MFA PRINT STUDIO  ASTU 5300, 3 credit hours  FALL 2018
TTR 8am-10:50am, ART 275 & 266
Instructor: Andrew DeCaen, decaen@unt.edu, 940 565 4024
Office Hours: Tues 11-1pm, ART 262-A,-B,-C, or 275

COURSE DESCRIPTION:
MFA Print Studio is designed to further develop conceptual, technical, formal issues, and professional practices in printmaking. MFA Print students repeat this course as part of degree requirements. MFA students from other disciplines may take the class if they have some technical print skills.

COURSE CONTENT
This course will focus on printmaking as a primary form of expression. Each student will develop a portfolio according to her/his experience. Individual research will include such processes as intaglio, lithography, relief, screen-print, monoprint/type, digital printmaking, non-traditional print formats, and/or conceptual extensions of print processes. Course content will also cover contextual research and assignments to lay a foundation for professional studio practice.

COURSE OUTCOMES & OBJECTIVES
• Students will demonstrate knowledge of Art Foundations and awareness of Visual Culture and Art History for the specific purpose of making studio artworks.

• Students will demonstrate knowledge of Printmaking, techniques, and processes sufficient to work through form and concept to finished artworks.

• Students will demonstrate skills for critical discourse, including evaluation of relative strengths of any works’ formal dynamics, technical challenges, contextual ramifications, and conceptual means & ends.

• Students will demonstrate conceptual and aesthetic ability to create a unified portfolio of well-developed artworks that meet the demands of a self-determined line of creative trajectory.

COURSE STRUCTURE:
Students will create independent projects with new work complete at 4 critiques this semester. Students are expected to have a firm expertise of the print process they are exploring. Class time will include discussions, presentations, visiting artist’s activities, critiques, and studio work time in which students are expected to be self-directed and productive. Attendance and participation at all classes and the final clean up session is mandatory. Students will also do a Contextual Research Project, a Professional Documentation Assignment, and a Professional Development Project.

COURSE REQUIREMENTS (Overview)
*Requirements differences for 1st, 2nd, and 3rd year grad students are outlined in specific assignments.
Projects 1, 2, 3, & 4  4 letter grades
Participation in Class and Critique (graded at Critique 1, 2, 3, & 4) Average 1 letter grade
Four Contextual Research Presentations (graded at Critique 1, 2, 3, & 4) Average 1 letter grade
Visiting Artist’s Collaborative Project 1 letter grade
Semester Portfolio (Cohesion & progression of themes, imagery, & form) 2 letter grades
Professional Developement (Requirements vary for 1st, 2nd, 3rd Year Grads) 1 letter grade
Professional Documents 1 letter grade
Required Attendance at Final Clean Up Session on Reading Day (2 hours) Requirement**
**If the student cannot attend the final clean up session, they must pre-arrange an alternative assignment. Failing to attend will reduce the Semester Grade by one full letter.
MFA SEMESTER REVIEWS

MFA students must participate in Semester Review as requirement for continuation in the degree. Please see the MFA Handbook for more information.

SEMESTER PLAN:
Each student will create a plan of the projects they intend to do over the course of the semester based on project guidelines. In this way, each student customizes her/his syllabus by identifying the media, scale, and technical scope of each project to set goals and evaluation criteria. Student and instructor will sign and keep a copy of this plan by the end of the second class session. A student may renegotiate the plan for a project with the instructor at least one class period before critique.

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 THREE (3) absences are excusable with appropriate documentation. Absences are only excused with written documentation of a health or personal emergency. Medical excuses must be a doctor’s note stating 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. No excuses.

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)

*The semester grade will be negatively affected by failing to attend the final clean up session, or failing to return borrowed tools in good condition.

ADVISING / GRADE CONSULTATION
I am available for advising or private grade consultation during office hours or by appointment.

PROJECT GUIDELINES
Project 1: Student’s discretion. Employ your technical strengths.
Project 2: Increasing Scale (though scale, monoprint series, or modular work) minimum 20” x 28”
Project 3: Mixed Print: Combine at least 2 kinds of print processes (Relief, Intaglio, Litho, Screen...)
Project 4: Student’s discretion. Finish the semester strong!

PROJECT GUIDELINES:
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 for unusually complex/simple technique, large/small scale, or other consideration. Exceptions may also be made for approved projects that do not fit within the conventional definitions of printmaking. One new project is be turned in for each critique. Coming to critique without new work will earn an F for that project grade. A piece with substantial progress (yet incomplete) is acceptable for a very short critique purposes only. Incomplete projects may be submitted complete by the following critique with a reduction of one letter grade for the project. After that date the project will earn an F grade. The final project is due on the final critique with no exceptions.

PROJECT SUBMISSION GUIDELINES:
All works will be submitted in a portfolio that completely encloses every piece to avoid damage. This portfolio may be a professional portfolio or a folder made from 2 sheets of Foam Core board taped on one edge with clips. If your work is on Eastern papers you may alternately roll it carefully around a tube with a protective sheet surrounding it. At least two high quality photographs will be submitted in place of the project when the project is very large, sculptural, installation, or a performance. Prints must have a “slip sheet” exactly the size of the artwork to protect each piece in the portfolio. (Please re-use slip sheets.) All prints must be complete, clean, dry, flat, undamaged, signed, and annotated/numbered where appropriate. Prints should have either a minimum 2” clean margins on all sides OR a “bleed print” with no white margins. Prints should be made on good quality paper capable of receiving a high-fidelity impression. Turn in either the complete set of monoprints or at least 5 of a limited edition. Limited editions should be as consistent. A “Varied Edition” is an edition that has some element that is not repeatable; it is not a bunch of trial proofs. Monoprint series are more successful when they share some imagery, formal qualities, or concept, but are visually distinct enough to expand the ideas in each monoprint. 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 good impression 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.

FINAL SEMESTER PORTFOLIO GUIDELINES:
Over the course of the semester you will aim at cohesion & progression of themes, imagery, & form throughout all 4 projects. Progress in this Portfolio 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 portfolio of work and in a corresponding Artist’s Statement. The ‘Semester Portfolio’ 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.

On the last class period of the semester you will turn in the following:
• A portfolio that completely contains the completed work. (See Project Submission Guidelines for details.)
• The complete edition/monoprint series of your final project.
• One good numbered print from each limited edition.
• ALL monoprints from the whole semester. (Do not sell, destroy, or lose any work.)
• [Final Version of the Professional Artist’s Documents (Resume, artist’s statement, 10 images, image list and Resume) will be turned in at the Final Critique.]

