PRINT STUDIO  (BFA)  ASTU 4300

Course Description: This Undergraduate Printmaking Studio is designed to further develop conceptual, technical, and formal issues and professional practices in printmaking. Undergraduate Seniors take this course twice as the capstone course in the printmaking degree.

Capstone Course Objectives: As a culmination of the BFA in Studio Art with a concentration in Printmaking, each student in this final Capstone Course will develop a creative body of work for the Exit Review.
In this Exit Review and Portfolio the student will:
• Make connections between different areas of knowledge and different ways of knowing.
• Be able to express ways that exposure to different ideas, perspectives, cultures and viewpoints have enriched their thinking.
• Learn decision-making strategies that include an ethical analysis.
• Participate in activities that promote the common good.

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

Course Structure: BFA Seniors will work on independent and/or collaborative projects with new work ready for grades at five critiques this semester. BFA Seniors are expected to pursue media in which they have a firm expertise based on at least one semester in that print media class. If a senior wishes to explore an area in which s/he has not yet taken the advanced class, s/he should take that course first or simultaneously. Since no specific media technical instruction is part of this course, there are many “open studio” days on which you may request specific technical demonstrations, assistance or informal critique. Attendance and participation is mandatory at all classes and completing new artwork for every critique is essential to passing the class. Students will also do a Contextual Research Project, an Application Pack, a BFA Seniors Exhibition as a requirement of the course.

Semester Plan: Each undergraduate senior 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)
Final Portfolio (5 Complete Projects) 5 letter grades
Body of work 2 letter grades
Contextual Research Project 1 letter grade
Application Pack 1 letter grade
BFA Group Exhibition 1 letter grade
Critique and Class Participation (average of 5 grades) 1 letter grade
Required Attendance: at least 3 of the following 4 events: Requirement*
  (Jason Urban) Visiting Print Artist Lecture W 2/15, 8–10:50 AM, Hickory Hall 160
  (Leslie Mutchler) Visiting Artist Lecture W 2/15, 4–4:50 PM, ESSC 255
  (Jill Downen) Visiting Artist Lecture, W 2/22, 2–2:50 PM, Sage Hall 116
  (Michelle Samour) Visiting Print Artist Lecture M 2/27, 2–2:50 PM, ESSC 255
  (Erika Adams) Visiting Print Artist Lecture T 2/28, 2–2:50 PM, Willis Forum Library
  (Albert Falat) Visiting Artist Lecture 4-4:50 PM ESSC 255
Required Attendance at Final Clean Up Session (4 hours) Requirement*
*Failing to attend 3 visiting artist’s lectures OR Final clean up session will reduce your semester grade by one full letter grade.

ATTENDANCE:
DO NOT MISS CLASS. If you are not in attendance, you cannot participate.
It is your responsibility answer roll call at the beginning of class.
If absent, you are responsible for all missed class work and information, and for returning to the next class prepared.
Coming to class unprepared to participate will count as an unexcused absence.
Four unexcused absences will reduce your final SEMESTER GRADE by one full letter.
Five unexcused absences will reduce your final SEMESTER GRADE by two full letters.
Six unexcused absences will result in a SEMESTER GRADE of F.
Up to five absences are excusable with appropriate documentation.
Absences are only excused with written documentation of a health or family emergency or pre-approved university sanctioned business.
Excused absences must be documented within two class periods following the absence.
PUNCTUALITY IS IMPORTANT
I make my most important demonstrations, and announcements at the START & END of each class period.
If you walk in late, it is your responsibility to make sure you are not marked absent.
Three times tardy is equal to one unexcused absence.
Arriving to class more than 15 minutes late or Leaving class early will count as an unexcused absence.
GRADING:

**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)**

**Project Guidelines (5 Complete Projects) (Due Each Critique Day)**

One new project will be complete for each of the 5 critiques.

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.

