**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. Prerequisites: passing Printmaking Mid-point Review.

**Course Content and Objectives:**
This course will focus on printmaking as a primary form of expression. Intaglio, lithography, 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 their research and develop a body of artworks demonstrating those efforts. Course content will also cover assignments and activities to lay a foundation for professional studio practice.

**Course Structure:**
Students will create independent and/or collaborative projects with new work complete at five critiques this semester. Students are expected to have a firm expertise on the print media and techniques they are exploring. If a senior wishes to explore an area in which s/he has not yet taken the advanced media specific class (e.g. adv etching, adv lithography, adv screenprint, adv relief, adv monotype), s/he should take that course first or simultaneously. Class time will include such activities as discussions, presentations, visiting artist’s activities, critiques, and periodic studio work time in which students are expected to be self-directed and productive on their studio assignments. Students may request specific technical demonstrations or assistance during studio work time. Attendance and participation at all classes and visiting artist’s presentations is mandatory. Completing new artwork for every critique is essential to passing the class. Students will also do a Contextual Research Project, a Professional Documentation Packet Assignment, and the BFA Seniors Exhibition Assignments.

**Semester Plan:**
Each student will create a plan of the projects s/he intends to do over the course of the semester. This is the part of the syllabus that you create. You will identify the media, scale, and technical scope of each project as a way of setting goals and criteria by which you are evaluated. You and I will sign this semester plan by the end of the second class session. You and the instructor will each keep a copy of this Semester Plan. If you feel the need to change any part of this semester plan, go to your instructor to discuss and make the changes in writing for clarity at least one class period before the critique in which it is evaluated.

**Course Requirements (Overview)**
The course content, requirements will be different for 1st and 2nd semester BFA Print Studio candidates in order to suit their specific point of progress in the degree program. Differences will be outlined in descriptions of the Projects and Assignments.

Projects 1, 2, 3, 4, & 5  
5 letter grades

Body of work (Cohesion & progression of themes, imagery, & form in all 5 projects)  
2 letter grade

Contextual Research Project  
1 letter grade

Professional Artist’s Documents Packet (5 items)  
1 letter grade

BFA Group Exhibition  
1 letter grade

Critique Participation & Class Participation (average of grades)  
1 letter grade

Required Attendance at Nicole Hand’s Artist’s Lecture Oct. 12-1:50pm Sage Hall 116  
Requirement*

Required Attendance at Final Clean Up Session (ALL 4 hours)  
Requirement*

*(If the student cannot attend a Visiting Artist’s Lecture or final Clean-up Session, they are required to notify the instructor so that they may be given an alternative assignment. Failing to do either will reduce the semester grade by one full letter.)

**Required Full Participation in BFA Exit Review (Second Semester BFA Print Studio only)  
Requirement**

**(Failing to participate in BFA Exit Review will yield a grade of Incomplete for the course, and postpone graduation.)

**Progress Towards Graduation:**
To be certain of your progress towards graduation you should go to the Advising Office 111 and complete a Graduation Check every semester you are enrolled in ASTU 4300. If you are not poised to graduate by the end of the summer term, you should drop this course so that this course will be taken in your final two semesters of your degree.

Do not forget to apply for graduation!!! If you intend to graduate this semester you must apply by the deadline.

http://registrar.unt.edu/graduation-and-diplomas/apply-for-graduation
Attendance:
DO NOT MISS CLASS. If you are not in attendance, you cannot participate.
It is your responsibility to answer roll call at the beginning of class.
If absent, you are responsible for all missed class work and information, and for returning to the next class prepared.
Coming to class unprepared to participate will count as an unexcused absence.
Any unexcused absences will reduce your critique/participation grade for that project grading period.
Four unexcused absences will reduce your final SEMESTER GRADE by one full letter.
Five unexcused absences will reduce your final SEMESTER GRADE by two full letters.
Six unexcused absences will result in a SEMESTER GRADE of F.
Up to five (5) absences are excusable with appropriate documentation.
Absences are only excused with written documentation of a health or personal emergency.
Medical excuses must be a note from a doctor stating that they recommend that you not attend class on the day of the absence.
(A note from the UNT Student Health and Wellness Center must state that you are not to attend class.)
A "personal emergency" will generally be considered a death or emergency in the immediate family.
Excused absences must be documented within two class periods following the absence.
PUNCTUALITY IS IMPORTANT.
I make my most important demonstrations, and announcements at the START & END of each class period.
If you walk in late, it is your responsibility to make sure you are not marked absent.
Three times (3) tardy is equal to one (1) unexcused absence.
Arriving to class more than 15 minutes late or leaving class early will count as an unexcused absence.

Grading Scale for Projects/Assignments:
The plus / minus system of grading will be used for projects/assignments:
A (4.00) Excellent work that exceeds objectives, is very high in originality, and extremely well conceived and executed.
A- (3.75)
B+ (3.25)
B (3.00) Good work that meets the objectives, is high in originality, and well conceived and executed.
B- (2.75)
C+ (2.25)
C (2.00) Average acceptable work that meets the objectives, is fairly well conceived, and executed.
C- (1.75)
D+ (1.25)
D (1.00) Inferior work that is minimally complete, but falls short of the objective of the project.
D- (0.75)
F (0.00) Failing work. Significantly incomplete, does not meet the objectives, and is poorly executed and/or conceived.

Grading Scale for End of the Semester Averages:
The University of North Texas only allows for whole letter grades to be recorded for the semester grade.
A (4.00-3.51) B (3.50-2.51) C (2.50-1.51) D (1.50-0.51) F (0.50-0.00)
Project Guidelines (5 Complete Projects)
Each "project" is generally either a series of at least 5 monoprints, or a numbered edition of at least 5 prints. Exceptions to this "project" definition will be made on a case-by-case basis if the artwork is unusually complex/simple in scope of the printing, large/small scale, or other consideration.

