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: pass 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 select processes according to her/his experience while developing 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 projects with new work complete at 5 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 process specific class (e.g. etching, lithography, screenprint, relief, monotype, artist's books), 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. Attendance and participation at all classes and visiting artist's lectures and the final clean up session is mandatory. Students will also do a Contextual Research Project, a Professional Documentation Assignment, and a BFA Seniors Exhibition Assignment.

Semester Plan:
Each student will create a plan of the projects s/he indents 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 and a copy will be posted for reference at your storage shelf. 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 may be different for 1st and 2nd semester students 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 (50%)
Contextual Research Topic accompanying each project (turn in via Blackboard)

Body of Work (Cohesion & progression of themes, imagery, & form in all 5 projects) 2 letter grade (20%)
Professional Documents (turn in via Dropbox) 1 letter grade (10%)
BFA Group Exhibition Assignment 1 letter grade (10%)

Critique & Class Participation (average of 5 grades) 1 letter grade (10%)
Including participation at 2 Visiting Artist’s Lectures* 1 letter grade (10%)
*(If the student cannot attend 2 Visiting Artist’s Lectures, they must do an alternative assignment. Failing to attend will reduce the Participation grade by one full letter for each missed lecture.)

Required Attendance at Final Clean Up Session on Reading Day (ALL 4 hours) Requirement**
**If the student cannot attend the final clean up session, they must do an alternative assignment. Failing to attend will reduce the Semester Grade by one full letter.

BFA Exit Review: Requirement***
***BFA Seniors in their second Print Studio course must fully participate in Exit Review as a requirement for completing the course. Non-participation will yield an Incomplete grade and postpone graduation. The Review will take place as the final critique
**Attendance:**

DO NOT MISS CLASS. If you are not in attendance, you cannot participate. It is your responsibility to answer roll call at the beginning of class. If absent, you are responsible for all missed class work and information, and for returning to the next class prepared. Coming to class unprepared to participate will count as an unexcused absence. Any unexcused absences will reduce your critique/participation grade for that project grading period. Four unexcused absences will reduce your final SEMESTER GRADE by one full letter. Five unexcused absences will reduce your final SEMESTER GRADE by two full letters. Six unexcused absences will result in a SEMESTER GRADE of F.

Up to THREE (3) absences are excusable with appropriate documentation. Absences are only excused with written documentation of a health or personal emergency. Medical excuses must be a doctor’s note stating they recommend that you not attend class on the day of the absence. (A note from the UNT Student Health and Wellness Center must state that you are not to attend class.) A “personal emergency” will generally be considered a death or emergency in the immediate family. Excused absences must be documented within two class periods following the absence. No excuses.

PUNCTUALITY IS IMPORTANT. I make my most important demonstrations, and announcements at the START & END of each class period. If you walk in late, it is your responsibility to make sure you are not marked absent. Three times (3) tardy is equal to one (1) unexcused absence.

Arriving to class more than 15 minutes late or Leaving class early will count as an unexcused absence.

**Grading Scale for Projects/Assignments:**

The plus / minus system of grading will be used for projects/assignments:

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

**Grading Scale for End of the Semester Averages:**

The University of North Texas only allows for whole letter grades to be recorded for the semester grade.

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

*The semester grade will be negatively effected by failing to attend visiting artist’s lectures, failing to attend the final clean up session, or failing to return borrowed tools in good condition.

**BFA Graduation Check**

To be certain of your progress towards graduation you must 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  BFA Deadline **September 15, 2015**
Project Guidelines (Projects 1, 2, 3, 4, & 5)
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 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 a very short critique purposes only. Projects will drop one letter grade if it is turned in at the start of the first class following the critique date. Projects will drop two letter grades if it is turned in at the start of the second class following the critique date. Projects will drop three letter grade if it is turned in at the start of the third class following the critique date. Projects not turned in by the third class following the critique date will earn an F.

Individual Project Guidelines:
Project 1 Student’s discretion. Make new work for the BFA show.
Project 2 Increasing scale #1 (though size, monoprint series, or modular work)
Project 3 Mixed Print: Combine at least 2 kinds of print processes (Relief, Intaglio, Litho, Screen, Monotype, Digital)
Project 4 Increasing Scale #2 (though size, series, or modular work)
Project 5 Student’s discretion. Finish the semester strong!

*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 requirement for participating in review. Keep these prints for Exit Review.