PARTICIPATION IN CLASS AND CRITIQUE
With each critique, you will earn a grade reflecting your class participation between the prior critique and the current critique and for your verbal participation in the current critique.

Full Class Participation means coming to class prepared to work:
• Having spent time outside of class developing ideas, imagery, and physically making the project.
• 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.

Grade Rubric for Class Participation:
A = Attends every class with highly productive focus on appropriate activities, 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, 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, AND usually takes care of equipment/materials, cleans up after oneself, and performs daily clean up assignment.
D = Attends class with regular inadequacies in productivity or focus on appropriate activities, care of equipment/materials, personal clean up, or daily clean up assignment.
F = Unacceptable inadequacies in productivity or focus on appropriate activities, care of equipment/materials, personal clean up, or daily clean up assignment.

Critique Guidelines:
On Critique Day, before class begins, place the artwork on the critique wall using push-pins and cushion tabs or and/or clips with paper tabs. Do not pierce, dog-ear, crease, or smudge the paper while hanging it for critique. If the work is a limited edition, only hang one from the edition. If the project is a monoprint 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. 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 answer questions about your work and contribute to the discussion of your peer’s work in group critique. Be prepared to discuss your work’s concepts, formal qualities, and media techniques. Be prepared to discuss the work’s most important and art historical and cultural contexts. Be prepared to discuss your work’s strengths, weaknesses, and potential for further development.

Grade Rubric for Critique Contribution:
A = Gives engaged, relevant, and critical attention, comments/questions with respect to your peers’ work AND thoughtfully discuss & answer questions about your own work.
B = Often contributes in critiques with worthwhile comments
C = Comments from time to time and is therefore “noticed.”
D = Gives more agreement and unsupported assertions instead of truly adding to the discussion.
F = One of the crowd to the point of blending in. Not much to say.
Class Interruptions & Distractions
Come to class ready to use your class time effectively and to make art.
Class time is NOT for: eating your breakfast, talking on the phone, surfing the web, social media 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 time.
No social visitors are allowed during class time.

CONTEXTUAL RESEARCH PRESENTATIONS:
These will be held at the start of every critique.
3-5 minutes discuss your current contextual research while showing a powerpoint with 3-10 images or short video clips

Objectives:
Discuss your current contextual research with clarity to the connections to your current work. Verbally and visually demonstrate why this research is significant to making the work. Make a concise but carefully designed powerpoint that assists in presenting your research.

CVAD BUILDING HOURS:
M-F 6:30am-10pm
Sat 12-5pm
Sun 12-10pm

PRINTMAKING STUDIO ACCESS
Only students currently enrolled in print courses may use the print facilities. The Print Studios are open the same hours as the building. If you wish to stay after hours you must be in the building when the doors close for the night. Be safe; work with a buddy. 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.

E-RISE SERVICES:
940-565 3014. http://transportation.unt.edu/e-ride
M-TR: 7pm-2am
F, S, S: 4pm-2am

UNT Police (Non-Emergency) # 950-565-3000 (extension 1)

FINAL CLEAN UP SESSION Friday, Dec 7, 2018 from 3-5pm.
Students in Print Studio must spend 2 hours working on group clean up. Failing to attend the clean up session will reduce your semester grade by one full letter. After the clean up day, only graduate students may use the studio to print IF they must leave the studio in the same or better condition than they find it.

PERSONAL SUPPLIES:
Required supplies:
• Chemical-resistant gloves that fit.
• Eye protection (if you don’t want to use community goggles.)
• USB thumb drive with enough memory for Professional Artist’s Documents Assignment.
• Professional portfolio or portfolio made of 2 sheets of core board (big enough to contain projects) taped on a long side with 2 binder clips on the other long side.

Other personal supplies will be dependent on the media and technical scope of your work.
The studio supplies most materials for making prints (with the exception of paper), but a limited stock is available for the semester. If/when the supply runs out, students will be responsible for purchasing their own. If this should happen, please allow for enough time for shipping items you purchase online. The following are items this may typically apply to:

- Speedball Perm. Acrylic Inks (White, Transparent Base, Extender Base...)
- Createx Lyntex Paper Medium
- Speedball Diazo Photo Emulsion WITH Speedball Diazo Sensitizer
- Photo Emulsion Remover

See Thomas Menikos about a “Course Pack” set of materials.

HAZARDOUS CHEMICAL USE & PERSONAL CHEMICAL USE
If you wish to bring a chemical into the studios for your own use that we do not normally stock here, then you must FIRST get approval from the Printmaking Technician to make sure that is compatible with our studios and the chemicals we use. NEVER mix chemicals where a hazardous reaction could result. Nitric Acid is monitored by the Federal Government. Do not use it or restock it without explicit permission from Andy DeCaen or Thomas Menikos.

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 left Incomplete until the tool is returned. Such tools include:

- Litho Stones: Images must be completely Removed, Flat and Level by the last day of the semester.
- Squeegees: squeegee Handle and blade must be scrubbed clean by the last day of the semester.
- Screenprint Support Boards: Must be scrubbed clean by the last day of the semester.
- Mezzotint Rockers: Rockers must be returned sharp by the last day of the semester.
- Other hand tools must be returned in good shape by the last day of the semester.

CRITIQUE/ARCHIVING SPACE
The Critique/Archiving Space is a designated clean space. This included 274 (the entry to ART 275 with flat files, paper sheers, paper-tearing tables, critique walls, and projection screen.) Do not store personal items in this area outside of your flat file. BFA Studio Students may take one flat file drawer without sharing. Flat files drawers are for storage of paper, dry prints, 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 will be discarded on our end of semester group clean up day.

MFA Printing room:
In addition to private studios, graduate students in Print Studio have access to this studio with several presses and equipment. Please work together to come up with a set of general rules for keeping the space orderly and clean. This space will also be used during the Fall 2018 semester as a home base for printmaking instructors who will need a place to grade and store instructional materials on a cart.

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.

ARTSTOR
ARTstor has over 1 million high resolution images of works from museums around the world, including art and architecture from Neolithic to Postmodern times.

**MFA DEGREE PLAN**
Once an MFA student has completed 9 hours in the program, they should get the MFA Degree Plan form (pink sheet) and fill it out with the classes you project to take to complete the degree. Make an appointment with the Area Coordinator to review the form, then turn it in to Angela in the Studio Department Office. The form will be typed and sent back to the Area Coordinator for review and signature. This completed form is required for some scholarships and other opportunities. If the projected classes on the form change, then you should fill out the form again in order to keep it up to date.