One new project will be complete and turned in for each of the 5 critiques. Coming to critique without new work will earn an F for that project grade. A piece with substantial progress (yet incomplete) is acceptable for critique purposes, but you have ONLY until the NEXT critique session to submit the project complete for a grade, and the grade will be affected by lateness.

Individual Project Guidelines:
Project 1 Student’s discretion. New work for the BFA show.
Project 2 Increasing scale (though size, series, or modular work)
Project 3 Mixed Print Process: Use at least two kinds of print processes together
(Combine two of the following: 1) Relief, 2) Intaglio, 3) Lithography, 4) Screenprint, 5, Monotype, 6) digital output.)
Project 4 Portfolio Trade Print Limited edition of 19 prints. Size to be determined.
Project 5 Student’s discretion.

*At least one of your projects this semester will be a limited edition demonstrating the consistent quality of a numbered and signed print. A minimum of 5 identical prints of this limited edition will be shown during Exit Review as part of a new requirement for "passing" review. Keep these prints for Exit Review.

Project Submission Guidelines:
All works will be submitted in a portfolio or similar envelope/folder that completely encloses every piece to avoid damage. This portfolio may be a professional portfolio or a simple folder made from 2 sheets of mat/illustration board. (No newsprint folders) A series of at least two high quality photographs will be submitted in place of the project when the project is very large, 3-d, installation, or a performance.
Prints must have a "slip sheet" to protect each piece in the portfolio. This may be re-used with later projects. All prints must be complete, clean, dry, flat, undamaged, signed, and annotated/numbered where appropriate. Prints should have either a minimum 2" clean boarders on all sides OR a "bleed print" with no white boarders. Prints should be made on good quality appropriate paper capable of receiving a high fidelity impression.
Turn in either the complete set of monoprints or at least 5 of the limited edition. Limited Editions should be as consistent as possible. Monoprint series tend to be more successful when they share some imagery, formal qualities, or concept, but are 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 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:
At the end of the semester (on MFA Review Day) you will turn in the following:
• A portfolio that completely contains the completed work. (See Project Guidelines for details.)
• The complete edition or monoprint series of your final project.
• One good print from each limited edition.
• ALL unique monoprints and altered prints from the whole semester.
• Do not sell, destroy, or lose any work before the semester is complete.
• Final Version of the Professional Artist’s Documents (Resume, artist’s statement, Statement of Intent, images, image list…)
  (Turned in via Blackboard.)
*If a student fails to turn in a complete final portfolio, the final semester grade will be marked INCOMPLETE. An ‘incomplete’ grade may reduce your opportunity for scholarships and the benefits those scholarships may include. An incomplete will also prevent a student from graduating on time.

Body of Work End of Semester Evaluation:
Over the course of the semester you will aim at cohesion & progression of themes, imagery, & form throughout all 5 projects. Progress in your body of work also includes responsiveness to comments and suggestions at critique and with each projects’ evaluation. The cohesion & progression of themes, imagery, & form should be evident in both your body of work and in a corresponding Artist’s Statement. The ‘Body of Work’ will be evaluated at the end of the semester by reviewing the Final Portfolio with your Artist’s Statement. Two letter grades will reflect this objective.
**Critique & Class Participation Contribution**

With each critique, you will earn a grade reflecting your 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 researching ideas, planning imagery, and drawing.
- Having all needed course materials in class.
- Paying close attention and writing notes during class discussions or demonstrations.
- Using class time productively to make clear progress on projects.
- Cleaning up after oneself.
- Completing individual clean up assignment at the end of every class.

*On Critique Day…*

Please prepare your work before class begins so that we have enough time to critique your work.
- Hang your work in the best way possible so that we can focus on the artwork.
- Do not pierce the paper of the print with pins! Pinch it against the wall or use clips. Avoid dog-earing the paper.
- If the work is a limited edition, only hang one from the edition.
- If the work is a monoprint or altered print in a series, hang all the prints in the series in a group.
- Each project is due on the day of critique.

Coming to critique without new work will earn a D or F for the critique grade and an F for the project grade.
- Coming to critique with a project that is incomplete will earn a critique grade no better than a C.
- Be prepared to speak clearly about your work or prepare a statement to read.
- Write notes during critique on anything that may be relevant to your work.
- You will be graded on how you defend, respond to, or contribute to criticism about your work.

You will be graded on how you contribute to the discussion of your peer's work in group critique.

The rubric for grading *Critique Contribution* follows:
- **A** = Gives engaged, relevant, honest, and critical attention, comments, and questions with respect to your peers' work
  AND thoughtfully discuss & answer questions about your own work.
- **B** = Often contributes in critiques with worthwhile comments
- **C** = Comments from time to time and is therefore “noticed.”
  (≥ Coming to critique with a project that is incomplete.)
- **D** = Gives more agreement and unsupported assertions instead of truly adding to the discussion.
  (≥ Coming to critique without new work.)
- **F** = One of the crowd to the point of blending in. Not much to say.

