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 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 create independent and/or collaborative projects with new work complete at four 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). Class time will include such activities as discussions, presentations, visiting artist’s activities, critiques, and periodic studio workouts in which students are expected to be self-directed and productive on their studio assignments. Students may request specific technical demonstrations or assistance during studio work time. Attendance and participation at all classes and visiting artist’s presentations is mandatory. 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 serve as an Assistant 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 before the start of the second class session. Please post one copy of this 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 4 letter grades
Body of work (Cohesion & progression of themes, imagery, & form in all 4 projects) 2 letter grade
Contextual Research Project 1 letter grade
Professional Artist’s Documents Packet (5 items) 1 letter grade
Critique Participation & Class Participation (average of grades) 1 letter grade
Assistance for Visiting Artist: Nicole Hand (10-15 hours October 20-23) 1 letter grade
Nicole Hand’s Artist’s Lecture Oct 20, 12-1:50pm Sage Hall 116 *Required Attendance
Final Clean Up Session (ALL 4 hours) *Required Attendance
*(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 (Printmaking Graduate students only) *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 excusable 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.)
A “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 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 appropriate paper capable of receiving a high fidelity impression.

Turn in either 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: Student’s discretion.
Project 2: Reaction to the Room by Room Exhibition (scale, presentation, imagery, form, concept, etc.)
Project 3: “Currency” Trade portfolio print exchange
Project 4 Mixed Print Process: Use at least two kinds of print processes layered in this project.

Limited Editions

The Limited Editions you make each semester are “practice” to prepare you for a 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 “passing” Review normally in the third or fourth semester.

Final Semester Portfolio Guidelines:

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

- Turn in 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.**

You will be graded on how you defend, respond to, or contribute to criticism about your work.

- 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.

**Rubric for grading**

**Critique Contribution**

- **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.

**Class Participation**

- **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/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/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/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 engage in a kind of research according to your progress in the MFA program. First year graduate students will focus on areas of Contextual Research that supports your artwork’s content, concepts, formal, or technical scope. Second year graduate students will focus on steps to finding and procuring an MFA exhibition venue. Third year graduate students will focus on researching and preparing for professional opportunities for post graduation. You may NOT repeat any research topics or bibliographical entries from a previous semester in any ASTU 5300 course. At the end of this assignment you will have one page listing your research topics from all previous semesters.

**Due Dates:**

- **Sep 19:** Benchmark # 1 Due. Turn in via Blackboard
  Research topic #1 with Bibliographical Entry, Annotation, and reproductions/quotes
- **Oct 10:** Benchmark # 4 Due. Turn in via Blackboard
  Research topic #2 with Bibliographical Entry, Annotation, and reproductions/quotes
- **Oct 31:** Benchmark #3 Due. Turn in via Blackboard
  Research topic #3 with Bibliographical Entry, Annotation, and reproductions/quotes
- **Nov 21:** Completed Contextual Research Project Due. Turn in via Blackboard
  Research topic #4 with Bibliographical Entry, Annotation, and reproductions/quotes

**For MFA Candidates in the 1st semester:**

In this project you will identify and document your most important “Research Topics” of new personal artistic research. You will focus your research on 4 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. Among your research topics you must include:

- at least one printmaker who publishes their own prints. (i.e. not artist/master printer collaboration)
- at least one topic from after 1950
- at least one topic from 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.
   Find a book, a series (2 or 3) of articles in a periodical, or a series of chapters (2 or 3) in a book.
   Each research topic may have one substantial citation OR several smaller ones. It may be a book, or some chapters, or some articles.
   Websites fine only in addition to the three kinds of sources listed above. If you have another idea for a source for research that can be documented, get approval for the source before you begin investing time in it.
   You will be turning in at least one Research Topic Bibliography simultaneous with each Critique day
3) Annotation: Your written Summary of that research and an Analysis of how they relate to important aspects of your artwork.
   Type 200-350 words per research topic. This is the part where you write your own words, not copy and paste from words someone else wrote! If you are caught plagiarizing, you will get an F for the assignment.
4) Reproductions of at least 3 images and/or three short but relevant quotations if it is a text research. (Quality images; no more than 4 per page with identification for each.