Project Submission Guidelines:
All works will be submitted in a portfolio that completely encloses every piece to avoid damage. This portfolio may be a professional portfolio or a folder made from 2 sheets of mat board. (No newsprint folders! If your work is on Eastern papers you have two options: 1) enclose it in a mat board folder, 2) roll it carefully in a tube. 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" exactly the size of the artwork to protect each piece in the portfolio. (Please re-use slip sheets.) All prints must be complete, clean, dry, flat, undamaged, signed, and annotated/numbered where appropriate. Prints should have either a minimum 2" clean margins on all sides OR a “bleed print” with no white margins. Prints should be made on good quality 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. A “Varied Edition” is an edition that has some element that is not repeatable; it is not a bunch of trial proofs nor is it just an edition where you were inconsistent. 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 good impression from each limited edition at the end of the semester, so please do not sell, destroy, or lose any of this work before the semester is complete.

Final Semester Portfolio Guidelines:
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 Submission Guidelines for details.)
• The complete edition or monoprint series of your final project.
• One good numbered 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 final portfolio, the final semester grade will be marked INCOMPLETE. An “Incomplete” may reduce your opportunity for Financial Aide and/or 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.

**BFA Contextual Research Project**
One Research Topic Benchmark will be due on Blackboard on the day of each critique. I may also ask you to describe your research at each critique. The Contextual Research Topic Benchmarks will be graded as part of each project grade. 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 through Blackboard.

In this project you will identify and document your 5 most important “Research Topics” of new personal contextual research. You will focus on topics that support your artwork’s content, concepts, formal, or technical scope. This 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. Research topics may be artists, an art movement, a conceptual topic, a formal precedent in art, a current trend, a new technical endeavor that you are researching, or some other relevant point of research. Among your research topics you must include:

- One contemporary printmaker who publishes their own prints. (i.e. not artist/master printer collaboration)
- One topic selected by the instructor (2nd or 3rd Topic)

For each Research Topic you will write:
1. **Title the Research Topic**
2. **Bibliographical Entry(s)** Identify the sources just as you would in a research paper. Not all topics will have a whole book devoted to the subject. Aim for the equivalent of 20-80 pages of substantial reading for each topic. This may mean that your topic is researched with 3-10 select chapters in books, 3-10 journal articles, 10-20 websites, an interview you make with an artist, or some other equivalent experience. Wherever possible use book sources for the most substantial information. *If you have another idea for a source for research, get approval for the source before you begin investing time in it.*

   **For Chapter(s) in a Book** cite the source like this:
   Author (first, last). Book Title (italicized), Publisher, year, chapters, pages.

   **For Journal Articles** cite the source like this:
   Author (first, last). Article Title (in quotation marks), Journal Title (italicized), Publisher, year, volume, date, pages.

   **For Substantial Websites** cite the source like this:
   Complete URL www… (with hyperlink) If the website is reproducing a book/journal previously published, cite the original source only. Websites where there is little or nothing to read about the source (mostly just images) should not be used.

   **For an interview with an Artist or Authority on the topic** cite the source like this:
   Interview with [Name] (in Italics), identify mode of communication and interviewer (you), location, date, time.

   For other kinds of sources get approval for the way to document the source.

3. **Annotation:** This is 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! Plagiarizing will earn an F for the assignment.*

4. **Reproductions** of at least 3 images and/or at least 3 short relevant quotations if it is a text research.

5. For the first topic only, turn in a list of previous Print Studio semester Contextual Research. You may not repeat any research topics or bibliographical entries from a previous semester in any ASTU 4300 course.

**Objectives:**
- 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.
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 making progress on the project.
- Having all needed course materials in class.
- Paying close attention and writing notes during class discussions or demonstrations.
- Using class time productively to make clear progress on projects.
- Cleaning up after oneself.
- Completing individual clean up assignment at the end of every class.

**On Critique Day…**
- Before class begins place the artwork on the critique wall using push-pins or clips with paper tabs.
- Do not pierce, dog-ear, crease, or smudge the paper while hanging it for critique.
- If the work is a limited edition, only hang one from the edition.
- If the project is a monoprint in a series, hang all the prints in the series in a group.

Each project is due on the day of critique.
- Coming to critique without new work will earn a D or F for the critique grade and an F for the project grade.
- 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.

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

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

**Class Interruptions & Distractions**
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.
No social visitors are allowed during class time.
Academic Honesty
Standards of academic honesty will be upheld. All work must be the product of the student’s own ideas and efforts.
Details: www.unt.edu/csrr/student_conduct.
No Double Dipping! Students may NOT turn in the same artwork for two courses.

Safety & Course Risk Factors
According to University Policy, this course is classified as a category three (3) course. Students enrolled in this course are exposed to significant hazards which have the potential to cause serious bodily injury or death. In this class, those risks are related to (exposure to various chemicals, heavy tools, and sharp tools). Students enrolled in this class will be informed of potential health hazards or potential bodily injury connected with the use of materials and/or processes and will be instructed about how to proceed safely. Safety procedures will be given the first week and 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.