**Coming to critique without new work will earn an F for that project grade.**

A piece with substantial progress (yet incomplete) is acceptable for critique purposes, but you have ONLY until the NEXT critique session to submit the project for a grade.

All works will be submitted in a “portfolio” or similar envelope that completely encloses every piece to avoid damage in the grading process.

Prints must have a “slip sheet” protecting each piece in the portfolio.

All prints must be complete, clean, dried flat, undamaged, signed, and annotated/numbered where appropriate.

Prints should have either a minimum 2” clean boarders on all sides OR a “bleed print” with no white boarders.

Prints should be made on good quality paper capable of receiving a high fidelity impression.

Turn in either the complete set of monoprints or at least 5 of the limited edition.

Do not sell, destroy, or lose any work before the semester is complete.

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

If a project is turned in on time, but is incomplete, the grade will reflect this...

But the project may be completed or otherwise improved and re-turned in for a better grade at a later date.

**Final Semester Portfolio Guidelines: Portfolio and Artist’s Statement (Due May 3)**

At the end of the semester (on Final Critique Day) you will turn in the following:

- The complete edition or set of your final project.
- One print from each limited edition.
- All unique monoprints and altered prints from the whole semester.
- Do not sell, destroy, or lose any work before the semester is complete.
- Final Version of the Application Pack

**Body of Work (Final Portfolio and Artist’s Statement Due May 3)**

Over the course of the semester you will aim at cohesion & progression of themes, imagery, & form. This will be evaluated with two letter grades at the end of the semester. The whole semester’s work will be submitted at the end of the semester (in the Final Portfolio) so that this evaluation may be made. The Artist’s Statement will also be used to evaluate this grade. Failing to turn in a final portfolio will yield an F for these grades.
Critique & Class Participation Contribution

With each critique, you will earn a grade reflecting your participation in class AND critique.

Full Class Participation means coming to class prepared to work:
- Having spent time outside of class researching ideas, planning imagery, and drawing.
- Having all needed course materials in class.
- Paying close attention and writing notes during class discussions or demonstrations.
- Using class time productively to make clear progress on projects.
- Cleaning up after oneself.

On Critique Day:
Please prepare your work before class so that we have enough time to critique your work.
Hang your work in the best way possible so that we can focus on the artwork.
Do not pierce the paper of the print with pins! Pinch it against the wall or use clips.
If the work is a limited edition, only hang one from the edition.
If the work is a monoprint or altered print in a series, hang all the prints in the series in a group.
Each project is due on the day of critique.
Coming to critique without new work will earn a D or F for the critique grade and an F for the project grade.
Coming to critique with a project that is incomplete will earn a critique grade no better than a C.
Be prepared to speak clearly about your work or prepare a statement to read.
Write notes during critique on anything that may be relevant to your work.
You will be graded on how you defend, respond to, or contribute to criticism about your work AND to how you contribute to the discussion of your peer's work in group critique.
The rubric for grading critique contribution follows:
A = Gives engaged, relevant, honest, and critical attention, comments, and questions with respect to your peers' work AND thoughtfully discuss & answer questions about your own work.
B = Often contributes in critiques with worthwhile comments.
C = Comments from time to time and is therefore "noticed."
D = Gives more agreement and unsupported assertions instead of truly adding to the discussion.
F = One of the crowd to the point of blending in. Not much to say.