Create the document in Word with images pasted into the document. Once complete, Save a copy as a PDF. Go to my [https://learn.unt.edu](https://learn.unt.edu) to set up your account and go to ASTU 4300 to submit it through Blackboard.

This 1st Semester MFA Contextual Research Project will be graded by meeting the following standards:

- Carefully selected topics appropriate to your creative direction.
- Properly formatted according to the 4 key parts listed above.
- Properly formatted bibliographic entry (Chicago Style citation)
- Thoughtfully written annotation for each topic.
- Quality of reproductions or quotations.
- Meeting deadlines for benchmark progress.
Example Format: Topic with three article sources and image reproductions:

(Content removed to accommodate UNT Faculty Profile system limits.)

Example Format: Topic with 1 book source and text quotations:

(Content removed to accommodate UNT Faculty Profile system limits.)
For MFA Candidates in the 3rd semester:
Your requirements are focused on preparing you to procure a venue for your MFA Exhibition. You 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.

Benchmark #1: Identifying Potential Galleries Due Sep 19, 2014
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
- Description of the space (size, lighting, walls, floors, traffic, etc.)
- Description of the kinds of artwork shown (media, typical formal aesthetics, typical conceptual interests, and emerging-established artists.)
- Then a specific description of why you think it would be a suitable venue. Type 100-200 words per gallery.

I have sent you a link to a Google Map with pins with the locations of many Dallas/Fort Worth Area Galleries. When you find additional galleries, please add them to the map with name of the gallery, contact names, and web address so that this evolving resource may be used by future generations of UNT Printmaking Graduate students.

Benchmark #2: Visiting 3 Potential Galleries and write findings on each. Due Oct 10, 2014
Benchmark #3: Visiting 3 Potential Galleries and write findings on each. Due Oct 31, 2014
After researching galleries online you will select your top 6 and visit them in person to determine if they are suitable for your work. If you have questions about the venue, bring them to see if you can get answers by seeing the space, or by talking to a gallery rep. After visiting the 6 galleries, write up your findings on each of these. Describe what you learned and whether you still feel it is among your top five galleries. Type 100-150 words per gallery. For part 2 you will visit and report on 3 galleries, for part 3 you will visit and report on 3 more galleries. For each gallery visit take at least 3 photos of the exhibition space to include in your report.

You should keep in mind the following issues when selecting galleries to visit:

- 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.
- 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.

Benchmark #4: Cover Letters for your top 4 galleries Due Nov 21, 2014
After researching galleries online and visiting 6 in person, write a custom cover letter your top 4 galleries. Introduce yourself, your work, and your request to be considered for an exhibition. Discuss why you think it could be a good fit for this gallery. Concisely identify the files you are placing on a cd or available on your website, and/or printed documents enclosed. Offer to come out to the gallery with a few examples of work to discuss further. For a college gallery or community art center you might offer an art workshop or artist’s lecture when the exhibition is up.

This 3rd Semester MFA Contextual Research Project will be graded by meeting the following standards:

- Carefully selected gallery selections appropriate to your work.
- Carefully selected gallery visits and carefully summarized reports of these visits with photos.
- Thoughtfully written cover letters for your top 4 galleries.
- Meeting deadlines for benchmark progress.
**For MFA Candidates in the 5th semester:**
Your Contextual research will be focused on preparing you for opportunities after completing your degree: 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.

**Benchmark #1  Identifying Academic Positions (submit via blackboard)  Due Sep 19, 2014**
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 or another online source:

With each position list:
- Title applied for
- Contact person
- Institution and address
- Website where you located it and websitie of the institution hiring
- Required Qualifications and Desired Qualifications
- Responsibilities
- List Required documentation to apply.
- Deadline for application

**Benchmark #2  Identifying Artist’s Residencies or Artist’s Grants  (submit via blackboard)  Due Oct 10, 2014**
Make a list of at least 3 Residencies or Artist’s Grants you could qualify for within the next 3 years.
With each residency or grant list:
- Name of residency/grant
- Contact person
- Institution and address
- Website
- Benefits (studio, equipment, room, board, stipend, materials, assistance, Be specific),
- Costs (many require a studio fee)
- Fellowships or Stipends (if applicable)
- Responsibilities of the artist (Lecture, workshop, public interaction, donation of artworks, etc. Be specific).
- Deadline for application

**Benchmark #3  Identifying Solo Exhibition Sites  (submit via blackboard)  Due Oct 31, 2014**
Make a list of at least 3 professional venues where you would like to propose a solo exhibition in the next 3 years.
- With each exhibition venue list:
  - Contact person
  - Institution and address
  - Website
  - Description of the gallery and why you think your work would work well there.