**MFA HANDBOOK**
The MFA Handbook is your guide to the structure of the over-all MFA program. If you have questions, please make an appointment to discuss them with your Area Coordinator.

**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 meeting.
PROFESSIONAL ARTIST’S DOCUMENTS & MFA REVIEW

See various Progress Due Dates

This group of Professional Documents 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, image information, the resume, and 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 will be graded based on quality of presentation and content. You will turn in first drafts of each part of this set of documents at times designated on the calendar, then completed near the end of the semester. These will be submitted on a thumb drive with a folder labeled with your name.

1) at least 10 recent high-quality JPGs demonstrating continuity.
   • All works from this semester must be included. (This includes your final project.)
   • Use a good quality camera (available for check out from CVAD IT office)
   • Images must be Clearly focused.
   • Images must be Color Corrected.
   • Images must be Corrected for Paralax.
   • Images must be photographed/scanned with black, white, or neutral gray background.
   • If sculptural or installation work, take two different angle shots with seamless neutral gray background.
   • (If performance work, video or photo documentation of performance and objects.
   • Size the image at 72dpi
   • Use 2400 pixels on the shortest side
   • Saved at “high” quality JPG format.
   • All image files must be named with artist’s First name, underscore, Last name, underscore, image number (example: Andrew_DeCaen_01.jpg).
   • Time-based work may be saved as .mpg or .mov files. Submitted work should not exceed two minutes total. Excerpts or stills from longer pieces may be necessary.
   • DO NOT include any other information in the file name, such as title of work, etc.

In Progress: You are encouraged to send a sample of images for feedback at least 3 weeks prior to the end of the semester.

Final Due Date: December 6. Minimum 10 Images including all this semester’s work. Submit via thumb drive.

2) Image Identification Work List
Create a Microsoft Word file with thumbnail images with adjacent text identifying: title, media, dimensions, and date. Arrange the images and text so that it is clear which info goes with each. Then save the Microsoft Word file as a PDF document with file name as: artist’s First name, underscore, Last name, underscore, WorkList. For example, Andrew_DeCaen_WorkList.pdf

In Progress: You are encouraged to send a sample of this for feedback at least 3 weeks prior to the end of the semester

Final Due Date: December 6. ID sheet includes all Minimum 10 Images including all this semester’s work. Submit via thumb drive.

3) Artist’s Statement
Write an Artist’s Statement discussing your recent work in Microsoft Word. (approximately 250-500 words). Discuss your conceptual themes, formal themes, imagery, influences, contexts, and/or media processes. We will have several class workshops to develop this statement and refine it. Save the Microsoft Word file as a PDF document with file name as: artist’s First name, underscore, Last name, underscore, ArtistStatement. For example, Andrew_DeCaen_ArtistStatement.PDF”

(If participating in the first Statement workshop) Due Sep 2 Draft # 1 Print for Workshop #1
Progress Due Date: Oct 16 Draft #2 Print with for Workshop #2
Final Due Date: December 6. Final Draft PDF File.

4) 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 or Juried Exhibitions, Collections (permanent/private), Curatorial Activities, Scholarships/Awards/Grants, Presentations/Demonstrations, Arts Workshops (identify if you were a student or presenter), Publications, Memberships in Arts Organizations, Professional or Leadership Experience. Create in Microsoft Word, then save as a PDF.
(If participating in the workshop) Progress Due Date: Nov 20. 1st draft Printed before class and emailed
Final Due Date: Dec 6. Final draft. Submit via thumb drive.

5) MFA Review
The MFA Review is dependent on creating a Portfolio of Artworks, Professional Documents, Critique Participation, Contextual Research Presentations, and the Term Review held this semester on December 11, 2018. Participation in MFA Review is essential to continuing in the program.

MFA Reviews:
December 11, 2018.
9am Aunna, location TBA
10am Taylor, location TBA
FALL 2018 VISITING ARTIST COLLABORATIVE PROJECT

Alison Saar’s biographical info from the National Museum of Women in the Arts:
Alison Saar creates artworks that frequently transform found objects to reflect themes of cultural and social identity, history, and religion. Saar credits her mother, acclaimed collagist and assemblage artist Betye Saar, with exposing her to metaphysical and spiritual traditions. Assisting her father, Richard Saar, a painter and art conservator, in his restoration shop inspired her learning and curiosity about other cultures. Saar studied studio art and art history at Scripps College in Claremont, California, receiving a BA in art history in 1978. In 1981 she earned her MFA from the Otis Art Institute in Los Angeles. In 1983, Saar became an artist-in-residence at the Studio Museum in Harlem, incorporating found objects from the city environment. Saar completed another residency in Roswell, New Mexico, in 1985, which augmented her urban style with Southwest Native American and Mexican influences. Saar’s style encompasses a multitude of personal, artistic, and cultural references that reflect the plurality of her own experiences. Her sculptures, installations, and prints incorporate found objects including rough-hewn wood, old tin ceiling panels, nails, shards of pottery, glass, and urban detritus. The resulting figures and objects become powerful totems exploring issues of gender, race, heritage, and history. Saar’s art is included in museums and private collections across the U.S.

*Collaboration at PRINT Press: MFA & BFA Print Studio student assistance, September 24-28
*Studio Visits for Graduate students: TBA

During her visit, Alison Saar plans to work on a large relief print with possible supporting layers in another process (perhaps intaglio wiped collograph and/or linocut).

The MFA & BFA Print Studio class students will make time for at least 6 hours assisting during the project week as part of this class project. The goal will be to help to Alison Saar as she creates her matrixes, makes trial proof prints resulting in a “Bon a Tire” Print by the end of the week. Our goal will to make things easy for Alison, take very careful notes on how the print is achieved so that a limited edition may be printed in the following weeks. The short duration of Alison’s visit means we will need to be as helpful as possible while presenting as little as possible distraction to her project goals. We will take notes as to ink mixtures, methodology of the inking, press heights, and any details so that the process can be repeated with fidelity.

PRINT Press Director Lari Gibbons will also select a group of students to be the crew of official project printers that will work additional hours after the project week. This group of limited edition printers will also be the official crew of printing assistants who are listed in the project documentation sheets. These printers may also be eligible to be given a printer’s proof. This limited edition printing project will not be a part of our class assignment. More details will be determined by Professor Gibbons
PRINTMAKING PROGRAM SPECIFIC DATES:

Visiting Artist Alison Saar: September 24-28
*Studio Visits for Graduate students
*Collaboration at PRINT: MFA and BFA assistance

Matting Demos (for those doing BFA Entry Review): Friday, October 12, 1-3pm.

