Course Description: This Graduate Printmaking Studio is designed to further develop conceptual, technical, and formal issues and professional practices in printmaking.

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

Course Structure: Graduate students in the course will work on independent and/or collaborative projects with new work ready for grades at five critiques this semester. Graduate students are expected to have a firm expertise on the print media and techniques they are exploring. If a graduate student wishes to explore techniques in which s/he is not very experienced, s/he should expect to ALSO attend classes in one of the discipline-specific undergraduate courses (e.g. etching, lithography, screenprint, or relief/monotype) with the permission of the instructor. Most Non-Critique periods will be optional attendance for graduate students, but it is the best time to get in-progress input and technical help. Completing new artwork for every critique is essential to passing the class. Students will also do a Contextual Research Project and an Application Pack and be Printing Assistants for the Visiting Artists at PRINT Press Feb 11-15.

Semester Plan: Semester Plan: Each graduate 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 each keep a copy. If you feel the need to change any part of this semester plan you should come to me to discuss and make the changes in writing for clarity at least one class period before the critique in which it is evaluated.

Course Requirements (Overview)

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<thead>
<tr>
<th>Requirement</th>
<th>Grade</th>
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<tbody>
<tr>
<td>Final Portfolio</td>
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<td>5</td>
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<tr>
<td>Body of work</td>
<td></td>
<td>1</td>
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<tr>
<td>Contextual Research Project</td>
<td></td>
<td>1</td>
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<tr>
<td>Application Pack</td>
<td></td>
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<tr>
<td>Visiting Artist Participation at PRINT Press</td>
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<tr>
<td>Critique Participation</td>
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<td>Required Attendance at one of two Visiting Print Artist Lectures</td>
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<td>Requirement</td>
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<tr>
<td>Required Attendance at Final Clean Up Session</td>
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</table>
**GRADING:**

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

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

**Grading Scale for End of the Semester Averages:**
The University of North Texas only allows for whole letter grades to be recorded for the semester grade.

- A (4.00 - 3.51)
- B (3.50 - 2.51)
- C (2.50 - 1.51)
- D (1.50 - 0.51)
- F (0.50 - 0.00)

**ATTENDANCE:** Attendance on critique days and visiting artists activities are mandatory for graduate students. I will occasionally use email to distribute course information to graduate students to avoid problems with days of non-mandatory attendance. Check your email daily.

**FINAL CLEAN-UP DAY** is Friday, May 7, 8am - 12 noon.
Graduate Students must spend four 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 period will reduce your semester grade by one full letter.
After the clean-up day Graduate Students may use the studio to print but they must keep the studios clean.

**VISITING ARTISTS:**
Collaboration between Master Printer Ryan Burkart and painter Jiha Moon.
Feb 11, 6:30pm lecture by Jiha Moon, Art building Rm 223
Feb 15, 11am lecture by Ryan Burkhart, Art building Rm 223
All students are required to attend at least one of the prior lectures or write a paper on a topic of the instructor’s choice.
Failing to complete this requirement will lower your final Critique Participation average by one letter grade.
Final Portfolio  
**50% of semester grade**
Each student will be graded on 5 completed projects. One new project will be ready for critique on each of the 5 critique sessions. A "project" is generally either a monoprint series of at least 5 or a numbered edition of at least 5. **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. If a project is turned in incomplete, it may be resubmitted for reevaluation without penalty up until the last critique session. Not turning in work on a critique day is unacceptable. All works will be turned in (again) at the Final Critique in a portfolio that completely encloses every piece to limit damage in the grading process. All prints must be clean, dried flat, undamaged, complete, signed, and annotated/numbered where appropriate.

Body of Work  
**10% of semester grade**
The work over the semester will be grades as a whole in terms of cohesion & progression of themes, imagery, & form.

Contextual Research Project  
**10% of semester grade**
**Outline with printed images. (no pp presentation this semester)**
Due: April 13
Present an awareness of your contextual influences in the following 5-page outline format:

I. Artist/Genre OR Other Contextual Influence
   A. Artist/Genre  OR  A. Bibliographical Citation of Book
      1. Artist’s name, Title of artwork, media, date
      2. Artist’s name, Title of artwork, media, date
   B. Where did you see or find this artwork/influence? Be specific.
   C. How does it relate to your present work? Be specific.
   D. 2-5 Images

Include your five most important artistic influences. These are not just ones you “like.” You must be able to explain how they relate to the most important aspects of your artwork.
List your influences in order of importance to your work (most important first.)