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

*Class Interruptions & Distractions*

If your cell phone rings in class, I answer it. No buts.
- No social visitors are allowed during class time.
- Come to class ready to use your class time effectively and to make art.
- Class time is NOT for: Eating your breakfast, Talking on the phone, Surfing the web, Checking facebook or email, Going to the copy center, Going to get art supplies, Going to the library, Going to address other personal issues….Please do these things outside of class time.
BFA Contextual Research Project

Due Dates:
- Sep 16: Research topic 1 with bibliographies, annotation and reproductions/quotes. Turn in via Blackboard
- Oct 7: Research topic 2 with bibliographies, annotation and reproductions/quotes. Turn in via Blackboard
- Oct 28: Research topic 3 with bibliographies, annotation and reproductions/quotes. Turn in via Blackboard
- Nov 18: Research topic 4 with bibliographies, annotation and reproductions/quotes. Turn in via Blackboard
- Dec 4: Research topic 5 with bibliographies, annotation and reproductions/quotes. Turn in via Blackboard

In this project you will identify and document your most important “Research Topics” of new personal artistic research. You will focus your research on 5 areas of Contextual Research that supports your artwork's content, concepts, formal, or technical scope. This research should give you a greater understanding of the historical and cultural context in which your work will be understood. You may NOT repeat any research topics or bibliographical entries from a previous semester in any ASTU 5300 course. At the end of this assignment you will have one page listing your research topics from all previous semesters. For each research topic you will make an Bibliographical Entry as you would in a research paper, an Annotation (Summary and Analysis), and a series of Images or Quotes from that source topic. Research topics may be artists, an art movement, a conceptual topic, a formal precedent in art, a new technical endeavor that you are researching, or some other substantial and relevant point of research. Among your research topics you must include
- at least one printmaker who publishes their own prints. (i.e. not artist/master printer collaboration)
- at least one topic from after 1950
- at least one topic from before 1950.

For each Research Topic entry...

1) Identify the “Research Topic”

2) Bibliographical Entry(s) where you are researching that specific research. Use Chicago Style citation. Find a book, a series (2 or 3) of articles in a periodical, or a series of chapters (2 or 3) in a book. Each research topic may have one substantial citation OR several smaller ones. It may be a book, or some chapters, or some articles.
   Websites fine only in addition to the three kinds of sources listed above. If you have another idea for a source for research that can be documented, get approval for the source before you begin investing time in it.
   You will be turning in at least one Research Topic Bibliography simultaneous with each Critique day

3) Annotation: Your written Summary of that research and an Analysis of how they relate to important aspects of your artwork.
   Type 200-350 words per research topic. This is the part where you write your own words, not copy and paste from words someone else wrote! If you are caught plagiarizing, you will get an F for the assignment.

4) Reproductions of at least 3 images and/or three short but relevant quotations if it is a text research. (Quality images; no more than 4 per page.)

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

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

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

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

(Content removed to accommodate UNT Faculty Profile system limits.)
Professional Artist’s Documents Packet

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

The Professional Artist’s Documents Packet will be graded based on quality of presentation and content. You will turn in first drafts of each part of this packet at times designated on the calendar, then completed near the end of the semester.

1) 10-20 recent high quality JPGs demonstrating continuity.
   - All works from this semester must be included. (This includes your final project)
   - JPGs must be: 2MB minimum
   - Clearly focused, Color Corrected, Corrected for Parallax, Without Visual Distractions, (If 3d work)
   - seamless background with 2 views each artwork.
   - Name image files: *First Initial and Lastname # .jpg*
   - For example: *ADEcaen1* for the first artwork,
   - *ADEcaen1a* for a detail of artwork 1
   - *ADEcaen2* for the second artwork.

   (Upload as multiple image attachments in one submission to Blackboard.)
   **Progress Due Date:** October 14. Minimum 3 images. Submit via Blackboard.
   **Final Due Date:** December 4. All 10-20 images. Submit via Blackboard.

2) Image Identification Sheet identifying: title, media, size, and year with a thumbnail image of each of the images. Create in Word document with images pasted, then save as a PDF and upload as attachment to Blackboard as one submission.
   **Progress Due Date:** October 14. Minimum 3 images. Submit via Blackboard.
   **Final Due Date:** December 4. All 10-20 images. Submit via Blackboard.

3) Artist’s Statement discussing your recent work. (200-400 words)
   - Discuss your conceptual themes, formal themes, imagery, influences, contexts, and media processes you use.
   - Make a statement suitable to applying for a solo exhibition.

   (Create in Word document, then save as a PDF and upload as attachment to Blackboard as one submission.)
   **Progress Due Date:** October 7. Submit via Blackboard AND Print for class by October 7.
   **Final Due Date:** December 4. All 10-20 images. Submit via Blackboard.

4) Statement of Intent for a Residency, Grant, or Graduate School Application. (150-250 words)
   - Identify the to what opportunity this statement is for.
   - For a Grant: Discuss your project in relation to your current work, the process, personal goals, means of public presentation, calendar, and budget for how funds will be spent.
   - For a Residency: Discuss your project in relation to your current work, the process, personal goals, goals for public presentation of the work created in residency, and calendar.
   - For MFA Application: Include an introductory bio, a description of what draws you to this specific graduate program and how it relates to your educational, personal, and professional goals while you are in graduate school and for the long term future.

   **Progress Due Date:** October 7. Submit via Blackboard AND Print for class by October 7.
   **Final Due Date:** December 4. All 10-20 images. Submit via Blackboard.

5) Artist’s Resume/Curriculum Vita.
   - Create a professional artist’s Resume. Pay close attention to the examples given in class. Format the Document for clarity of reading the content. Pay close attention to the guidelines I set out in class. Include: Education, Solo or 2-Person Exhibitions, Group Exhibitions, Collections(permanent/private), Curatorial Activities, Scholarships/Awards/Grants, Presentations/Demonstrations, Arts Workshops (as student/presenter), Publications, Memberships in Arts Organizations, Professional or Leadership Experience.