**Benchmark #4  One Mock Application  (submit via blackboard)  Due Nov 21, 2014**
Make a list of at least 3 professional venues where you would like to propose a solo exhibition in the next 3 years.
Create a Mock application for ONE of the prior opportunities.
The mock application should include documents required by the institution.

For an academic position: include at least the following:
- Cover Letter
- Artist’s statement
- image ID sheet ONLY (No image files necessary)
- student image ID sheet ONLY (No image files necessary)
- Teaching Philosophy Statement
- Curriculum Vitae
- List of 3 References
For an artist’s residency or grant:
- Cover Letter/Statement of purpose/project proposal
- Artist’s statement
- image ID sheet ONLY (No image files necessary)
- Curriculum Vitae or Artist’s Resume
- List of 3 References

For an exhibition:
- Cover Letter
- Exhibition Proposal
- Artist’s statement
- image ID sheet ONLY (No image files necessary)
- Artist’s Resume

This 5th Semester MFA Contextual Research Project will be graded by meeting the following standards:
- Carefully selected academic positions, residencies/grants, and Galleries.
- Complete information in each listed opportunity.
- Carefully written and presented Mock Application for the selected opportunity.
Professional Artist’s Documents Packet

This Packet of Professional Documents provides you with the most basic materials you will need for normal art related activities at the entry level. Weather 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 Professional Artist’s Documents Packet will be graded based on quality of presentation and content. You will turn in first drafts of many parts of this packet at times designated on the calendar, then completed near the end of the semester.

1) **10-20 recent high quality JPGs demonstrating continuity.**
   - All works from this semester must be included. (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 with 2 views each artwork.
   - Name image files: "First Initial and Lastname #.jpg"
   - For example: "ADecaen1" for the first artwork,
   - "ADecaen1a" for a detail of artwork 1
   - "ADecaen2" for the second artwork.
   (Upload as multiple image attachments in one submission to Blackboard.)
   **Final Due Date:** November 24, All 10-20 images. Submit via Blackboard.

2) **Image Identification Sheet** identifying: title, media, size, and year with a thumbnail image of each of the images. Create in Word document with images pasted, then save as a PDF and upload as attachment to Blackboard as one submission.
   **Final Due Date:** November 24, All 10-20 images. Submit via Blackboard.

3) **Artist’s Statement** discussing your recent work. (200-400 words)
   - Discuss your conceptual themes, formal themes, imagery, influences, contexts, and media processes you use.
   - Make a statement suitable to applying for a solo exhibition.
   (Create in Word document, then save as a PDF and upload as attachment to Blackboard as one submission.)
   **Progress Due Date:** October 10. Submit via Blackboard AND Print for class by October 7.
   **Final Due Date:** November 24, All 10-20 images. Submit via Blackboard.

4) **Statement of Intent** for a Residency, or Grant (150-250 words)
   - Identify the to what opportunity this statement is for.
   - For a Grant: Find a real grant to hypothetically write this. Discuss your project in relation to your current work, the process, personal goals, means of public presentation, calendar, and budget for how funds will be spent.
   - For a Residency: Find a real residency to hypothetically write this. Discuss your project in relation to your current work, the process, personal goals, goals for public presentation of the work created in residency, and calendar.
   **Progress Due Date:** October 10. Submit via Blackboard AND Print for class by October 7.
   **Final Due Date:** November 24, All 10-20 images. Submit via Blackboard.
   (create in Word document, then save as a PDF and upload as attachment to Blackboard as one submission.)