BFA Entry Verbal Reviews: Friday, October 26, 1-3pm
(Students turn in portfolios Monday Oct 22)

BFA Senior Printmaking and Metals/Jewelry Exhibition: Nov 14-18 at Cora Stafford,
Reception on Thursday the 15th

Clean Up Day: Friday, December 7, 1-5pm,
All 4 hours for BFA Seniors and for Graduate Students

MFA Reviews: Monday December 10,
9am Aunna, location TBA
10am Taylor, location TBA

Fall 2018 class schedule, for your reference:
MW 8-10:50 Monotype Gibbons
MW 11-1:50 Etching Gibbons
MW 2-4:50 Relief Goto
TTR 8-10:50 Print Studio DeCaen
TTR 11-1:50 Screenprint Webb
TTR 2-4:50 Lithography DeCaen
TTR 5-7:50 Intro Menikos

BFA Senior Interviews: Dec 4. See calendar for times

CVAD Visiting Artist’s Lectures/Activities
As you find out about visiting artists in other cvad programs, please gather info and send to me for distribution to the class

CVAD OPPORTUNITIES: https://art.unt.edu/articles/opportunities/
CVAD ANNOUNCEMENTS: https://art.unt.edu/articles/announcements/
CVAD Facebook Page: https://www.facebook.com/UNTCVAD/

UNT PRINTMAKING BLOG: http://untprintmakingblog.blogspot.com/
CONTEXTUAL RESEARCH PRESENTATIONS

All artists use various stimuli to propel their studio practice. We look at artist’s work, expose ourselves to information that promotes creative thinking, experiment with techniques or technologies, or engage in other activities that stimulate the creative process. These are all forms of contextual research methodologies.

At the start of each critique, you will present one contextual research topic or methodology that you are currently engaging. You will present this in the form of a powerpoint of at least 3 image slides. The presentation should take 3-5 minutes in which you show and tell the class about the research and how it relates to your current artwork’s content, concepts, formal, and/or technical scope. A final slide must give a bibliography of this texts/sources of this research you are investigating. You may NOT repeat any research topics or bibliographical entries from a previous semester. Be ready to answer questions about the research. This presentation should act as a segue into the discussion or your work.

Research topics may be an artist with strong connections to your work, a topic in another discipline with connections to your work, conceptual topic connecting to your work, a new technical endeavor that you are researching and integrating into your work, or some other relevant point of research.

Powerpoint Format:
File Name: first name, underscore, last name, underscore, ContRes, number.
For example: Andrew_DeCaen_ContRes01.ppt
Title your research presentation and put this on the first slide of your presentation.
Identify the name of the artists and titles of the work for all image slides.
Bibliographical Entry(s):
At the end of the presentation list the sources as you would in a research paper. Aim for the equivalent of 15-30 pages of substantial reading for each presentation. This may mean that your topic is researched with a few select chapters in books, a few journal articles, or some other equivalent experience. Ask if you want help.
For Chapter(s) in a Book cite the source like this:
Author (Last, First). Book Title (italicized), Publisher, year, (note relevant chapters/pages)
For Journal Articles cite the source like this:
Author (Last, First). Article Title (in quote marks), Journal Title (italicized), Publisher, year, volume, date, page numbers.
For Substantial Websites cite the source like this:
Complete URL with hyperlink. Avoid websites where there is little to read. No Wikipedia.
For other kinds of sources get approval for the way to document the source.

One Research presentation will be due on the day of each critique. You will present your research at each critique. The four Contextual Research Presentation grades will be averaged at the end of the semester and valued at 1 letter grade. Save each Contextual research documents as a PDF and mail to decaen@unt.edu on the day of the presentation.
MFA PROFESSIONAL DEVELOPMENT ASSIGNMENT  For MFA Students in the 1st Year

Professional Development Assignment for those in the first year will be focused on making you aware of the arts scene in our region. This is an ideal time to identify institutions that may yield opportunities in your future.

For Benchmark 1 and 2, you will research and visit 3 arts museums in Dallas and 3 art museums in Fort Worth. For each of these six museums research online to identify the permanent collection, current exhibitions, and any professional opportunities for people in the arts field (employment, grants, workshop opportunities, etc.). Go to see these museums. Write about these findings as well as a short description of each museum’s exhibition. (250-500 words for each museum). You might try to time your visit to go when the cost is free or reduced or when there is an event and opportunities to do arts networking.

Benchmark #1: Museums in Dallas  Due Sep 20, 2018
Research and visit the following museums in Dallas:
• The Dallas Museum of Art
• The Nasher Sculpture Center
• The Crow Collection of Asian Art

Benchmark #2: Art Museums in Fort Worth  Due Oct 20, 2018
Research and visit the following museums in Fort Worth:
• The Modern Art Museum of Fort Worth
• The Kimbell Art Museum
• The Amon Carter Museum of American Art

For Benchmark #3 and 4, research and visit contemporary art galleries. Your options may include commercial galleries, university art galleries, community college art galleries, coop galleries, community art centers, or non-traditional venues. For each of these six art galleries research online to identify the kind of work that typically shows there, current exhibitions, and the space for showing the work. Go to see these galleries. Write about your findings as well as a short description of the current exhibition. (250-500 words for each gallery). You might try to time your visit when there is an event to do some arts networking or you might prefer to visit when the gallery is not so crowded.

Benchmark #3: 3 Contemporary Art Galleries in the area  Due Nov 25, 2018

Benchmark #4: 3 more Contemporary Art Galleries in the area  Due Dec 6, 2018

I have sent you a link to a Google Map with pins with the locations of many Dallas/Fort Worth Area Galleries and Museums. When you find additional venues that are not on the map, please let me know so that I can add them to the map so that this evolving resource may be used by future generations of UNT Printmaking Graduate students.
MFA PROFESSIONAL DEVELOPMENT ASSIGNMENT For MFA Students in the 2nd Year

Professional Development Assignment for those in the 2nd year will be focused on preparing you to procure a venue for your MFA Exhibition. This is an ideal time to look at these opportunities because many galleries schedule their exhibitions 1-3 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, or non-traditional venues that will satisfy the aesthetic needs of your work. I recommend that you send out at least 5 exhibition proposals before January.

Benchmark # 1: Identifying 10 Potential Galleries Due Sep 20, 2018

Web research at least 10 local venues that may be suitable for your MFA Exhibition. 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 that are not on the map, please let me know so that I can add them to the map for future generations of UNT Printmaking Graduate students.
Identify the following for each gallery:
- Gallery name and Web address Mailing Address and phone number.
- Name of Gallery Director and Email
- Describe the space (size, lighting, walls, floors, traffic, etc.)
- Describe typical work (media, aesthetics, conceptual leaning, emerging-established artists.)
- Write why you think it would be a suitable venue. (100-200 words per gallery.)