   (Create in Word document, then save as a PDF and upload as attachment to Blackboard.)
   **Progress Due Date:** Oct 9. Submit via Blackboard AND Print for class on October 9.
   **Final Due Date:** December 4. All 10-20 images. Submit via Blackboard.
Visiting Artist’s Project: **Nicole Hand**  
Associate Professor of Art at Murray State University  
http://www.blackdogpress.com/nicoleprints.html

**Core Lecture:** Monday October 20 in Sage Hall Rm 116, 12-12:50pm  (This is a required event for all students in 4300)

Nicole will be printing a limited edition multi-plate etching assisted by graduate students and a few selected undergraduate students.  
**Open House at P.R.I.N.T Press:** October 23, 4-6pm

**A Few Other Art Events, Fall 1014:**

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

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

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

**Marian Lefeld**  
Forum Gallery Brookhaven College, Farmer’s Branch (North Dallas)  
Aug18 – Sept 24.2014

**Susan Sponsler: The Hoodie Project**  
Studio Gallery Brookhaven College, Farmer’s Branch (North Dallas)  
Aug18 – Sept 24.2014

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

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

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

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

Title: Title of exhibition to be determined. (Default: “BFA Printmaking Senior Exhibition”
Where: University of North Texas College of Visual Arts and Design Lightwell Gallery
Art Building, First Floor, 1201 W. Mulberry St. Denton, TX 76203

Gallery Hours: Monday - Thursday, 8am–11pm. Friday, 8am - 5pm

Exhibition Dates: Nov 17-21, 2014

Reception Date: Thurs Nov 20, 5-7pm

Deadlines:
Oct 14 8am Each student uploads 3 representative images to Blackboard for use by students designing press release, and poster. (See Professional Documents Packet info.)
Oct 16 8am Press Release, and Poster ready for class review/edits. Discuss printing format and venues for publicity. Discuss Signage and refreshments area for the exhibition.
Oct 21 8am Press Release and Poster ready for final proofing before sending out for public view and printing.

Nov 13 Final Artwork selections and Presentation Approval for the BFA Exhibition.
Nov 16 Sunday: Install Printmaking Seniors Exhibition 12pm-6pm (or later if needed.)
Nov 17 Monday morning: Exhibition labels
Nov 17-21 Exhibition open to public: M-Th 8-11, F 8-12.
Nov 20 4pm Reception set up.
5-7pm Reception
7:30-8pm Reception Clean up.
Nov 21 5-6pm De-install Exhibition.

Selections:
Selections will be made for the exhibition by the Instructor the week before hanging the exhibition. All students graduating this semester are responsible for showing enough work to fill 17 running feet of horizontal wall space plus one small portfolio trade print. That can range between one large print and 10 small prints. Works should show your best quality and cohesion of form and content. Seniors in the first semester of Print Studio will each show one small portfolio trade print in a grid on one wall. Artworks may be from any printmaking/artist’s book class this semester or last semester. No work shown previously in ANY UNT gallery will be shown in this exhibition. Failure to meet these requirements will count against the exhibition grade.

Presentation:
Prints must be clean, dry, flat, undamaged, and signed/numbered where appropriate. All works should be your best impressions without flaws in craftsmanship. Take good care of all artworks in storage, transport and installation so that you do not damage the artwork. Works on paper may be hung with 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 by Nov 13 at the latest. Any print installation or otherwise unconventional presentation must be installed in the critique room for pre-approval on or before Nov 13. Pedestals are available through the UNT Gallery office. Pedestal size is to be pre-approved on or before Nov 13. Any artwork with unsatisfactory presentation standards will be excluded from the exhibition.

Installation & De-Installation Times
We will install the exhibition on SUNDAY Nov 16, from 12pm to 6pm, or later if necessary. Attendance and participation is mandatory. If we do not finish installation on Sunday afternoon, individuals will be assigned specific tasks to complete the installation before Monday at 8am. Any incomplete or sub-standard installation that remains after this time will count against the exhibition grade. We will de-install the exhibition on Friday Nov 22, from 5-6pm. Attendance is mandatory for de-installation.

General Notes for Installation & De-Installation
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. If using magnets, 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.) When complete, Organize the Printmaking Area’s Exhibition Installation Materials Tool box, and do not take tools that belong to the gallery.

DE-INSTALLATION: Make sure the Gallery is left in good shape before you leave! Fill and paint nail holes, sweep floor, etc. Organize the Printmaking Area’s Exhibition Installation Materials Tool box, and do not take tools that belong to the gallery.

***Read all the details on the “UNT Exhibition Agreement” for further guidelines.
BFA Exhibition Small Group Responsibilities:

**Group 1: Poster/Postcard:** (4 students)

The Poster is designed with a representative thumbnail (crop) of each artist’s work and the following information:

- Exhibition Title (University of North Texas BFA Printmaking Senior Exhibition)
- Names of all artists in the exhibition (have all students proof-read for correct spelling)
- Lightwell Gallery
- Dates of Exhibition
- Reception: Date and time

Create the file at actual printing size at 300 dpi so that the image will not lose resolution. Always keep a PSD file with all layers intact as a backup. Once complete, send Adobe Photoshop file to adecaen@gmail.com before Oct 21 for review in class. After proofread by the class and approved by Andy, share file with Group 2 via Dropbox, email, or thumbdrive.

**Distribution:** The Poster will be printed with a limited number in color, and a larger number in black and white. (If you elect to do so, the group may opt to also make a postcard funded by the group.) Once the Poster is printed this group will put up posters in designated areas including 3 floors of the art building, 2 floors of Hickory Hall, 2 floors in Oak street Hall, at least two other high traffic posting areas on campus, and at least 2 high traffic posting areas off campus.