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

Contextual Research Project

Due: April 3, 2012
10 pages (Five text pages accompanied by five image pages) Printed and stapled.
All artists should strive to understand their work within a historical and cultural context.
Research five specific artists or other significant contextual research topics.
In this project you will identify your five most important sources of new personal artistic research.
These are not just ones you "like." You must be able to explain how they relate to the most important aspects of your artwork. That said, you may also choose to find research topics that are not artists; You may choose to research a book, writer, or another significant topic of research that informs your artwork.
For each of your five research sources write a long paragraph (200-500 words) presenting the following:
- Artist's Name, dates of birth/death OR identify the research source.
- Citation of books, magazines, websites, museums, galleries, etc. were you researched this artist's work or topic.
- How does it relate to your present work? Be specific, elaborate, and detailed in this.
Along with the paragraph, include a separate page with at least two images of their works with text identifying the artist's name, title of artwork, media, and date. If this is not an artist but a book or some other form of contextual research, then include several quotations that are significant of the source and your work.
List your research sources 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.
We will be doing this project every semester.
You are not to use sources that you have already used in previous semesters of this course.
Your list will grow each semester.
With each new semester, also list and print out all previous semesters' research topics at the end of this document.
**BFA Application Pack**

The Application Pack will be graded based on quality of presentation and content.

This Application Pack will include (on a CD readable on a Macintosh):

1) 10-20 recent JPGs* demonstrating continuity.
   - All works from this semester must be included.
   - For those doing Exit Review, your disc must include a good photo of all the work in Review and all the work you did for this class.
   - JPGS must be: **2MB minimum**
     - Clearly focused
     - color corrected,
     - corrected for parallax,
     - without visual distractions.

2) **Image Identification Sheet** identifying Title, media, size, and year with a thumbnail image of each of the jpgs.

3) **Your Artist's Statement** discussing your recent work. (250-550 words) **Printed on paper AND on the CD.**
   - Discuss your imagery, concepts, influences, and media processes you use.

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

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

I am also available to review other documents that you may be asked for when applying for Graduate School:
- Statement of Intent,
- Cover Letter
- Etc.

**DUE: Feb 23 (first draft)**
- I will collect the Artist's Statement and Resume. I will return them to you with commentary on how you should improve them.

**DUE: May 3 (final version) (Due at Exit Review for Graduating Seniors)**
- I will collect and keep the CD and Printed version of these finalized documents

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

What: A group exhibition of BFA Seniors in the Print Studio course.
Where: UNT Cora Stafford Gallery
When:
March 6 Tues  Exhibition Publicity Complete and sent to UNT Gallery
March 13 Thurs Andy selects artworks for the BFA Exhibition
March 25 Sunday  12-6pm Installing BFA Exhibition at Lightwell Gallery
March 29 Thurs  BFA Exhibition Reception 5-7pm
March 30 Fri  De-installing BFA Exhibition Lightwell Gallery 1pm.

Selections:
Selections will be made for the exhibition by the Instructor the week before hanging the exhibition. Works will be selected by quality. Plan on showing 3 to 8 pieces. (Each student will hang at least one piece in the exhibition.) Artworks must be from any printmaking class this semester or last semester. No work shown previously in ANY UNT gallery will be shown in this exhibition. Those students scheduled to do Exit Review this semester will be expected to have more work than the rest.

Presentation:
Works on paper may be hung with hidden magnets (provided) or clips (provided) or presented in another way if pre-approved. Any framed work must be done with professional contemporary standards and be pre-approved by the instructor on or before March 13. Any “installation” or otherwise unconventional presentation must be installed in the crit room for pre-approval on or before March 13. Pedestals are available through the UNT Gallery office. Pedestal size is to be pre-approved on or before March 13. Any artwork with unsatisfactory presentation standards will be excluded from the exhibition.

Installation & De-Installation:
We will install the exhibition on Sunday March 25, from 12pm to 6pm. Mandatory attendance. THIS IS THE SUNDAY OF SPRING BREAK! We will de-install the exhibition on Friday March 30, from 1pm to 2pm. Mandatory attendance.

General Notes for Installation:
Read all the details on the "UNT Exhibition Agreement" for details. All wall pieces should be hung so that the center of the artwork is at 60" from the floor (standard eye-level). Artworks should be hung to that the spaces between an artist’s artworks are the same and the spaces between artist’s works are a little more. Artworks should be grouped by artist, and adjacent artist’s work should be distinct in aesthetic if possible. Larger and taller wall spaces should be reserved for the larger and taller pieces. Nail flat-head nails into the wall almost flush. You will need to be able to get the nail out of the wall. Lighting should be adjusted so that all artworks are evenly lit, but empty spaces should be left unlit. (Do not slide or remove track lights in the tracks; only rotate or tilt the light.)