Benchmark # 2: Visit 3 most suitable Galleries Due Oct 25, 2018
Benchmark # 3: Visit 3 more suitable Galleries Due Nov 25, 2018

After researching galleries online, you will select your top 6 and visit them in person to determine if they are suitable for your work. Bring whatever questions you have about the gallery, and see if you can get answers by seeing the space, or by talking to a gallery rep. After visiting the galleries, write up your findings on each of these. Describe what you learned and whether you still feel it is among your top six galleries. Type 100-200 words per gallery. 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:
- Many commercial galleries are not likely to consider an MFA exhibition.
- Some galleries will not review new exhibition proposals.
- Is the exhibition space suitable for your work’s aesthetic and scale of your work
- Many coop galleries require membership, dues, and exhibition sitting.
- Are you willing to do some kind of public event (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 Dec 5, 2018

After researching galleries online and visiting 6 in person, write a custom cover letter to 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 attaching. 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.
**MFA PROFESSIONAL DEVELOPMENT ASSIGNMENT  For MFA Students in the 3rd Year**

Professional Development Assignment for those in the 3rd year will be focused on preparing you for opportunities post MFA: 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 Email)  Due Sep 20, 2018**

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:

- www.collegeart.org
- http://chronicle.com
- http://www.higheredjobs.com/
- http://www.academic360.com/
- www.AcademicKeys.com, etc.

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

**Benchmark #2: Artist’s Residencies or Artist’s Grants (submit via Email)  Due Oct 25, 2018**

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, Website and address
- Benefits provided (studio, equipment, room, board, materials, assistance, Be specific),
- Costs (many require a studio fee, room, board, materials, Be specific)
- Monetary compensations (Fellowships, Stipends ...if applicable)
- Artist’s Responsibilities (project, lecture, workshop, public interaction, artwork donation, etc.)
- Deadline for application

**Benchmark #3: Identify 3 Solo Exhibition Sites (submit via Email)  Due Nov 15, 2018**

Identify at least 3 professional venues where you would like to propose a solo show in the next 3 years.

With each exhibition venue identify the following:
- Contact person, Institution, and address
- Website
- 200-400 word description of the gallery and why you think your work would work well there.

**Benchmark #4: Cover Letters Applying for 4 opportunities (submit via Email)  Due Dec 6, 2018**

Create cover letters for applications for 4 carefully selected professional opportunities: (residency, grant, or solo exhibition proposal, academic position, etc.) Introduce yourself, your work, and your request to be considered for this opportunity. Discuss how your professional assets would be a good fit. Concisely identify the files you are attaching.
**MFA SEMESTER REVIEW GUIDELINES:**

1. **Presentation Guidelines:** Grad students will use a designated CVAD space as a formal exhibition space. Present the artworks made this semester as well as any from last semester that can demonstrate your productivity and cohesive development of concept, form, and technique. 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 a folding table or arrange to borrow a gallery pedestal 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:** Be prepared to talk about your contextual research, your perspective on your strengths and challenges, and your vision for future work. 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. A pass indicates the portfolio has 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. After the student has “passed” Review, they will continue to do the review each semester for continued input from professors. Students who have passed review will form their MFA committee before the start of the fifth semester and schedule reviews with that committee once it is formed. If your print studio instructor is not part of that committee, final critiques will not be substituted for the Review. In your last semester, you will schedule your MFA Final Defense Review.

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, challenges, and potential for further development.

4. **Final Professional Documents:**
   You will turn in an Artist’s Statement, Resume, images, and image ID sheet at a deadline set by your professor. This will be used as part of the evaluation of the Review in addition to a class assignment. See description of Professional documents for requirements.
   If any part of the final Professional Documents are executed satisfactorily, your course grade will be INCOMPLETE, and you will not “pass” Review.
ACADEMIC INTEGRITY
According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. All work must be the product of the student’s own ideas and efforts. Students may NOT turn in the same artwork for separate courses.

ADA ACCOMMODATION
UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

HEALTH & SAFETY PROGRAM
Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas’ Office of Risk Management. Please visit the website for details and the departmental handbook: https://art.unt.edu/healthandsafety.

COURSE SAFETY PROCEDURES
Students enrolled in this class are required to use proper safety procedures and guidelines as outlined in UNT Policy 15.2.4 Safety in Instructional Activities. While working in laboratory sessions, students are expected and required to identify and use proper safety guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should be aware that the UNT is not liable for injuries incurred while students are participating in class activities. All students are encouraged to secure adequate insurance coverage in the event of accidental injury. Students who do not have insurance coverage should consider obtaining Student Health Insurance. Brochures for student insurance are available in the UNT Student Health and Wellness Center. Students who are injured during class activities may seek medical attention at the Student Health and Wellness Center at rates that are reduced compared to other medical facilities. If students have an insurance plan other than Student Health Insurance at UNT, they should be sure that the plan covers treatment at this facility. If students choose not to go to the UNT Student Health and Wellness Center, they may be transported to an emergency room at a local hospital. Students are responsible for expenses incurred there.

COURSE RISK FACTOR
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 (include the list of hazards to which a student might be exposed). 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.

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.

EMERGENCY NOTIFICATION & PROCEDURES
UNT Emergency Guide: http://guidebook.com/app/emergency/guide/unteitmerge... UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

ACCEPTABLE STUDENT BEHAVIOR
Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The University’s expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

STUDENT EVALUATION OF INSTRUCTION DATES
Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu.

INCOMPLETE GRADES
An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule. In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students.

SEXUAL DISCRIMINATION, HARRASSMENT & ASSAULT
UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. UNT’s Dean of Students’ website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: http://deanofstudents.unt.edu/resources_0. UNT’s Student Advocate she can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students’ office at 940-565-2648. You are not alone. We are here to help.
Health & Safety Area Specific Information: Printmaking

Printmaking refers to lithography, screen-printing, intaglio printing (etching, engraving, dry point, mezzotint, etc.) relief printmaking (woodcuts, linoleum cuts, letterpress etc.), monotype/monoprint, and other image-transfer processes.

1. Hazards (inherent)
   - Inhalation of vapors and fumes associated with inks, solvents, acids, cleaners, emulsions, powders, or other chemicals used for making matrixes or prints.
   - Spillage resulting in skin contact with hazardous materials.
   - Ingestion of hazardous materials.
   - Fire associated with the use of solvents and other substances with low flashpoints.
   - Reactivity associated with mixing of chemicals.
   - Physical risks to bodily injury associated with using mechanical equipment, moving heavy objects, or using sharp tools.