**Group 2: Press Release and Social Media:** (4 students)

Press Release is a written description of the exhibition to send to the local media outlets along with at least one image from the exhibition (at least the poster. Preferably also an image from each artist) so that they can rebroadcast the information to the public. See example below:

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**FOR IMMEDIATE RELEASE:**

**BFA Printmaking Senior Exhibition**
The CVAD Lightwell Gallery
University of North Texas College of Visual Arts and Design
Art Building, First Floor, 1201 W. Mulberry St. Denton, TX 76203

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**Gallery Hours:**
Monday - Thursday, 8 am – 11 pm. Friday, 8 am - 12 pm

**Exhibition Dates:**
Nov 17-21, 2014

**Reception Date:**
Thurs Nov 20, 5-7pm

**Cost:**
Free and open to the public

**Contact Info:**
Andrew DeCaen, decaen@unt.edu, 940 565 4024 (faculty sponsor)
name and email address of (Student Representative)
http://untprintmakingblog.blogspot.com

“Denton, TX, the University of North Texas Printmaking Area is pleased to announce the exhibition of prints by eighteen printmaking BFA Seniors. (EXHIBITION TITLE) will be on view (DATES). Describe the content/purpose of exhibition. Describe the kinds of media to be represented, (In paragraph form) repeat the above information…”

Follow this paragraph by on image of each artist and identify the image by artist’s by name, title, media, year. This may be placed within the document or (preferably) as separate high quality jpg images.

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After proofread by the class and approved by Andy, collect a JPG file of the poster from Group 1, then send one email containing both as attachments to (Katy.Stewart@unt.edu) by Oct 23 with a BCC to Andy so he can post it on the Printmaking Blog. Also send the Press Release and poster to any an all local media (arts websites, arts blogs, newspapers, etc.) Finally, Set up a Facebook Event through the PANTS facebook page and invite all you know via Facebook to increase attendance for the Reception.
**Group 3: Exhibition Detailing** (5 students)

**Signage:** Vinyl lettering may be purchased through the University Printing Services or through an outside company. The cost will be depending on the size of the sign, but the cost could be divided between the large group. The scale of a sign and placement is also a critical one if the space for showing artwork is at a premium. Inventive signage could be discussed as a group and approved by the Gallery.

**Wall Labels:** On the day of Installation, gather info on each piece to be shown... Use Word Document for 30 address labels 2.25" x 0.75" (Avery Label 5630)

The printmaking area provides the labels to be printed. I will need this file in the order it appears on the wall by 9am Monday morning so that I can print the labels and hand them off to someone in this group to install at the correct place that morning. Labels should be formatted as follows: (10-12 point font in a simple clean typeface)

- **Artist’s Name in Bold**
- **Title Italicized**
- **Media (be specific)**

**Pre Installation Prep:** this group will also be responsible for organizing the installation at least one week prior to the exhibition. And organizing students to bring additional items to help install the show. The week before the exhibition one person should look count any light bulbs that are burnt out in the gallery and send and email to the gallery to request new bulbs for the Lightwell Gallery.

**Photo Documenting the Exhibition:** Once the exhibition is set with all the lighting and labels in place, the exhibition should be documented by photographing each student’s works in the exhibition. Photos should be taken with a good camera and a tripod. Candid photos should also be taken with people in the space during the reception. Photos should be sent to Andrew.Decaen@unt.edu (note case sensitive) so I can add some to our blog posts.

**Group 4: Reception** (5 students)

**Refreshments Organizing:** Organize All the people in the exhibition to bring something:
- Drinks (no alcohol),
- Cups, napkins, tooth picks/forks
- fruit, vegies, cheese, sweets, etc
- sweets, etc… Everyone should contribute.
- OR… Collect money to buy all the refreshments and utensils for the exhibition.

**Refreshments Set Up:** 4-5pm on the day of the reception. All group members participate

Tables may be reserved through the gallery (Katy.Stewart@unt.edu)

Decide before the exhibition where the refreshments table should be placed.

There are some large bowls and other items available in the graduate studios.

Set up food drinks and other items in a visually pleasing manner.

**Reception Clean Up:** 7:30-8pm on the day of the reception. All group members participate

Sweep and clean up the exhibition space after the reception.

Remove all trash and bring borrowed tables, bowls, etc. to correct places.

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**Grade/Evaluation of BFA Senior Printmaking Exhibition**

Excellent participation in the BFA Senior Printmaking Exhibition means:

- Provides artworks to fill the space required (17 running feet) with quality artworks.
- Artworks are complete, dry, signed, dated, and titled, undamaged, and presentation-ready for installation.
- One Quality Jpg. provided to the exhibition poster designer by the deadline.
- Artworks are installed with care.
- Participates well in the whole installation and de-installation of exhibition. (All Students Install & De-install)
- Participates fully in Individual Responsibilities:
**Academic Honesty**
Standards of academic honesty will be upheld. All work must be the product of the student’s own ideas and efforts.
Details: [www.unt.edu/csrr/student_conduct](http://www.unt.edu/csrr/student_conduct).
No Double Dipping! Students may NOT turn in the same artwork for two courses.

**Safety & Course Risk Factors**
According to University Policy, this course is classified as a category three (3) course. Students enrolled in this course are exposed to significant hazards which have the potential to cause serious bodily injury or death. In this class, those risks are related to exposure to various chemicals, heavy tools, and sharp tools. Students enrolled in this class will be informed of potential health hazards or potential bodily injury connected with the use of materials and/or processes and will be instructed about how to proceed safely. Safety procedures will be given the first week and throughout the term as new safety issues become pertinent. Please report any damaged or dangerous items to your Professor immediately.
No eating in the print studios! No open-toed shoes in the print studios.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

**Building Emergency Procedures**
In case of emergency (the alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

**Americans with Disabilities Act**
"The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.
If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.
Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at [www.unt.edu/oda](http://www.unt.edu/oda), and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

**Disabilities Accommodation:**
Please notify the instructor if you have a disability that requires accommodation. It is also required that you register with the UNT Office of Disability Accommodation, Student Union, Room 318. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean’s offices, Room 107. Further questions and problems on accommodation may be addressed to Associate Dean Eric Ligon, School Accommodation Liaison, Art Building, Student Advising, Room 111.