5) **Artist’s Resume/Curriculum Vita**.
   Create a professional artist’s Resume. Pay close attention to the examples given in class. Format the Document for clarity of reading the content. Pay close attention to the guidelines I set out in class. Include: Education, Solo or 2-Person Exhibitions, Group Exhibitions, Collections (permanent/private), Curatorial Activities, Scholarships/Awards/Grants, Presentations/Demonstrations, Arts Workshops (as student/presenter), Publications, Memberships in Arts Organizations, Professional or Leadership Experience. Teaching Experience (be specific)
   (Create in Word document, then save as a PDF and upload as attachment to Blackboard.)
   **Progress Due Date:** Oct 9. Submit via Blackboard AND Print for class on October 9.
   **Final Due Date:** November 24, All 10-20 images. Submit via Blackboard.

*I am also available to review other documents that you may be asked for when applying for an academic position. If you schedule a meeting with me in office hours, I will discuss the following or other documents:
Cover letter, Teaching Philosophy Statement (for printmaking or foundations…etc), Etc.*
Visiting Artist’s Project: Nicole Hand
Associate Professor of Art at Murray State University
http://www.blackdogpress.com/nicoleprints.html

Orientation at PRINT Press: Friday October 17 from 8-9am Sharp. Do not be late
Core Lecture: Monday October 20 in Sage Hall Rm 116, 12-12:50pm (This is a required event for all students in 5300)
Open House at P.R.I.N.T Press: October 23, 4-6pm

Nicole will be printing a limited edition multi-plate prints using etching and lithography assisted by graduate students and a few selected undergraduate students. Only students with etching and lithography experience will be printing for the artist. Those who do not have this kind of printmaking experience will be serving various details in assisting the visiting artist’s other activities including:
• Picking up the artist at the airport and taking her to the visiting artist’s apartment on Sunday or Monday
• Taking the artist to lunches or breakfasts or dinners.
• Preparing items for the workshop before the artist arrives.
• Picking up food and other items for the artist’s open house at PRINT Press.
• Taking the artist at the airport on Thursday or Friday
• Helping with clean up or other post-workshop activities at PRINT Press.

I will be sending each of you an email (from adecaen@gmail.com) asking for your availability October 19-25. Please look at your class schedule and calendar, then respond with available hours. It will be very helpful if graduate students from other disciplines can be available for times before/during the reception and airport runs. Professor Lari Gibbons (PRINT Press Director) will select your schedule from the times you provide. On average students have each worked a 15 hour during the week of a project like this. (Do not neglect going to your other classes.)

Your goals for your assistance to the project are:
• Make yourself as available as possible.
• Come to your shift on-time and ready to help. Observe carefully.
• Look for opportunities to be helpful.
• Be efficient with your time.
• Do the highest quality work possible with great care.
• Take great care with the paper and other materials you handle at P.R.I.N.T Press.
• 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.

Critiques:
Nicole may be available for a few graduate student or senior individual critiques, but this will have to be scheduled TBA.
A Few Other Art Events, Fall 2014:

**Ann Hamilton**
Nasher Lecture Series
October 28 at the Nasher.
There will be a CVAD Bus for reserved students wishing to go to the lecture. Details TBA.

**Kathe Kollwitz: A Social Activist in the Era of World War I**
Dallas Museum of Art
Through Nov 16, 2014

**Kiki Smith Exhibition**
UNT Art Space Dallas, TBA

**Marian Lefeld**
Forum Gallery Brookhaven College, Farmer’s Branch (North Dallas)
Aug 18 – Sept 24, 2014

**Susan Sponsler: The Hoodie Project**
Studio Gallery Brookhaven College, Farmer’s Branch (North Dallas)
Aug 18 – Sept 24, 2014

**Get Funded Workshop**
Sept 12, 2014
Lead by IARTA professor Ruth West
Sign up by emailing Ruth.west@unt.edu

**CVAD Faculty Exhibition**
UNT Art Gallery Nov 6 - Dec 6, 2014
UNT on the Square Dec 5-Jan 15, 2015
Reception Dec 4 (both locations.)

**Lynda.com**
All current CVAD students have received access to a Lynda.com account. You have received your invitation to activate your account through your @my.unt email address. Please activate your account as soon as possible so that you will have immediate access to the site. Lynda.com is a leading online learning company that helps anyone learn software, technology and creative skills to achieve personal and professional goals. It is a digital library of instructional videos that will be helpful for you to supplement your in-class education especially in the area of technology and software use.