***Read all the details on the "UNT Exhibition Agreement" for further guidelines.

Grade/Evaluation of BFA Senior Printmaking Exhibition
Excellent participation in the BFA Senior Printmaking Exhibition means:

• Provides 3-8 strong pieces to be selected for the exhibition,
• Artworks are complete, signed, dated, and titled, undamaged, and presentation-ready for installation,
• One Quality Jpg. provided to the exhibition poster designer by March 1, 2012.
• Participates well in the whole installation and de-installation of exhibition. (All Students Install & De-install)
• Participates fully in small group responsibilities:
**BFA Exhibition Small Groups:**

**Group 1: Publicity:** Ryan Piper, Payton Lower, Thomas Menikos:

*Poster/Flyer/Postcard:* Poster is designed with a representative thumbnail of each artist’s work and all relevant information:
- University of North Texas BFA Printmaking Senior Exhibition
- Names of all artists in the exhibition (have all students proof-read for correct spelling)
- Cora Stafford Gallery
- March 26-30, 2012
- Reception: Thursday, March 29, 5-7pm.

Send Adobe Photoshop file to adecaen@gmail.com by March 6.
After approved by Andy, JPG copy of the poster is sent to the UNT Gallery (Michael.Little@unt.edu) by March 6.

*Press Release* is a written description of the exhibition to send to the local press along with an image (poster).
- In paragraph form, write ALL the information from the poster/flyer. Also describe the kinds of media to be represented.
- List that the exhibition reception is open to the public and the Cora Stafford Gallery open hours for the week.

Press Release is sent to the UNT Gallery (Michael.Little@unt.edu) with a jpg copy of the poster by March 6.
You may also send the press release to other local newspapers, websites, etc.

*Post the Poster/Flyers around campus and other locations to get the word out.*

The Exhibition Poster may NOT be printed in quantity at the CVAD Print Lab!!!
I will print 5 color copies and 20 black and white copies at Eagle images Post in Hickory (6), Oak Street Hall (2), the Main Art building (2), and other palaces on campus and/or around town.

*Set up a facebook event to increase attendance.*

**Group 2: Installation Prep:** Ryan Amarit, Jessica Nichols, Chris Thrasher:

*Magnetic Hanging Tabs or Clips:* Make small linen tape T-tabs with magnets for the artwork before March 18. Estimate how many magnets will be needed for the quantity of artworks (4 corners or more each). Usually we use 150-200 tabs. Cut exactly 3” tabs of linen tape. (We will need tabs of rice paper for any prints on thin papers.) Fold these in half and half again to get each piece with a ½, 1/2, and ¾ sections. Place the magnet in the ½ point, wet the linen tape ONLY on the inner 2 sections and press the tab closed. These need to be centered EXACTLY or you will have a harder time hanging the artworks!

If you decide to go with Clips instead of tabs, cut paper tabs to fit clips.

*Wall Labels:* Gather info on each piece to be shown…
- Use MSWord Document for 30 address labels 2.25” x 0.75” (Avery Label 5630)
- The printmaking area provides the labels… I will print the day of the exhibition installation.

Make Labels as shown 10-12 point font in a simple clean typeface: Title Italicized Bold

Media (be specific)

Artist’s name

OR on a separate sheet with corresponding number stickers for the wall next to each artwork.
Do not print the labels until the day of installation... after we have hung the show, I will print the labels.

**Group 3: Reception:** Andrea Rogers, Sophia Lawson, Josh Banks, Thomas Rogers,

*Refreshments Organizing:* Organize the people in your exhibition to bring something: Drinks (no alcohol), Cups, napkins, fruit, veggies, sweets, etc... everyone should contribute.