**Center for Student Rights and Responsibilities**
Each University of North Texas student is entitled to certain rights associated with higher education institutions. See [www.unt.edu/csrr](http://www.unt.edu/csrr) for further information."

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

**NOTE:** I retain the right to change the syllabus and post it if the needs of the course or students change.
Your syllabus is your Contract for the semester.
Bring your syllabus, project outlines and handouts with you to every class meeting.
Print Studio Access
Only students currently enrolled in print courses may use the print facilities.
The Print Studios' open hours will be posted on the doors of the studios.
If you wish to work in the print studio during another class period you MUST get the professor's permission first,
and students in that class will retain priority on space and press-use.

All students in printmaking classes will be given the codes to the doors they will be using.
Doors are to be left open if there are students in the classroom.
Doors are to be left closed when the last person leaves the room.
The access codes are NOT for sharing with people who are not in print classes.
The access codes are NOT for using after building closing hours.
If you are caught in the studios after building closing hours you may be prosecuted for trespassing.

Final Clean Up Session is Friday, Dec 5, 2013 from 1pm-5pm.
Students in Print Studio must spend all 4 hours working on group clean-up.
If a student cannot make that date, s/he must pre-arrange an alternate date to contribute to the group effort.
Failing to attend the clean-up day, their grade will be entered as Incomplete.
After the clean-up day, only graduate students and those doing exit review may use the studio to print, BUT they must leave the studio in the same or better condition than they found it.  If a graduate student or BFA Senior leaves a mess of the studio after clean up date, their grade will be entered as Incomplete.

Personal Supplies:
All Students in print classes are required to have chemical-resistant gloves that fit.
Your personal supplies will be dependent on the media and technical scope of your independent contract...
The following Items will not be supplied after the second week of classes.  Please purchase if you plan to use these:

Speedball Perm. Acrylic Inks-White, Quart-Gallon
NOTE: The studio will not supply after the 2nd week.

Speedball Perm. Acrylic Inks-Transparent Base, Quart-Gallon
NOTE: The studio will not supply after the 2nd week.

Speedball Perm. Acrylic Inks-Extender Base, Quart-Gallon
NOTE: The studio will not supply after the 2nd week.

Createx Lyntex Paper Medium- Gallon
NOTE: The studio will not supply after the 2nd week.

The Studios have only a limited stock of the following items:  If/when we run out, you will have to purchase your own supply:
Ulano TZ Photo Emulsion (sensitizer included) AND Ulano Stencil Remover Paste # 5
OR
Speedball Diazo Photo Emulsion PLUS Speedball Diazo Sensitizer AND Speedball Photo Emulsion Remover
Note: Photo Emulsions must be mixed with a toxic sensitizer.  If you are going to do this, get instruction on how to do it safely first.

Various Suppliers:

Speedball Perm. Acrylic Inks-White, Quart-Gallon
NOTE: The studio will not supply after the 2nd week.

Speedball Perm. Acrylic Inks-Transparent Base, Quart-Gallon
NOTE: The studio will not supply after the 2nd week.

Speedball Perm. Acrylic Inks-Extender Base, Quart-Gallon
NOTE: The studio will not supply after the 2nd week.

Createx Lyntex Paper Medium- Gallon
NOTE: The studio will not supply after the 2nd week.

Voertman’s (across the street)

Speedball Transparent Base, Extender Base, White, Registration Pins, Speedball Diazo Photo Emulsion PLUS Sensitizer, etc.

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

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

Power-Grip Carving Tools:

McMurray Metals: 3000 Elm St Dallas, TX 75226, (214) 742-5654, www.mcmmurraymetals.com

Copper Sheeting, .043” thickness (19 gague)

Various fine printing papers

Texsource Texas, 6881 Fort Worth Dr, Argyle, TX, (940) 382-1234 · screenprintingsupply.com

Screens, 23” x 31” or 25” x 36,” (220-280 mesh) Squeegees (medium durameter)
**Hazardous Chemical Use & Personal Chemical Use**
If you wish to bring a chemical into the studios for your own use, you must FIRST get a Material Safety Data Sheet (MSDS) by the manufacture THEN get approval from Andy to make sure that is is compatible with our studios and the chemicals we use.
NEVER mix chemicals where a hazardous reaction could result.
Ammonia based products are not allowed in the print studios.
Nitric Acid is monitored by the federal government. Do not use it or restock it without explicit permission from Andy DeCaen.

**Borrowed Print Studio Tools**
Some tools in the print studios will be available for check out for the semester. If these tools are not returned at the end of the semester in good shape, the student’s grade will be reduced by one full letter grade or held incomplete until the tool is returned.
This includes:
- Litho Stones; Images must be grained off Litho stones with 100 grit, Flat and level by the last day of the semester.
- Squeegees
- Screenprint Support Boards
- Mezzotint Rockers
- Other hand tools

**Critique Room:**
The Critique Room is a designated clean space.
Do not store items in this room outside of your flat file.
BFA Studio Students may take one flat file drawer in the critique room.
Flat files drawers are for storage of paper and clean items. No liquids in the drawers! No inked plates in the drawers.
Please keep etching, monotype, or relief plates in the designated areas in the main studio space.
Mark ALL personal items clearly with your name.
*Items left in the flat file drawers on the last day of exam week will be discarded.*

**BFA Senior Shelf Storage:**
BFA Studio Students will be assigned only one shelf.
Keep your shelf tidy.
Do not leave items on the floor as these are a fire hazard that will be confiscated.
Do not store flammable liquids, pastes, or spays on these shelves.
(They will be confiscated as they are an OSHA violation.)
Do not store containers of unlabeled liquids, pastes, or spays on these shelves.
(They will be confiscated as they are an OSHA violation.)
Do not store food items on these shelves.
Mark ALL personal items clearly with your name.
*Items left in the storage shelves on the last day of exam week will be discarded.*
**BFA Exit Review Guidelines:**

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 will mean an *Incomplete* grade for the semester and postpone graduation.