Among your Contextual Influences you must include the following:
- at least one printmaker who makes/made their own prints. (i.e. not artist/master printer collaboration)
- at least one artist/genre or other context working/published after1950
- at least one artist/genre or other context working/published before 1950.
- at least one artist who you saw at a gallery/museum this semester.

MFA Application Pack / Professional Practice Research Assignment  
**10% of semester grade**
**DUE: March 23 (first draft)**
**DUE: May 4 (final version)**
The Application Pack will be graded based on quality of presentation and content. This Application Pack will include

1) **10-20 recent JPGs** demonstrating continuity. (1MB minimum each)  
   All works from this semester must be included.
   Jpgs must be high quality, color corrected, corrected for parallax, and without distractions.
2) An Artist's Statement discussing your recent work. (250-500 words)  
   Discuss your imagery, concepts, influences, and media processes you use.
3) An Artist's Resume/Curriculum Vita  
   Include: education, all exhibitions, and any professional experience or professional activity.
4) List of 3 Dallas/Fort Worth Galleries you have visited this semester WITH:  
   A. Name of exhibition and dates  
   B. Names of artist’s and works in the show ranking the work best to worst
   C. Give a rational on why some works are better than others in your opinion.

PRINT Press Collaborative Printing Assistance  
**10% of semester grade**
Collaboration between Master Printer Ryan Burkart and painter Jiha Moon.
Feb 11-15 make as much time as possible available to work for Ryan and Jiha.
We need to create a reputation for our MFA in Printmaking and I want you to be a part of it.
Let’s make a strong impression at PRINT Press by being enthusiastic, hard working, understanding, and professional.
When you are at PRINT Press, let Ryan and Jiha lead, but if they do not ask you to do something, and ask to do something helpful. You will have to be thinking ahead of schedule to anticipate.
Your grade for this project will be based on the time and effort you put into it.
Critique/Discussion Contribution

There will be five formal critiques this semester. Each student must have new work ready for each critique; coming to critique without new work will earn an F for the critique grade. A piece with substantial progress is acceptable in place of a finished piece(s). An updated printed artist’s statement will be ready for each critique. Please prepare your work to be shown early so that you have ample time to discuss it. You will be graded on how you defend, respond to, or contribute to criticism about your work AND to how you contribute to the discussion of your peer’s work in group critique.

The rubric for grading critique contribution follows:

- A = Gives engaged, relevant, honest, critical attention and commentary with respect to/for everyone.
- B = Often contributes in critiques with worthwhile comments
- C = Comments from time to time and is therefore “noticed.”
- D = Gives more agreement and unsupported assertions instead of truly adding to the discussion.
- F = One of the crowd to the point of blending in. Not much to say.

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) risk factor. Students are exposed to some significant hazards but are not likely to suffer serious bodily injury when properly trained on how to handle materials and tools. 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. 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 (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, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

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/csrr for further information.”

NOTE: I retain the right to change the syllabus and post it if the needs of the course or students change.
**Personal Supplies and Borrowed Tools:**
Your personal supplies will be dependent on the media and technical scope of your independent contract. *All Students in print classes are required to have Nitrile or Neoprene chemical-resistant Gloves that fit.*
If you choose to borrow a tool or litho stone from the print studios, you will be required to return it in good shape by the end of the semester. Failure to do so will reduce your semester grade by one full letter. Please do not bring your own chemicals into the print studios unless approved by Professor DeCaen.

**Print Studio Access**
Only students currently enrolled in print courses and those with Professor DeCaen’s expressed permission may use the print facilities. The Print Studios’ open hours will be posted. If you wish to work in the print studio during another class period you MUST get the professor’s permission first.

**Flat Files**
There should be enough room for all students to share one flat file with another student. Flat Files are for storage of paper and clean items. No liquids in the flat files! Plates may be kept in the spaces next to the hotplate not in the flat files. Mark all personal items with your name. Items left in the flat files after finals week will be discarded.

**Critique Room**
The Critique Room is a designated clean space. Do not store items in this room outside of your flat file. On Clean-Up Day all personal items left in this room will be discarded.

**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.

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

**Advising / Grade Consultation**
I am available for academic and professional advising or private grade consultation during office hours or by appointment. If a Printmaking Major wishes to get transfer credit for a course from another school you must bring a copy of that transcript, copy of the course description from the school’s academic catalog, and a portfolio of the works produced in the class.