OR... Collect money to buy all the refreshments and utensils for the exhibition.

*Music:* Make arrangements for appropriate music for the exhibition, i.e. playlist, etc. Get everyone’s input on what should be played.

*Reception Set up at 4pm:* Pick up the key to Cora Stafford from the Dean’s Office on the day of the reception at 4pm.

Sweep and clean up the exhibition space before the reception. Set up food, drinks, etc.

*Reception Clean up at 7:30pm:* Sweep and clean up the exhibition space after the reception at 7:30pm. Lock the doors and return the key to Cora Stafford to the Art Building Monitor that evening.
SPRING 2012 ART EVENTS

*All students are required to attend two (3) of the nine (6) events (with asterisk *) listed below. If a student cannot make two of the events, s/he must schedule an alternative project.

LESLE Mutchler, Visiting Artist in Residence at PRINT Press
*CORE Talk, W 2/15, 4-4:50 PM. ESSC 255
Sponsored by CORE Design and PRINT Press

JASON URBAN, Visiting Artist
*Lecture/Demos: W 2/15, 8-10:50 AM. Hickory Hall 160
Sponsored by CORE Drawing and Printmaking

"Collections, Cultures, and Collaborations" Exhibition
GALLERY RECEPTION: TR 2/23, 5-7PM UNT Gallery

JILL DOWNEN, Visiting Artist, "Dust and Distance" Exhibition
LECTURE: W 2/22, 2–250 PM, Sage Hall 116
GALLERY RECEPTION: TR 2/23, 5-7PM UNT Gallery
Sponsored by UNT Art Gallery and Core Design

MICHELLE SAMOUR and ERIKA ADAMS, Visiting Artists Collaborating at PRINT Press
*Lecture, M 2/27, 2–2:50 PM, ESSC 255 (SAMOUR)
*Lecture, T 2/28, 2–2:50 PM, Willis Forum (Willis Library) (ADAMS)
OPEN HOUSE, F 3/2 4–6 PM PRINT Press (Oak Street Annex)
Sponsored by PRINT Press, Printmaking, and Art History/Art Education

NICK CAVE, Artist In Residence, Multi-Disciplinary Performance
PERFORMANCE: M 3/12, 5:30PM, On the lawn between the Willis Library and the Administration Building
PERFORMANCE: T 3/13, 12:30PM, On the lawn between the Willis Library and the Administration Building
Sponsored by UNT Art Gallery, Institute for the Advancement of the Arts, and various UNT Colleges.

SOUTHERN GRAPHICS COUNCIL INTERNATIONAL CONFERENCE: 3/14–3/18, New Orleans, Louisiana

BFA MID POINT REVIEWS, PRINTMAKING
M 3/26 8-5pm. Turn in portfolio with Unofficial Transcripts. (Please Review Portfolio Guidelines Posted)
F 3/30, 11-2pm. Reviews with Andy and Lari. (Please sign up at Crit Room Door.)

*MOKO HANGA (Japanese Style Woodcut) WORKSHOP, at PRINT Press
Instructor: KAZUKO GOTO.
Sa & Su 3/31–4/1, PRINT Press (Oak Street Annex)
Sponsored by PRINT Press
NOTE: This workshop is not a free event, but there is a student rate.

VOERTMAN’S STUDENT ART EXHIBITION
GALLERY RECEPTION: T 4/10, 11AM-1PM UNT Lightwell Gallery
Sponsored by UNT Art Gallery and Core Design

ALBERT PALEY and JON LEE, Visiting Artists Collaborating at PRINT Press
*CORE Talk, W 4/18, 4-4:50 PM ESSC 255 (PALEY)
Sponsored by CORE Design and PRINT Press
Academic Honesty
Standards of academic honesty will be upheld. All work must be the product of the student’s own ideas and efforts.
Details: www.unt.edu/carr/student_conduct

No Double Dipping! Students may NOT turn in the same artwork for two courses.

