr</td>
<td>BFA Discussion; BFA Senior Show and Exit Review Planning</td>
</tr>
<tr>
<td>Sep 17 T</td>
<td>MFA &amp; BFA Critique #1: (BFA Group 8-9:30am / BFA Group 9:30-10:50am)</td>
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<tr>
<td></td>
<td>BFA: Turn in Source Topic #1 (Contextual Research Project)</td>
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<tr>
<td>Sep 19 Tr</td>
<td>Studio Work Period and Progress Checks</td>
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<tr>
<td>Sep 26 Tr</td>
<td>MFA &amp; BFA: Studio Preparations for Visiting Artist</td>
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<tr>
<td><strong>Sept 30 Mon</strong></td>
<td>Ashley Nason Visiting Artist’s Lecture, 12 to 12:50, Sage Hall 116**</td>
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<tr>
<td>Oct 1 T</td>
<td><strong>MFA &amp; BFA Printing Assistants for Ashley Nason</strong></td>
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<tr>
<td>Oct 3 Tr</td>
<td><strong>MFA &amp; BFA Printing Assistants for Ashley Nason</strong></td>
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<tr>
<td>Oct 8 T</td>
<td>BFA &amp; MFA Critique #2: (Individually, 10 minutes each)</td>
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<td>BFA &amp; MFA DUE for Editing Review: Artist’s Statement and Resume</td>
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<tr>
<td></td>
<td>BFA: Turn in Source Topic #2 (Contextual Research Project)</td>
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<tr>
<td>Oct 10 Tr</td>
<td>BFA: Exhibition Floor Plan Layout and Planning</td>
</tr>
<tr>
<td>Oct 15 T</td>
<td>MFA Discussion: Prospects and logistics of planning for an academic career.</td>
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<tr>
<td>Oct 17 Tr</td>
<td>BFA DUE: Each student sends an Image to BFA exhibition poster designer.</td>
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<tr>
<td>Oct 22</td>
<td>BFA: DUE: Press Release, Group Image, and Poster complete and sent to <a href="mailto:adecaen@gmail.com">adecaen@gmail.com</a></td>
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<tr>
<td>Oct 24</td>
<td>BFA: DUE: (After approved) Press Release, Group Image, and Poster sent to UNT Gallery</td>
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<tr>
<td>Oct 29 T</td>
<td>BFA &amp; MFA Critique #3: (Individually, 10 minutes each)</td>
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<td></td>
<td>BFA: Turn in Source Topic #3 (Contextual Research Project)</td>
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<tr>
<td>Oct 31 Tr</td>
<td>BFA: Exhibition Floor Plan Layout and Planning</td>
</tr>
<tr>
<td>Nov 5 T</td>
<td>MFA: Professional and Academic Goals for Graduate Students</td>
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<tr>
<td>Nov 7 TR</td>
<td>Studio Work Period and Progress Checks</td>
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<tr>
<td>Nov 12 T</td>
<td>Studio Work Period and Progress Checks</td>
</tr>
<tr>
<td>Nov 14 Tr</td>
<td>BFA: Artwork Due for selection for the Printmaking Seniors Exhibition</td>
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<tr>
<td><strong>Nov 17 Sun</strong></td>
<td>BFA Install Printmaking Seniors Exhibition 12pm, Lightwell Gallery**</td>
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<tr>
<td>Nov 19 T</td>
<td>MFA &amp; BFA Critique #4: (Individual, 10 minutes each) AND</td>
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<tr>
<td></td>
<td>BFA: Turn in Source Topic #4 (Contextual Research Project)</td>
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<tr>
<td>Nov 21 Tr</td>
<td>Studio Work Period and Progress Checks</td>
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<tr>
<td>Nov 22 Fri</td>
<td><strong>De-install Printmaking Seniors Exhibition 12pm, Lightwell Gallery</strong></td>
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<tr>
<td>Nov 26 T</td>
<td>MFA Discussion: Writing a Teaching Philosophy Statement</td>
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<tr>
<td>Nov 28 Tr</td>
<td>Thanksgiving Holiday. Studios closed</td>
</tr>
<tr>
<td>Dec 3 T</td>
<td>BFA &amp; MFA: Review Planning, individual Informal Progress Critique</td>
</tr>
<tr>
<td>Dec 5 Tr</td>
<td>BFA Critique #5:</td>
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<tr>
<td></td>
<td>BFA: DUE: Final Portfolio, Application Pack, &amp; Complete Contextual Research Project</td>
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<tr>
<td></td>
<td>MFA: DUE: Complete Contextual Research Project</td>
</tr>
<tr>
<td>Dec 6 Fri</td>
<td>Clean Up Day, 9am-12noon (Mandatory Attendance, ALL 4 hours)</td>
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<tr>
<td>Dec 9 M</td>
<td>EXIT Review:</td>
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</table>
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

Course Name: ___________________________ Risk rating: 3

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/colle(s) (separate by process if multiple processes involved): |  |
| Image Scale: Small (11 x 15 -ish), Medium (22 x 15 -ish), Large (22X 30 -ish) Very Large (more than 22X 30) |  |
| Edition size: ___________ OR Number of Monoprints in the series: ___________ |  |
| Another Format or Consideration: |  |

**Project 2**: (circle or fill in all that applies) **Efficiency & Productivity in Small Bites:**

| Number of color runs/drops/colle(s) (separate by process if multiple processes involved): |  |
| Image Scale: Small (11 x 15 -ish), Medium (22 x 15 -ish), Large (22X 30 -ish) Very Large (more than 22X 30) |  |
| 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 #1** (1st yr), OR Diversifying scale #1 (2nd & 3rd yr)

| Number of color runs/drops/colle(s) (separate by process if multiple processes involved): |  |
| Image Scale: Small (11 x 15 -ish), Medium (22 x 15 -ish), Large (22X 30 -ish) Very Large (more than 22X 30) |  |
| Edition size: ___________ OR Number of Monoprints in the series: ___________ |  |
| Another Format or Consideration: |  |

**Project 4**: (circle or fill in all that applies) **Mixed Print Process #2: Limited Edition** (1st yr) OR Diversifying scale #2 Limited Edition (2nd & 3rd yr)

| Number of color runs/drops/colle(s) (separate by process if multiple processes involved): |  |
| Image Scale: Small (11 x 15 -ish), Medium (22 x 15 -ish), Large (22X 30 -ish) Very Large (more than 22X 30) |  |
| 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/colle(s) (separate by process if multiple processes involved): |  |
| Image Scale: Small (11 x 15 -ish), Medium (22 x 15 -ish), Large (22X 30 -ish) Very Large (more than 22X 30) |  |
| Edition size: ___________ OR Number of Monoprints in the series: ___________ |  |
| Another Format or Consideration: |  |

**Student Printed Name**: __________________________ 
**Student Signature**: ____________________________

**Date**: ____________

**Professor Signature**: __________________________

**Consideration**: ______________________________________________________________