**Semester Reviews:** (May 10-12)
Printmaking graduate students will show in the Semester Review instead of the Final Critique.
Semester Portfolios will be turned in at that time.

**Traditional Etching Grounds**
Graduate Students and Adjunct Instructors are the only ones allowed to use traditional petroleum based etching grounds and nitric acid etch baths if you were already trained how to use these techniques at other undergraduate institutions. DO NOT show undergraduates how to use these processes; they do not have permission.
**CALENDAR:** Schedule adjustments will be posted. Students may request specific technical demos on non-scheduled days.

<table>
<thead>
<tr>
<th>Date</th>
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<th>Event</th>
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<tbody>
<tr>
<td>Jan 19</td>
<td>T</td>
<td>Syllabus: BFA Exhibition, Contextual Research Project, Application Pack, Visiting Artist. Shelf space!! Flatbed Press Exhibition Opening Reception CVAD Art Gallery 4:30-6pm!!</td>
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<td>Jan 21</td>
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<td>Studio Safety. Semester Plan Due.</td>
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<td>Jan 26</td>
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<td>Work Day</td>
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<td>Feb 2</td>
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<td>Work Day</td>
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<td>Feb 4</td>
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<td>Critique 1: (Individual Critiques) DUE: new project</td>
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<td>Feb 9</td>
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<td>Guidelines for writing an Artist’s Resume and photographing/formatting digital images.</td>
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<td>Feb 11</td>
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<td>Work Day. 6:30-7:30pm Jiha Moon Lecture, Art Building, Room 223</td>
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<td>Feb 15</td>
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<td>11-11:50am Ryan Burkhart Lecture, Art Building, Room 223</td>
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<td>Feb 18</td>
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<td>Feb 23</td>
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<td>Critique 2: (Group Critiques) DUE: new project</td>
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<td>Feb 25</td>
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<td>Southern Graphics Council (SGC) Print Conference, Philadelphia</td>
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<td>Mar 2</td>
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<td>Work Day. Lightwell Exhibition Publicity Complete</td>
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<td>Mar 18</td>
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<td>Spring Break</td>
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<td>Mar 23</td>
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<td>Critique 3 (Individual Critiques) DUE: new project AND Application Pack (1st Draft)</td>
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<td>Mar 30</td>
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<td>Apr 1</td>
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<td>Work Day. Lightwell Exhibition: BFA Print Seniors. Reception 7:30-9pm</td>
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<td>Apr 6</td>
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<td>Apr 8</td>
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<td>Apr 13</td>
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<td>Apr 15</td>
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<td>Critique 4: (Group Critiques) DUE: new project AND Contextual Research Project</td>
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<td>Apr 20</td>
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<td>Apr 22</td>
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<td>Apr 27</td>
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<td>May 4</td>
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<td>May 6</td>
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<td>Work Day</td>
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<td>May 7</td>
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<td>8-noon. Mandatory Four-Hour Clean Up.</td>
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<tr>
<td>May 10</td>
<td>M</td>
<td>MFA SEMESTER REVIEW 1pm Cat 2pm Laura DUE: Final Portfolio with Application Pack (Final Draft).</td>
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<tr>
<td>May 11</td>
<td>T</td>
<td>MFA SEMESTER REVIEW 1pm Ana 2pm Adam DUE: Final Portfolio with Application Pack (Final Draft). (I will place your graded portfolio in your graduate studio.)</td>
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</tbody>
</table>
Calendar of Extra Curricular Events

Jan 19, 4:30-6pm, Flatbed Press Exhibition Opening Reception, CVAD Art Gallery
Jan 19-Feb 13: UNT Art Gallery Exhibition: Exhibition of work by artists published by Flatbed Press

Jan 22 - Feb 28: Pioneers In Modernism, (Mid 20th Century Women Artists from TWU, (Including Prints) Gough Gallery, Center for Visual Arts, Denton TX

Jan 23: Opening Reception: Printmakers and Prodigy Exhibition
Jan 23- March 1, Printmakers and Prodigy Exhibition, University of Texas at Permian Basin, Odessa, TX

Jan 29 Exhibition Reception: Printmaker-Professors and their Students, The University of Dallas
Jan 18-Feb 21: Printmaker-Professors and their Students, The University of Dallas, Haggerty Art Gallery.