Safety & Course Risk Factors
According to University Policy, this course is classified as a category three (3) course. Students enrolled in this course are exposed to significant hazards which have the potential to cause serious bodily injury or death. In this class, those risks are related to (exposure to various chemicals, heavy tools, and sharp tools). Students enrolled in this class will be informed of potential health hazards or potential bodily injury connected with the use of materials and/or processes and will be instructed about how to proceed safely. Students 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 throughout 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: The following statement reminds students of their rights and responsibilities within the academic community – “Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/carr for further information.”

NOTE: I retain the right to change the syllabus and post it if the needs of the course or students change.

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

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

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

FINAL CLEAN-UP SESSION is Friday, May 6, 2011 from 8AM to 12PM.
Students in Print Studio must spend 4-hours working on group clean-up.
If a student cannot make that date, she must pre-arrange an alternate date to contribute to the group effort.
Failing to attend the clean-up session will reduce your semester grade by one full letter.
After the clean-up day, only graduate students and those doing exit review may use the studio to print, BUT they must leave the studio in the same or better condition than they found it.
**Personal Supplies:**

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

**Hazardous Chemical Use & Personal Chemical Use**

If you bring a chemical into the studios for your own use, you must get approval from Andy to make sure we are in compliance by having a Material Safety Data Sheet (MSDS) and get approval and directions before using it.
NEVER mix chemicals where a hazardous reaction could result.
Ammonia based products are not allowed in the print studios.
Nitric Acid is monitored by the federal government. Do not use it or restock it without explicit permission from Andy.

**Borrowed Print Studio Tools**

Some tools in the print studios will be available for check out for the semester. If these tools are not returned at the end of the semester in good shape, the student’s grade will be reduced by one full letter grade or held incomplete until the tool is returned. This includes Litho Stones; Images must be grained off Litho stones by the last day of the semester.

**Critique Room**

The Critique Room is a designated clean space.

Do not store items in this room outside of your flat file.

**Flat Files & Shelf Storage**

Flat Files are for storage of paper and clean items. No liquids in the flat files!
Etching plates may be kept in the spaces next to the hotplate, not in the flat files.
Relief and Monotype plates may be kept in the spaces below the area where the Takach Brayers are kept, not in the flat files.
Mark all personal items with your name.
Items left in the flat files and shelf space after finals week will be discarded.
BFA Studio Student may take one flat file drawer in the critique room.
MFA Studio students who are not from Printmaking may take one flat file drawer in the critique room.
Do not forget to apply for graduation!!!
The BFA deadline is February 7.
The MFA deadline is Feb 17.

BFA Exit Review:

Seniors doing Exit Review will do so in place of the final critique.
Students doing Exit Review will turn in Print Studio final portfolios on the day of the Exit Review.
You may pick up the portfolio with in a few days of completing review.
Seniors who will do the Exit Review are permitted to use the print studios to print after the clean up day on certain conditions: You must leave the space as in the same or better condition than you found it.
Leaving a mess for your professor to clean will negatively effect your semester grade.

The BFA Printmaking Exit Review will take place during Final Exam week (Tentatively Dec 12, 2011)
Graduating BFA Students will pair up and use the Print Critique Room as a formal exhibition space.
The Printmaking Faculty will discuss your work with you in a formal critique.
There will be a point when you are asked to leave the room while the faculty will discuss the evaluation, then you will be asked to return to receive your evaluation.

Seniors in printmaking will have to pass an Exit Review in the second semester of Print Studio in order to graduate.
If you are not passing the class the week before finals, we will postpone the Exit Review after completing another semester of Print Studio.