Seniors doing Exit Review will do so in place of the final critique and turn in the Print Studio Final Portfolio and Professional Documentation on the day of the Exit Review. You may pick up the portfolio before the final day of the semester. Please review the current outcome objectives for passing BFA Exit Review.

1. **Presentation Guidelines:**
   - Work with the other presenting BFA Candidates to plan out the space in the critique room.
   - 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 works you may use the flat flies or a folding table to display.
   - Include at least 5 identical prints of ONE limited edition created this semester on a table.
   - These prints must be signed and numbered.

2. **General Procedures:**
   - You will have the opportunity to introduce your work’s content and contextual interests.
   - The Printmaking Faculty will discuss your work with you in a formal critique.
   - There will be a point when you are asked to leave the room while the faculty will discuss the evaluation, then you will be asked to return to receive your evaluation.
   - *If you will not pass the Print Studio class, the Instructor will postpone the Exit Review until after completing another semester of Print Studio.*

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

4. **Final Professional Documents Pack Guidelines:**
   - *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, your course grade will be INCOMPLETE, and you will not graduate.*

   *Please refer to the Printmaking BFA EXIT Review form posted critique room door for more information.*
<table>
<thead>
<tr>
<th>Date</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
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<tbody>
<tr>
<td>Aug 28</td>
<td></td>
<td><strong>DUE:</strong></td>
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<tr>
<td>Sep 2</td>
<td>Discuss Contextual Research Project Overview (a Cumulative Project)</td>
<td>Progress on project 1</td>
<td><em>Don't forget to apply for graduation!</em></td>
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<tr>
<td>Sep 9</td>
<td>DUE: Substantial progress on project 1 (Progress check)</td>
<td>Critique #1: BFA Large Group Critique</td>
<td>DUE: Project 1</td>
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<td>Sep 11</td>
<td>DUE: Source Topic #1 (Contextual Research Project) submit via Blackboard</td>
<td>Brain storming for an artist’s statement</td>
<td>Progress on project 1</td>
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<td>Sep 16</td>
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<td><strong>DUE:</strong></td>
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<tr>
<td>Sep 18</td>
<td>DUE: Substantial progress on project 1 (Progress check)</td>
<td>Critique #2: (Individually, speed critique: 8 minutes each)</td>
<td>Progress on project 2</td>
<td></td>
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<tr>
<td>Sep 23</td>
<td><strong>DUE:</strong> 1st draft of Artist’s Statement</td>
<td>DUE: Artist’s Statement AND Statement of Intent. Printed copy for editing AND Submit on Blackboard.</td>
<td>DUE: Source Topic #2 (Contextual Research Project)</td>
<td>Progress on project 2</td>
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<tr>
<td>Sep 25</td>
<td>DUE: Artist’s Resume. Printed copy for editing AND Submit on Blackboard.</td>
<td>BFA Exhibition Floor Plan Layout and Reception Planning</td>
<td>Progress on project 3</td>
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<td>Sep 30</td>
<td>DUE: Minimum 3 images AND Image ID Sheet submitted via Blackboard to be used for BFA exhibition poster</td>
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<td>Oct 2</td>
<td><strong>DUE:</strong> 1st draft Press Release and Poster ready for class review/proof AND 1st draft sent to <a href="mailto:adecaen@gmail.com">adecaen@gmail.com</a></td>
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<td>Oct 7</td>
<td><strong>DUE:</strong> 1st draft Press Release and Poster ready for class review/proof AND 1st draft sent to <a href="mailto:adecaen@gmail.com">adecaen@gmail.com</a></td>
<td><strong>Critique #2:</strong></td>
<td>Progress on project 3</td>
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<tr>
<td>Oct 9</td>
<td><strong>DUE:</strong> 1st draft Press Release and Poster ready for class review/proof AND 1st draft sent to <a href="mailto:adecaen@gmail.com">adecaen@gmail.com</a></td>
<td><strong>DUE:</strong> 1st draft Press Release and Poster ready for class review/proof AND 1st draft sent to <a href="mailto:adecaen@gmail.com">adecaen@gmail.com</a></td>
<td>Progress on project 3</td>
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<td>Oct 14</td>
<td><strong>DUE:</strong> 1st draft Press Release and Poster ready for class review/proof AND 1st draft sent to <a href="mailto:adecaen@gmail.com">adecaen@gmail.com</a></td>
<td><strong>DUE:</strong> Minimum 3 images AND Image ID Sheet</td>
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<tr>
<td>Oct 16</td>
<td><strong>DUE:</strong> Minimum 3 images AND Image ID Sheet</td>
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<td>Oct 20</td>
<td><strong>DUE:</strong> Final Approved Draft Press Release and Poster sent to UNT Gallery: <a href="mailto:katy.stewart@unt.edu">katy.stewart@unt.edu</a> and to <a href="mailto:adecaen@gmail.com">adecaen@gmail.com</a> for printing.</td>
<td><strong>DUE:</strong></td>
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<td>Oct 21</td>
<td>Progress on project 3</td>
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<tr>
<td>Oct 23</td>
<td><strong>DUE:</strong> Substantial progress on project 3 (Progress check)</td>
<td>Discuss and Decide Project 4 Theme for Portfolio Trade Print. <strong>4-6pm PRINT Press Open House: (Nicole Hand’s Project)</strong></td>
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<td>Oct 28</td>
<td><strong>Critique #3:</strong> (small groups, written critiques)</td>
<td>Progress on project 3</td>
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<td>Oct 30</td>
<td>Progress on project 3</td>
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**BFA Print Studio Fall 2014**
Nov 4 T  Progress on project 4
Nov 6 TR  Progress on project 4
Nov 11 T  **DUE: Substantial progress on project 4 (Progress check)**