Feb 11-15: UNT PRINT Press Visiting Artists Jiha Moon and Visiting Master Printer Ryan Burkhart
Feb 11, 6:30pm, Lecture by Jiha Moon, UNT Art Building Auditorium Room 223
Feb 15, 11am Lecture by Ryan Burkhart, UNT Art Building Auditorium Room 223,

Feb 20-March 26: Exhibition of Prints by North Texas Artists, TWU Art Gallery;
Feb 20-march 26::Exhibition of prints by Leon Polk Smith (Minimalist Abstraction) TWU Art Gallery

February 27-28 (9:30 - 5:00) PRINT Monotypes Workshop with Professor Richard Ash
http://www.art.unt.edu/print/workshops.html

March 5 FLUID FRONTIERS : UNT Art Gallery
Exhibition: Mar 2, 2010 through Mar 27, 2010
FLUID FRONTIER With visiting artists EcoArtTech
Mar 2, 2010 through Mar 27, 2010
Reception: Mar 5, 4:30-6pm
http://gallery.unt.edu/showexhibit.php?exid=327

Mar 6, 6:30pm-8:30pm, Exhibition Reception: Andrew DeCaen, Sonogram Drawings. NFG
March 6-26, Andrew DeCaen, Sonogram Drawings, (Prints & Drawings) Norwood Flynn Gallery, Dallas.

March 6, 6:30pm-8:30pm, Exhibition Reception: SARINA FUHRRMANN: MFA EXHIBITION, (Prints & Drawings)
The Rose Gallery, Dallas.

Apr 1, 7:30-9pm Exhibition Reception: BFA Print Seniors Exhibition
Mar 30-April 2, BFA Print Seniors Exhibition Lightwell Gallery:

April 17-18, 2010 (9:30 - 5:00) PRINT Mezzotint Workshop with Lari Gibbons
http://www.art.unt.edu/print/workshops.html

Apr 20, 2010, 12 pm Exhibition Reception: VOERTMAN STUDENT ART COMPETITION
Apr 13, 2010 through May 1, ANNUAL VOERTMAN STUDENT ART COMPETITION : UNIVERSITY OF NORTH TEXAS ART GALLERY

May 1-2, 2010 (9:30 - 5:00) PRINT Color Woodcuts Workshop with Professor Nancy Palmeri
http://www.art.unt.edu/print/workshops.html
FOR YOUR CONSIDERATION...

How important is risk to an artist? How can an artist take risks?

What does it take to be a successful artist? (How will you define “success” for yourself as an artist.)
(How will you define “success” for yourself as an artist.)
(Can you make a percentage for each?)

“Talent” (What is it really?)
Skill(s)
Luck and Patience
Consistent Work Ethic
Desire and Confidence
Something else?

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

1 ____________________________
2 ____________________________
3 ____________________________
4 ____________________________
5 ____________________________

What is a Print? Define “Print” to be inclusive and/or exclusive:
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 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 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.

Course: ASTU 5300 MFA Print Studio

Risk rating: 3

Phone Number ____________________________________________

email address ____________________________________________

Student Signature: ____________________________________________

Printed Name: ____________________________________________

Date: ________________________________________________________

Instructor Signature: __________________________________________

See other 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.

GUIDE LINES: Each student will be graded on 5 completed projects. One new project will be ready for each critique. A “project” is generally either a monoprint series or at least 5 or a numbered edition of at least 5. 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. Not turning in work on a critique day is unacceptable. If a project is turned in incomplete, it may be resubmitted for reevaluation without penalty up until the last critique session. All works will be turned in (again) at the Final Critique in a portfolio that completely encloses every piece to limit damage in the grading process. All prints must be clean, dried flat, undamaged, complete, signed, and annotated/numbered where appropriate.

**Project 1:**
Media / Technique?
Image Scale? Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Number of color runs/drops/colles?
Edition size OR monoprints in series?

**Project 2:**
Media / Technique?
Image Scale? Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Number of color runs/drops/colles?
Edition size OR monoprints in series?

**Project 3:**
Media / Technique?
Image Scale? Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Number of color runs/drops/colles?
Edition size OR monoprints in series?

**Project 4:**
Media?
Image Scale? Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Number of color runs/drops/colles?
Edition size OR monoprints in series?

**Project 5:**
Media / Technique?
Image Scale? Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Number of color runs/drops/colles?
Edition size OR monoprints in series?

Student Printed Name and Signature: ________________________ Date ______
Professor Signature: ________________________ Date ______