1. Presentation Guidelines:
Work with the other presenting BFA Candidate to plan out the space.
Plan to present at least 8 artworks from this and last semester. No work prior to this will count.
Remove all non-essential items from the critique room and place them in the main studio.
Remove all but 4 chairs from the room.
Do not frame the work.
Hang your works with small binder clips.
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 pedestal works you may use the flat flies to display.

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

3. Final Application Pack Guidelines:
*Your Artist’s statement should describe creative decisions affecting form, technique, and content with elaboration.
*Your digital images should present all Exit Review images clearly photographed, edited and formatted.
*Your resume will describe artistic education, professional experience, achievement, and recent activities with visual, verbal clarity, and elaboration.

If any one of these three areas is not demonstrated satisfactorily, you will not pass exit review.
If you do not pass Exit Review you will be asked to enroll in Print Studio the following semester to improve deficiencies.

Please refer to the Printmaking BFA EXIT Review form posted in my office window for evaluation elaboration.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Jan 19 Tr</td>
<td>MFA &amp; BFA: Semester Plan Due.</td>
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<tr>
<td>Jan 24 T</td>
<td>BFA Discussion: BFA Senior Show and Exit Review Planning</td>
</tr>
<tr>
<td>Jan 26 Tr</td>
<td>MFA &amp; BFA Discussion: Contextual Research (Project)</td>
</tr>
<tr>
<td>Jan 31 T</td>
<td>** Open Work Period</td>
</tr>
<tr>
<td>Feb 7 T</td>
<td>BFA Critique #1: (BFA Group)</td>
</tr>
<tr>
<td>Feb 9 Tr</td>
<td>MFA Critique #1: (MFA Silent Critique, Email your critique to <a href="mailto:adecaen@gmail.com">adecaen@gmail.com</a>) and bring works to Andy by Monday</td>
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<tr>
<td>Feb 13</td>
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<tr>
<td>Feb 15 W</td>
<td>**JASON URBAN, Visiting Artist Lecture 8–10:50 AM, Hickory Hall 160</td>
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<tr>
<td>Feb 16 T</td>
<td>**LESLIE MUTHLER, Visiting Artist CORE Talk, 4–4:50 PM, ESSC 255</td>
</tr>
<tr>
<td>Feb 21 T</td>
<td>** BFA Open Work Period</td>
</tr>
<tr>
<td>Mar 6 T</td>
<td>** Open Work Period</td>
</tr>
<tr>
<td>Mar 10 T</td>
<td>BFA Critique #3: (Individually) AND Artwork Due for selection for the Printmaking Seniors Exhibition</td>
</tr>
<tr>
<td>Mar 18 TR</td>
<td>**SOUTHERN GRAPHICS COUNCIL INTERNATIONAL CONFERENCE, 3/14–3/18, New Orleans, Louisiana</td>
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<tr>
<td>Mar 19-25</td>
<td>Spring Break</td>
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<tr>
<td>Mar 25 Sun</td>
<td>Install Printmaking Seniors Exhibition 12pm, Cora Stafford</td>
</tr>
<tr>
<td>Mar 27 T</td>
<td>** Open Work Period</td>
</tr>
<tr>
<td>Mar 29 TR</td>
<td>MFA Informal Crit                                 AND Printmaking Seniors Exhibition Reception, 6-8pm, Cora Stafford</td>
</tr>
<tr>
<td>Mar 30 Fri</td>
<td>De-install Printmaking Seniors Exhibition 1pm, Cora Stafford</td>
</tr>
<tr>
<td>Mar 30 Fri</td>
<td>**MFA Term Reviews</td>
</tr>
<tr>
<td>Apr 3 T</td>
<td>** Open Work Period AND BFA/MFA Contextual Research Project Due</td>
</tr>
<tr>
<td>Apr 5 Tr</td>
<td>MFA Informal Crit</td>
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<tr>
<td>Apr 10 T</td>
<td>Critique #4A: (BFA &amp; MFA Group)</td>
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<tr>
<td>Apr 12 Tr</td>
<td>Critique #4B: (BFA &amp; MFA Group)</td>
</tr>
<tr>
<td>Apr 17 T</td>
<td>** Open Work Period</td>
</tr>
<tr>
<td>Apr 18 W</td>
<td>**ALBERT PALEY, Visiting Artist CORE Talk, 4–4:50 PM, ESSC 255</td>
</tr>
<tr>
<td>Apr 19 Tr</td>
<td>Discussion: Exit Review Planning</td>
</tr>
<tr>
<td>Apr 24 T</td>
<td>** Open Work Period</td>
</tr>
<tr>
<td>Apr 26 Tr</td>
<td>MFA Informal Crit</td>
</tr>
<tr>
<td>May 1 T</td>
<td>** Open Work Period</td>
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<tr>
<td>May 3 Tr</td>
<td>MFA &amp; BFA Critique #5: (Individually)</td>
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<tr>
<td>May 4 Fri</td>
<td>AND Final Cumulative Portfolio WITH Application Pack (Final Draft) DUE.</td>
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<tr>
<td>May 7 Mon</td>
<td>BFA Exit Reviews</td>
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<tr>
<td></td>
<td>8am Josh Banks</td>
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<td></td>
<td>9am Thomas Menikos</td>
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<td>10am Andrea Rogers</td>
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<td>11am Ryan Piper</td>
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<tr>
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<td>12am Ryan Amarit</td>
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</table>