**Art Library:**
Materials in the UNT libraries have changed locations again. If you are checking out materials, be sure to look to see which building the materials have move to.
**Currency**

A Printmaking Portfolio Exchange between the MFA Programs at UNT and UD

As a starting point for this project we will tour of the **Bureau of Engraving and Printing.** This is one of only two places in the United States where paper currency is printed. The idea is to make a print that both continues to develop your body of work, but also responds to some to concepts, visuals, or technical qualities of the theme. Take the theme a point of departure, not a point of arrival.

Here are the requirements of the portfolio:

Create a limited edition print responding to the **Currency** theme.

- **Paper/Substrate Size:** 10” x 10” (no more than 1/8” think)
- **Image Size:** Open
- **Process:** Any process allowing for a limited edition set (may or may not involve ink or be on paper.)
  - A varied limited edition (e.v. or e,v.) is acceptable too when the variation is a non-repeatable process.
- **Edition Size:** TBA (15?)
  - (As many as 10 MFA participating from UNT, and I’m not sure how many MFA will participate from UD.)
- **Interleaving:** Each print must be covered in a sheet of interleaving/glassine paper folded once to cover both sides.
- **Completion:** Prints must be dry (ink and paper) and signed and numbered.

**Deadline:**
- UNT Critique October 28, 2014
- Final deadline for complete edition sent to UNT: Nov 21, 2014

**Interleaving:** Each print must be covered in a sheet of interleaving/glassine paper folded once to cover both sides.

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**Portfolio Box:** ???
**Portfolio Colophon:** ???

**Exhibitions:** We will brainstorm to find a place to show this work...

Some artist’s and other researchers employing the theme for your consideration:
- Enrique Chagoya
- Barbara Krueger
- Annie Bissett [anniebissett.com](http://anniebissett.com)
- etc., etc.

---

**Bureau of Engraving and Printing**


9000 Blue Mound Road, Fort Worth TX 76131

Oct 17, 2014

10:30 meet at Bureau of Engraving and Printing and go through Security

11-noon Tour Bureau of Engraving and Printing

Noon: Discuss and Lunch (Dutch)

The Tour will include a short film and a guided walk along a quarter-mile elevated walkway enclosed above the production facilities floor where billions of dollars are printed. After the tour, there will be time to visit the Moneyfactory Gift Shop and two floors of interactive exhibits and displays showcasing currency history and the intricate art of currency manufacturing. Please bring a license>ID and a read the list of restricted items (cell phones, cameras, etc). It might be helpful to bring a notebook or sketchbook.
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/csrr/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 through out 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 their 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, 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/csr for further information.”

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

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.
**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 5, 2013 from 1pm-5pm.
Students in Print Studio must spend all 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…
A large variety of inks and chemicals are provided for graduate student use. If you have any questions regarding specific items, please talk to the printmaking area coordinator. Provided items include most inks, solvents, and cleaners. Graduate students typically need to purchase their own personal protective gear, plates, paper hand tools, squeegees, registration pins, and rags.

**Various Suppliers:**

Voertman’s  (across the street)
Lithco Registration  Pins  1/4” Round

Texsource Texas, 6881 Fort Worth Dr, Argyle, TX, (940) 382-1234  ·  screenprintingsupply.com
Screens, 23” x 31” or 25” x 36,” (220-280 mesh), Squeegees (medium durameter)

Central Hardwoods Inc: 1959 W Northwest Hwy, Dallas, TX , (972) 241-3571  ·  centralhardwoods.com
¾” Marine Grade Plywood

Woodcraft of Dallas: 14380 Marsh Lane, Addison, TX 75001, (972) 241-0701.  woodcraft.com
Power-Grip Carving Tools:

McMurray Metals: 3000 Elm St Dallas, TX 75226, (214) 742-5654,  www.mcmurraymetals.com
Copper Sheeteting, .043” thickness (19 gague)

Rennasance Graphic Art  215 357 5705,  www.printmaking-materials.com
Various items

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 a Material Safety Data Sheet (MSDS) by the manufacture THEN get approval from Andy to make sure that is is compatible with our studios and the chemicals we use. 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.
- Squeegees
- Screenprint Support Boards
- Mezzotint Rockers
- Other hand tools

**Critique Room:**

The Critique Room is a designated clean space. Do not store items in this room outside of your flat file. Graduate Students from another discipline may take one flat file drawer in the critique room. Flat files drawers are for storage of paper and clean items. No liquids in the drawers! No inked plates in the drawers. Please keep etching, monotype, or relief plates in the designated areas in the main studio space. Mark ALL personal items clearly with your name.