2. Best Practices
At the beginning and throughout a printmaking course, students are given careful instruction in relevant printmaking safety so that they are aware of the range of hazards associated with the activity. Students will be instructed on the nature, safe use and disposal of hazardous materials and safe operation of the printing equipment. Students should report any hazardous problem in the studios to the instructor and Technician.

<table>
<thead>
<tr>
<th>Material</th>
<th>Health Hazard</th>
<th>Fire Hazard</th>
<th>Reactivity</th>
<th>Specific Hazard</th>
<th>Precaution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inks and Modifiers</td>
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<tr>
<td>Dry Pigment</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td></td>
<td>Use Nitrile gloves, Use ventilation hood. Wear eye protection. Wear Respirator. Avoid making clouds of dust. Clean up all residues.</td>
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<tr>
<td>Oil-based Ink Vehicle</td>
<td>1</td>
<td>1</td>
<td>0</td>
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<td>Use nitrile gloves.</td>
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<tr>
<td>Acrylic-based Ink Vehicle</td>
<td>0</td>
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<td>Use nitrile gloves.</td>
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<tr>
<td>Rubber Based Ink Vehicle</td>
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<td>Use nitrile gloves.</td>
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<tr>
<td>Tack Reducers</td>
<td>1</td>
<td>1</td>
<td>0</td>
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<td>Use nitrile gloves, Use in ventilated area.</td>
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<tr>
<td>Stiffener Powders</td>
<td>0</td>
<td>0</td>
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<td></td>
<td>Avoid stirring up dust.</td>
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<tr>
<td>Anti-skinning agents</td>
<td>2</td>
<td>2</td>
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<td></td>
<td>Use in well ventilated area, or use a Respirator with organic vapor filter.</td>
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<tr>
<td>Dryers</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>P</td>
<td>Use nitrile gloves.</td>
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<tr>
<td>Material Type</td>
<td>Use nitrile gloves.</td>
<td>Wash Hands after use</td>
<td>Use in well ventilated area, or use a Respirator with organic vapor filter.</td>
<td>Use in well ventilated area, or use a Respirator with organic vapor filter.</td>
<td>Use in well ventilated area, or use a Respirator with organic vapor filter.</td>
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<td>Complete Inks</td>
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<td>Lithography</td>
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<tr>
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<td>1</td>
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<tr>
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<td>Photolitho conditioner/ preseverer</td>
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<td>Intaglio</td>
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<td>Acrylic Hard/Soft Ground</td>
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<td>Plate Degreaser</td>
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<td>ACID</td>
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<td><strong>California Wash</strong></td>
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<td></td>
<td>Use nitrile gloves, Use in ventilated area.</td>
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<td><strong>Screen Printing</strong></td>
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<td>Drawing/blockout Fluid</td>
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<td>Wash Hands after use</td>
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<td>Photo emulsion</td>
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<td>Emulsion remover</td>
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<td><strong>Volatile Organics</strong></td>
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<td>Use nitrile gloves, Use in ventilated area.</td>
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<td>Denatured Alcohol</td>
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<td>Use nitrile gloves, Use in ventilated area.</td>
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<td>Acetone</td>
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<td>1</td>
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<td></td>
<td>Use nitrile gloves, Use with exhaust ventilation.</td>
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<td>Johnson paste wax</td>
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<td></td>
<td>Use nitrile gloves.</td>
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<td>Intech Breakthrough solution</td>
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<td></td>
<td>Use nitrile gloves.</td>
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<tr>
<td>Methyl Salicylate (Oil of Wintergreen)</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>Use nitrile gloves, Use in ventilated area.</td>
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<td><strong>Acids</strong></td>
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<td>Nitric Acid</td>
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<td>OX Use nitrile gloves, chemical resistant apron and face splash protection.</td>
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<td>Ferric Chloride</td>
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<td>2</td>
<td>0</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>COR Use nitrile gloves, chemical resistant apron and face splash protection.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phosphoric Acid</td>
<td></td>
<td>3</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ACID Use nitrile gloves, chemical resistant apron and face splash protection.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Citric Acid</td>
<td></td>
<td>1</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ACID Use nitrile gloves.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**General Cleaning Chemicals**
<table>
<thead>
<tr>
<th>Material</th>
<th>Use Case 1</th>
<th>Use Case 2</th>
<th>Use Case 3</th>
<th>Use Case 4</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple Green</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td></td>
<td>Use nitrile gloves, Use in ventilated area.</td>
</tr>
<tr>
<td>Vegetable oil</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td></td>
<td>clean up all spills.</td>
</tr>
<tr>
<td>Glass cleaner</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td></td>
<td>Use nitrile gloves, Use in ventilated area.</td>
</tr>
</tbody>
</table>

**General Use Materials/Chemicals**

<table>
<thead>
<tr>
<th>Material</th>
<th>Use Case 1</th>
<th>Use Case 2</th>
<th>Use Case 3</th>
<th>Use Case 4</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paint makers</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td></td>
<td>Use in well ventilated area.</td>
</tr>
<tr>
<td>Alcohol markers</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td></td>
<td>Use in well ventilated area.</td>
</tr>
<tr>
<td>Sharpie/Xylene markers</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td></td>
<td>Use in well ventilated area.</td>
</tr>
</tbody>
</table>

**Physical Hazards**

In addition to the health and safety risks of various art materials, the Printmaking facilities are home to many dangerous machines with few safety features. A firm understanding of proper techniques and undistracted concentration are key to staying safe in a busy printmaking space. Closed toed shoes are REQUIRED for access to the facilities. Risk of personal injury must be avoided by following the instruction and example of instructors when doing the following: moving heavy lithographic stones, operating presses and other machinery, using sharp hand tools, etc. (note: this is not a complete list of dangerous activities.) Proper technique is required to lessen the strain on hands, wrists, and backs. Follow the instruction and example of the professor to make printmaking a sustainable activity.