Note: Days: T= Tuesday, Tr= Thursday, M= Monday, W= Wednesday
How important is Risk to an artist?
What does it take to be a successful artist?
How will you define “success” for yourself as an artist?
(Rank each in order of importance for success.)
“Talent” (What is it really?)
Skill(s)
Luck and Patience
Consistent Work Ethic
Desire and Confidence
Something else?

Name five artists with whom you see clear connections to your work or the work you intend to do:
1 ____________________________
2 ____________________________
3 ____________________________
4 ____________________________
5 ____________________________

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 images of any artworks made for this course at UNT may be used and/or published by the instructor as examples of student work for teaching and other academic purposes. I understand that there are certain risk factors assumed with this course, and I assume full responsibility for any injury that I may incur as a result of the course’s activities."

"I grant CVAD and its representatives permission to use my artwork and my likeness for public display, exhibition, publication, or other research and educational purposes. I understand no commercial use will be made of the images, but that the images could be used on the College and University’s public website and possibly in other educational or public relation campaigns."

I understand and agree that when I use UNT’s tools/equipment I will return it to good condition or replace it before the end of the semester, and that failure to do so will drop my semester grade by one letter. This includes graining the image off and flattening litho stones used during the semester.

Course: ASTU 4300 BFA Print Studio  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.

Project 1:  (circle or fill in all that applies)
Number of color runs/drops/colles: ______________________
Image Scale: Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Edition size: __________ OR Number of Monoprints in the series: __________
Another Format or Consideration: __________________________________________________________________

Project 2:  (circle or fill in all that applies)
Number of color runs/drops/colles: ______________________
Image Scale: Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Edition size: __________ OR Number of Monoprints in the series: __________
Another Format or Consideration: __________________________________________________________________

Project 3:  (circle or fill in all that applies)
Number of color runs/drops/colles: ______________________
Image Scale: Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Edition size: __________ OR Number of Monoprints in the series: __________
Another Format or Consideration: __________________________________________________________________

Project 4:  (circle or fill in all that applies)
Number of color runs/drops/colles: ______________________
Image Scale: Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Edition size: __________ OR Number of Monoprints in the series: __________
Another Format or Consideration: __________________________________________________________________

Project 5:  (circle or fill in all that applies)
Number of color runs/drops/colles: ______________________
Image Scale: Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Edition size: __________ OR Number of Monoprints in the series: __________
Another Format or Consideration: __________________________________________________________________

Student Printed Name and Signature: __________________________ Date __________
Professor Signature: __________________________ Date __________