*Items left in the flat file drawers on the last day of exam week will be discarded.*
MFA Semester Review Guidelines:

Only 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 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 Final Professional Documents 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.
**EXIT Review (and MFA Reviews):**

Due: Final Portfolio with all artworks from the semester. (2nd semester Seniors)

<table>
<thead>
<tr>
<th>Time</th>
<th>Name</th>
<th>Room</th>
<th>Install Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>8-8:30am</td>
<td>Amy Filipp</td>
<td>HKRY 160A Critique Room</td>
<td>Sunday Eve, De-install 9:30-10am</td>
</tr>
<tr>
<td>8:30-9am</td>
<td>Chris Aparicio</td>
<td>HKRY 160A Critique Room</td>
<td>Sunday Eve, De-install 9:30-10am</td>
</tr>
<tr>
<td>9-9:30am</td>
<td>Sam Neal</td>
<td>HKRY 160A Critique Room</td>
<td>Sunday Eve, De-install 9:30-10am</td>
</tr>
<tr>
<td>10am-11am</td>
<td>David Villegas</td>
<td>HKRY 264C</td>
<td>9-10am. De-install 11-11:30am</td>
</tr>
<tr>
<td>11-11:30am</td>
<td>Nick Leuvano</td>
<td>HKRY 160A Critique Room</td>
<td>9:30-11am. De-install 12-12:30pm</td>
</tr>
<tr>
<td>11:30-12pm</td>
<td>Jaime Durham</td>
<td>HKRY 160A Critique Room</td>
<td>9:30-11am. De-install 12-12:30pm</td>
</tr>
<tr>
<td>12:30-1:30pm</td>
<td>Jessie Barnes</td>
<td>HKRY 264C</td>
<td>10am-12pm. De-install 1:30-2pm</td>
</tr>
<tr>
<td>1:30-2:30pm</td>
<td>Melody Vaughan</td>
<td>HKRY 160A Critique Room</td>
<td>12pm-1pm. De-install 2:30-3pm</td>
</tr>
<tr>
<td>2:30-3:30pm</td>
<td>Kayla Seedig</td>
<td>HKRY 264C</td>
<td>12pm-2pm. De-install 3:30-4pm</td>
</tr>
</tbody>
</table>

***Jon, Preston, & Luke*** will independently schedule a review during November accommodating all three of their MFA Committee members.

You will ask an eligible faculty member to serve as the third member of their committee, letting them know of where you plan to show and dates if possible. Once the committee is determined, you will request a schedule of when the committee is available to meet for a review this semester (any time after mid term). Get an early start on setting this date since finding a common date/time can be challenging for three college professors. Be sure to get a confirmation email from all three faculty members that they are in deed planning on doing your Fall review on the dated, time, place you have arranged. A place will have to be reserved for the review. If you need the critique room you will reserve that with me. If you need the Core room upstairs, you will reserve that with Rachel, Elaine, and Kate. This review is to be a point where all three faculty members can contribute to a discussion and make suggestions for the work in the MFA show. Although is has no bearing in a pass/fail way, it is very important to allow all three members of the committee to contribute. In a way, it will be most important for the third member of the committee so that they have a meaningful impact on your committee.
MFA PRINT Studio Calendar Fall 2014

Week 1  
Aug 29  

Week 2  
Sep 5  
AM Discuss Contextual Research Project Overview (a Cumulative Project custom for all graduate students)  
PM Discussion (1st Year Grad): 3 year plan Discussion: (ALL) Writing a Statement of intent for Grants or Residencies.

Week 3  
Sep 10  
AM Discussion (2nd Year Grad): Scouting potential MFA Exhibition sites. Discussion (3rd Year Grad): Scouting potential Post MFA Opportunities.  
PM Individual studio visits and Progress checks

Week 4  
Sep 19  
AM **Critique #1: Large Group Critique**  
DUE: Project 1  
DUE: Benchmark #1 (Contextual Research Project)  
PM Work Period (begin Project 2)  
Discuss Carpooling for Warehouse trip.