3. **Links**

Non-toxic Printmaking (with further links on the subject):
http://www.nontoxicprint.com/hsinformation.htm

4. **Area H&S Rules**

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all CVAD Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: https://art.unt.edu/healthandsafety
- Follow the CVAD Waste Management Chart in the classroom and other health & safety guidelines posted
- In case of emergency, call campus police at (940)565-3000 or call 911
- File an incident report (forms may be found in the CVAD H&S handbook and in the main office. Turn completed forms into the Studio Art Departmental Office within 48 hours of the event)
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation work properly
- No food or drink in the studio
- Wear appropriate gloves when using any type of solvent, acid or chemical (gloves should be considered used with inks)
• Familiarize yourself with the closest eyewash unit and chemical shower
• Closed toed shoes must be worn in the Print shop, no sandals or flip-flops allowed.
• Emulsion and ink should be cleaned from under fingernails immediately
• Turn off hot plates immediately after use
• Always use cutting tools away from your hands and body.
• Special care needs to be taken in the studio if you are pregnant to avoid certain materials.
• Cutting tools should be sharp and in good condition. Care should be taken to insure safety of the individual using the tool(s) and other students when tool(s) are being used.
• Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
• First aid kits are found in each studio. Notify your instructor if supplies are low.
• Report any safety issues IMMEDIATELY to your instructor or area technician.
• All courses must engage in an end of the semester clean up.
• Follow the CVAD CONTAINER POLICY (see below)

There are 3 types of labels used in CVAD.
**All containers must have a label identifying the contents at all times.**

**UNIVERSAL LABELS (while chemical is in use):**
All secondary/satellite containers for hazardous materials (or what might be perceived as hazardous - i.e. watered-down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents) must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice. Labels can be found in the studios. All containers must be marked with your name, contents and date opened.

**UNIVERSAL WASTE LABELS (when material is designated as waste):**
All containers solely containing a universal waste must have a universal waste label identifying the contents as “Universal Waste - (type of universal waste)” that are designated as waste for proper disposal. The label must also include the date the first item of universal waste entered the container.

**HAZARDOUS WASTE LABELS**
All hazardous waste containers must have a label identifying the contents as hazardous. Labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item. All constituents should equal 100%.
PERMISSION TO USE STUDENT ARTWORK

We would like to use your work to spread the news about the amazing art made at CVAD! Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD’s social media, websites and paper advertising. Thank you!

I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is on-going, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

2. Certificate of Ownership. I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

3. Privacy Release. I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use described in this Agreement.

4. Signature. By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name: __________________________________________________________

Signature: ________________________________________________________________

Date: ___________________________________________________________________

Name of Course: ___________________________________________________________
PRINTMAKING SYLLABUS AGREEMENT

"I have read and fully understand the course structure, attendance policies, clean-up requirements, grading requirements and health risk factor rating (3) as outlined and described in this course syllabus. I hereby agree to the syllabus and its provisions.

“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 them to good condition 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 4300:
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 Name ____________________________________________ Student Signature: ________________________________

Date: ___________________________ Instructor Signature: ________________________________

Project 1: Print-Smithing 1

# of color runs ________, # colles: ________, Limited Edition size: ________, OR Number of Monoprints in the Series: ________

Image Scale (circle): Small (11 x 15 -ish), Medium (22 x 15 -ish) Large (22X 30 -ish) Very Large (22+X 30+)

Another Format or Consideration: ____________________________________________________________________________

Project 2: Print-Smithing 2

# of color runs ________, # colles: ________, Limited Edition size: ________, OR Number of Monoprints in the Series: ________

Image Scale (circle): Small (11 x 15 -ish), Medium (22 x 15 -ish) Large (22X 30 -ish) Very Large (22+X 30+)

Another Format or Consideration: ____________________________________________________________________________

Project 3: Mixed Print or Increasing Scale

# of color runs ________, # colles: ________, Limited Edition size: ________, OR Number of Monoprints in the Series: ________

Image Scale (circle): Small (11 x 15 -ish), Medium (22 x 15 -ish) Large (22X 30 -ish) Very Large (22+X 30+)

Another Format or Consideration: ____________________________________________________________________________

Project 4: Portfolio Trade Print

# of color runs ________, # colles: ________, Limited Edition size: ________, OR Number of Monoprints in the Series: ________

Image Scale (circle): Small (11 x 15 -ish), Medium (22 x 15 -ish) Large (22X 30 -ish) Very Large (22+X 30+)