Nov 13 Tr  **DUE: Artwork Due for selection for the Printmaking Seniors Exhibition.**
**DUE: Presentation resolved (hanging format, pedestals, installation mock-ups.)**

Nov 18 T  **Critique #4:** (individual, 8 minutes each, in the Lightwell Gallery)
**DUE: Project 4**
**DUE: Source Topic #4 (Contextual Research Project)**

Nov 20 Tr  Begin work on Project 5
**Review of Reception Plans**
**“Reception, 5-7pm, Lightwell Gallery”**

Nov 21 Fri  **FRIDAY 5-6pm: **“De-install Printmaking Seniors Exhibition, Lightwell Gallery”

Nov 25 T  Continue work on Project 5.
Nov 27 Tr  **STUDIOS CLOSED.**  Thanksgiving Holiday.

Dec 2 T  Discuss BFA Exit Review format and installation planning
Continue work on Project 5.
**DUE: Substantial progress on project 5 (Progress check)**

Dec 4 Tr  **Critique #5:** (1st semester Seniors)
**DUE: Final Portfolio with all artworks from the semester. (1st semester Seniors)**
**DUE: Final Draft Professional Documentation Packet (Submit via Blackboard) (1st semester Seniors)**
**DUE: Final Draft Contextual Research Project (ALL Students)**

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

Dec 8 M  **BFA EXIT Reviews (and MFA Reviews):**
**DUE: Final Portfolio with all artworks from the semester. (2nd semester Seniors)**

8-8:30am Amy Filipp  HKRY 160A Critique Room  (install: Sunday Eve, De-install 9:30-10am)
8:30-9am Chris Aparicio  HKRY 160A Critique Room  (install: Sunday Eve, De-install 9:30-10am)
9-9:30am Sam Neal  HKRY 160A Critique Room  (install: Sunday Eve, De-install 9:30-10am)
10am-11am David Villegas  HKRY 264C  (install: 9-10am. De-install 11-11:30am)
11-11:30am Nick Leuvano  HKRY 160A Critique Room  (install: 9:30-11am. De-install 12-12:30pm)
11:30-12pm Jaime Durham  HKRY 160A Critique Room  (install: 9:30-11am. De-install 12-12:30pm)
12:30-1:30pm Jessie Barnes  HKRY 264C  (install: 10am-12pm. De-install 1:30-2pm)
1:30-2:30pm Melody Vaughan  HKRY 160A Critique Room  (install: 12pm-1pm. De-install 2:30-3pm)
2:30-3:30pm Kayla Seedig  HKRY 264C  (install: 12pm -2pm. De-install 3:30-4pm)

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

"I have read and fully understand the course structure, attendance 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 understand that images of any artworks made for this course at UNT may be used and/or published by the instructor as examples of student work for teaching and other academic purposes."

"I understand that there are certain risk factors assumed with this course, and I assume full responsibility for any injury that I may incur as a result of the course’s activities."

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

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

Course#: ASTU Course Name: ___________________________ Risk rating: 3

Phone Number ___________________________ email address ___________________________

Student Signature: ___________________________ Printed Name ___________________________

Date: ___________________________

Instructor Signature: ___________________________

See reverse side for Semester Plan...
Semester Plan for Print Studio ASTU 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) Student's Discretion
Number of color runs/drops/colles (separate by process if multiple processes involved): ________________________________
Image Scale: Small (11 x 15 -ish), Medium (22 x 15 -ish) Large (22X 30 -ish) Very Large (larger than 22X 30)
Edition size: __________ OR Number of Monoprints in the series: __________
Another Format or Consideration: __________________________________________

Project 2: (circle or fill in all that applies) Increasing Scale (though size, series, or modular work)
Number of color runs/drops/colles (separate by process if multiple processes involved): ________________________________
Image Scale: Small (11 x 15 -ish), Medium (22 x 15 -ish) Large (22X 30 -ish) Very Large (more than 22X 30)
Edition size: __________ OR Number of Monoprints in the series: __________
Another Format or Consideration: __________________________________________

Project 3: (circle or fill in all that applies) Mixed Print Process
Number of color runs/drops/colles (separate by process if multiple processes involved): ________________________________
Image Scale: Small (11 x 15 -ish), Medium (22 x 15 -ish) Large (22X 30 -ish) Very Large (more than 22X 30)
Edition size: __________ OR Number of Monoprints in the series: __________
Another Format or Consideration: __________________________________________

Project 4: (circle or fill in all that applies) Portfolio Trade Print Limited edition of 19 prints. Size to be determined.
Number of color runs/drops/colles (separate by process if multiple processes involved): ________________________________
Image Scale: Small (11 x 15 -ish), Medium (22 x 15 -ish) Large (22X 30 -ish) Very Large (more than 22X 30)
Edition size: __________ OR Number of Monoprints in the series: __________
Another Format or Consideration: __________________________________________

Project 5: (circle or fill in all that applies) Student's Discretion
Number of color runs/drops/colles (separate by process if multiple processes involved): ________________________________
Image Scale: Small (11 x 15 -ish), Medium (22 x 15 -ish) Large (22X 30 -ish) Very Large (more than 22X 30)
Edition size: __________ OR Number of Monoprints in the series: __________
Another Format or Consideration: __________________________________________

Student Printed Name __________________________________________ Student Signature: __________________________
Date____________________ Professor Signature: ________________________________________