Week 5  
Sep 26  
9AM meet at the WAREHOUSE 14105 Inwood Road, Dallas. For tour of the Galleries.  
PM Printmaking Studios: Production time in the studios

Week 6  
Oct 3  
AM (3rd Year Grad): Thinking and planning for a career in academia (Printmaking studios)  
PM Individual studio visits and Progress checks

Week 7  
Oct 10  
**Critique #2: (small groups by year in program)**  
DUE: Project 2  
DUE: Benchmark #2 (Contextual Research Project)  
DUE: Curriculum Vitae: Submit on Blackboard as PDF  
DUE: 1st Draft of Artist’s Statement: Submit on Blackboard as PDF  
DUE: 1st Draft of Statement of Intent for Residency or Grant: Submit on Blackboard as PDF  
PM Discussion: “Currency” Portfolio Exchange: 10” x 10” Portfolio Trade print  
PM Discuss Carpooling for BEP trip.

Week 8  
Oct 17  
8-9am meet at Oak Street Annex (P.R.I.N.T Press Orientation) DO NOT BE LATE!!  
10:30am meet at Bureau of Engraving and Printing and go through Security, then 1-hour Tour

Week 9  
Oct 20 Mon  
**Nicole Hand Core Lecture, Sage Hall Rm 116, 12-12:50pm**  
Oct 20-23 M-Th  
**Mon-Thurs** Printing Assistance for Nicole Hand at PRINT Press  
Oct 23 Thurs  
P.R.I.N.T Press Open House: 4-6pm  
Oct 24  
Individual studio visits and Progress checks

Week 10  
Oct 28 Thurs  
Ann Hamilton Nasher Lecture, Time TBA (CVAD Bus available with reservations)  
Oct 31  
**Critique #3: Trade Print Portfolio Group Trade and Exhibition**  
DUE: Project 3  
DUE: Benchmark #3 (Contextual Research Project)

Week 11  
Nov 7  
Studio work period

Week 12  
Nov 14  
Individual studio visits and Progress checks

Week 13  
Nov 21  
**Critique #4: Large Group Critique**  
DUE: Final Portfolio with all artworks from the semester  
DUE: Professional Documentation Packet. Submit on blackboard  
DUE: Contextual Research Project. Submit on blackboard  
Final Currency Portfolio Collation.
Week 14  
Nov 28  
STUDIOS CLOSED. Thanksgiving Holiday.

Week 15  
Dec 5 Fri  

**Clean Up Day, 1-5pm (Mandatory Attendance, ALL 4 hours)**

Week 16  
Dec 9 M  

**BFA EXIT Review (and MFA Reviews):**
Due: Final Portfolio with all artworks from the semester, (2nd semester Seniors)

8-8:30am *Amy Filipp*  
HKRY 160A Critique Room  
(install: Sunday Eve, De-install 9:30-10am)

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9-9:30am *Sam Neal*  
HKRY 160A Critique Room  
(install: Sunday Eve, De-install 9:30-10am)

10am-11am *David Villegas*  
HKRY 264C  
(install: 9-10am. De-install 11-11:30am)

11-11:30am *Nick Leuvano*  
HKRY 160A Critique Room  
(install: 9:30-11am. De-install 12-12:30pm)

11:30-12pm *Jaime Durham*  
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(install: 9:30-11am. De-install 12-12:30pm)

12:30-1:30pm *Jessie Barnes*  
HKRY 264C  
(install: 10am-12pm. De-install 1:30-2pm)

1:30-2:30pm *Melody Vaughan*  
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2:30-3:30pm *Kayla Seedig*  
HKRY 264C  
(install: 12pm-2pm. De-install 3:30-4pm)

***Jon, Preston, & Luke will schedule a review during November accommodating all three of their MFA Committee members.***
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 UNTs 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.

Student Printed Name ______________________________________  Student Signature: _________________________________________
Date______________________  Professor Signature:  _________________

Project 1: (circle or fill in all that applies)  Student's Discretion
Number of color runs/drops/colles (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: _______________________________________________________________________