Another Format or Consideration: ____________________________________________________________________________
<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aug 26</td>
<td>27</td>
<td>28 CLASS: 8-10:50am</td>
<td>29</td>
<td>30 CLASS: 8-10:50am</td>
<td>31</td>
<td>Sep 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Do: Syllabus, Door Codes, Personal Materials/Space, Semester Plan Contextual Research Presentations MFA Professional Development Project</td>
<td></td>
<td>Due: Semester Plan proposal Emailed to <a href="mailto:Andrew.decaen@unt.edu">Andrew.decaen@unt.edu</a></td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>HW: Semester Plan</td>
<td></td>
<td>Do: Semester Plan approval Studio Safety Orientation Clean Up Assignments</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Sep 2</td>
<td>3 LABOR DAY UNT CLOSED</td>
<td>4 CLASS: 8-10:50am</td>
<td>5</td>
<td>6 CLASS: 8-10:50am</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Due: (MFA OPTIONAL)</td>
<td></td>
<td>Due: Project 1 physically begun.</td>
<td>8</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Notebook for writing notes</td>
<td></td>
<td>Do: MFA Individual Studio Visits Progress on Project 1</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Brain storm of artist’s statement on paper.</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Bring images of your best 3-5 artworks</td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Do: Progress on Project 2 (OPTIONAL for MFA) Artist's Statement Workshop #1</td>
<td></td>
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<tr>
<td></td>
<td>Sep 9</td>
<td>10 CLASS: 8-10:50am</td>
<td>11</td>
<td>12 CLASS: 8-10:50am</td>
<td>14</td>
<td>15</td>
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<tr>
<td></td>
<td></td>
<td>Due: Progress on Project 1</td>
<td></td>
<td>Due: Substantial Progress on Project 1</td>
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<tr>
<td></td>
<td></td>
<td>Do: Progress on Project 1 BFA Discussion Sr Exhibition Planning</td>
<td></td>
<td>Do: MFA 1st Yr Discuss: 3-year Plan MFA 2nd Yr Discuss: Broad Gallery Search MFA 3rd Yr Discuss: Academic Search Progress on Project 1</td>
<td></td>
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<tr>
<td></td>
<td>Sep 16</td>
<td>17 CLASS: 8-10:50am</td>
<td>18</td>
<td>19 CLASS: 8-10:50am</td>
<td>21</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Andy at UTPB Guest Instructor: Thomas Menikos</td>
<td></td>
<td>Due: Completed project 1 Contextual Research #1 (email &amp; present) Artist's Statement 1st Draft (email &amp; printed) MFA Professional Development Assignment 1</td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Due: Substantial Progress on Project 1</td>
<td></td>
<td>Do: MFA &amp; BFA Critique &amp; Contextual Research 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUNDAY</td>
<td>MONDAY</td>
<td>TUESDAY</td>
<td>WEDNESDAY</td>
<td>THURSDAY</td>
<td>FRIDAY</td>
<td>SATURDAY</td>
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<tr>
<td>Sep 23</td>
<td>24</td>
<td>25 CLASS: 8-10:50am</td>
<td>26 Assisting at PRINT Press</td>
<td>27 CLASS: 8-10:50am</td>
<td>28 Assisting at PRINT Press</td>
<td>29</td>
</tr>
<tr>
<td>ALL THIS WEEK:</td>
<td>Visiting Artist</td>
<td>Do: Progress on Project 2. OR Assisting at PRINT Press</td>
<td></td>
<td>Do: Progress on Project 2. OR Assisting at PRINT Press</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Alisson Saar</td>
<td></td>
<td></td>
<td>***Reminder to apply for Graduate Assistantships</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Project at PRINT Press</td>
<td></td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Sep 30</td>
<td>Oct 1</td>
<td>2 CLASS: 8-10:50am</td>
<td>3</td>
<td>4 CLASS: 8-10:50am</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Due: Notebook for writing notes Progress on Project 2</td>
<td></td>
<td>Due: Progress on Project 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Your artist’s statement draft 1 (printed + emailed) 3 image jpgs emailed to <a href="mailto:Decaen@unt.edu">Decaen@unt.edu</a> for workshop presentation</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Do: Progress on Project 2 MFA/BFA Artist’s Statement Workshop #2</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Oct 7</td>
<td>8</td>
<td>9 CLASS: 8-10:50am</td>
<td>10</td>
<td>11 CLASS: 8-10:50am</td>
<td>12</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Due: Progress on Project 2 Bring artworks to be photographed</td>
<td></td>
<td>Due: Progress on Project 2</td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Do: (OPTIONAL for MFA) Image Documentation Workshop (scanning and photographing) (Creating an image ID sheet) Progress on Project 2</td>
<td></td>
<td>Do: Progress on Project 2 Frogman’s Presentation Mezzotint Presentation</td>
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</tr>
<tr>
<td>Oct 14</td>
<td>15</td>
<td>16 CLASS: 8-10:50am</td>
<td>17</td>
<td>18 CLASS: 8-10:50am</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Due: Progress on Project 2 Share: Images, image info, statement, resume</td>
<td></td>
<td>Due: Progress on Project 2</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Do: (BFA Press Release Workshop) (BFA Exhibition Poster/Card Workshop) Progress on Project 2</td>
<td></td>
<td>Do: Progress on Project 2 MFA Individual Studio Visits</td>
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<tr>
<td>SUNDAY</td>
<td>MONDAY</td>
<td>TUESDAY</td>
<td>WEDNESDAY</td>
<td>THURSDAY</td>
<td>FRIDAY</td>
<td>SATURDAY</td>
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<tr>
<td>Oct 21</td>
<td>22</td>
<td>23 CLASS: 8-10:50am Due: Progress on Project 2 Do: (BFA Critique &amp; Contextual Research 2)</td>
<td>24</td>
<td>25 CLASS: 8-10:50am Due: Completed project 2 Contextual Research #2 (email &amp; present) Artist’s Statement 2nd Draft (email &amp; printed) MFA Professional Development Assignment 2 Do: <strong>MFA Critique &amp; Contextual Research 2</strong> Do: Set Individual Contextual Research project #3</td>
<td>26 BFA Printmaking Entry Review</td>
<td>27</td>
</tr>
<tr>
<td>Oct 28</td>
<td>29</td>
<td>30 CLASS: 8-10:50am Due: Progress on Project 3 Do: (BFA Exhibition Planning Workshop #1)</td>
<td>31</td>
<td>Nov 1 CLASS: 8-10:50am Due: Progress on Project 3 Do: <strong>MFA 1st Yr Discuss</strong>: Expanded Opportunities <strong>MFA 2nd Yr Discuss</strong>: Cover Letters <strong>MFA 3rd Yr Discuss</strong>: Cover Letters</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Nov 4</td>
<td>5</td>
<td>6 CLASS: 8-10:50am Due: Progress on Project 2 Do: (BFA Exhibition Planning Workshop #2)</td>
<td>7</td>
<td>8 CLASS: 8-10:50am Due: Progress on Project 3 Do: <strong>MFA Individual Studio Visits</strong> Decide a Portfolio Exchange theme, edition size, paper size.</td>
<td>9</td>
<td>10</td>
</tr>
</tbody>
</table>
### MFA Print Studio Fall 2018

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Class Time</th>
<th>Due</th>
<th>Assignment</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nov 11</td>
<td>12</td>
<td>8-10:50am</td>
<td></td>
<td>Progress on Project 3</td>
<td>(BFA Critique &amp; Contextual Research 3)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Due</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nov 18</td>
<td>20</td>
<td>8-10:50am</td>
<td>Due</td>
<td></td>
<td>BFA Exhibition Reception</td>
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<td>Progress on Project 4</td>
<td>Resume Draft or Workshop (printed and emailed)</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>(OPTIONAL for MFA) Artist's Resume Workshop</td>
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<td></td>
<td>Progress on Project 4</td>
</tr>
<tr>
<td>Nov 25</td>
<td>27</td>
<td>8-10:50am</td>
<td>Due</td>
<td>Progress on Project 4</td>
<td>Progress on Project 4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>MFA Discussion: MFA Programs &amp; Professors</td>
</tr>
<tr>
<td>Dec 2</td>
<td>4</td>
<td>8-10:50am</td>
<td>Due</td>
<td>Progress on Project 4</td>
<td>MFA Individual Studio Visits</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>MFA Discussion: MFA Review Scheduling</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Progress on Project 4</td>
<td>MFA &amp; BFA Critiques &amp; Contextual Research 4</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>(BFA Exit Reviews 8-10:30am)</td>
</tr>
<tr>
<td>Dec 10</td>
<td>11</td>
<td>MFA REVIEWS: 9 Aunna 10 Taylor</td>
<td></td>
<td>Progress on Project 4</td>
<td>MFA Reviews: 9 Aunna 10 Taylor</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>EXAM WEEK</td>
<td></td>
<td>Progress on Project 4</td>
<td>EXAM WEEK</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>EXAM WEEK</td>
<td></td>
<td>Progress on Project 4</td>
<td>EXAM WEEK</td>
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<tr>
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**Notes:**
- Dec 7 will be discarded.
- Final Clean Up Session (One hour between 1-5pm)