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 all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

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

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

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

Advising / Grade Consultation
I am available for advising or private grade consultation during office hours or by appointment.
Printmaking 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 4, 2015 from 1pm-5pm.
Students in Print Studio must spend all 4 hours working on group clean up. If a student cannot make that date, s/he must pre-arrange an alternate date to contribute to the group effort. Failing to attend the clean up session will reduce your semester grade by one full letter. After the clean up day, only graduate students may use the studio to print, BUT they must leave the studio in the same or better condition that 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.

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
- Speedball Perm. Acrylic Inks-Transparent Base, Quart-Gallon
- Speedball Perm. Acrylic Inks-Extender Base, Quart-Gallon
- Createx Lyntex Paper Medium- Gallon

The Studios have only a limited stock of the following items. When we run out, you will have to purchase your own:
- 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, Transparent Base, Extender Base, Createx Lyntex Paper Medium-
- 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.mcmurraymetals.com
- Copper Sheetings, .043” thickness (19 gauge)
- 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 that we do not normally stock here, then you must FIRST get a Material Safety Data Sheet (MSDS) by the manufacture THEN get approval from Andy to make sure that 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 completely Removed, 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 or 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.

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

ArtStor
ARTstor has over 1 million high resolution images of works from museums around the world, including art and architecture from Neolithic to Postmodern times.
Professional Artist's Documents

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

The Professional Artist's Documents will be graded based on quality of presentation and content. You will turn in first drafts of each part of this 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, installation work) seamless background with 2 views each artwork.
   (If performance work) video documentation of the performance and photos of the objects.
   Name image files:  "First Initial and Last name #.jpg"
   For example: "ADecaen1" for the first artwork, "ADecaen1a" for a detail of artwork 1
   "ADecaen2" for the second artwork.
   Upload all images to a Dropbox folder, then send a link to adecaen@gmail.com
   Progress Due Date: October 13. Minimum 3 images. Submit via Dropbox
   Final Due Date: December 3. All 10-20 images. Submit via Dropbox

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 document and upload to Dropbox
   Progress Due Date: October 13. Minimum 3 images. Submit via Dropbox
   Final Due Date: December 3. Submit via Dropbox. All 10-20 images in PDF File Please.

3) Artist's Statement discussing your recent work. (200-400 words)
   Discuss your conceptual themes, formal themes, imagery, influences, contexts, and media processes.
   Make a statement suitable to applying for a solo exhibition.
   (Create in Word document, then save as a PDF document and upload as attachment to Dropbox
   Progress Due Date: Sept 17 Print with 3 images for Workshop #1
   Progress Due Date: Sept 29 Print with for Workshop #2
   Final Due Date: December 3. PDF File Please. Submit via Dropbox

4) Artist's Resume/Curriculum Vita.
   Create a professional artist's Resume. Pay close attention to the examples given in class. Format the Document for clarity of reading the content. Pay close attention to the guidelines I set out in class. Include:
   Education, Solo or 2- Person Exhibitions, Group or Juried Exhibitions, Collections (permanent/private),
   Curatorial Activities, Scholarships/Awards/Grants, Presentations/Demonstrations, Arts Workshops (as student/presenter), Publications, Memberships in Arts Organizations, Professional or Leadership Experience.
   (Create in Word document, then save as a PDF and upload attachment to Blackboard.)
   Progress Due Date: September 15. Printed for class.
   Final Due Date: December 3. Submit via Dropbox. PDF file please.
Visiting Artists in Printmaking:

Sang-Mi Yoo
www.sangmiyoo.com/
***Artist’s Lecture: Thursday October 8:30-9:30am at the Business Leadership Building room 170
(Counts as a visiting Artist Lecture attendance)

Susan Goethel Campbell
susangoethelcampbell.com/
***Gallery Talk with Marian Belanger: Sept 10, 6pm UNT Art Gallery (Counts as a visiting Artist Lecture attendance)
***Artist’s Lecture Mon Sept 14, 3pm Life Science A106 (Counts as a visiting Artist Lecture attendance)

Collaborative Project at P.R.I.N.T Press: September 11-18, 2015
Open House at P.R.I.N.T Press: Sept 17, 4-6pm (This is not a lecture.)

A Few Other CVAD Art Events,

Permanence/Impermanence UNT Art Gallery: Sept 10-Oct 17
Reception: Sept 10, 5-7pm Gallery Talk: Sept 10, 6pm

CADD FUNd 2014 Finalists UNT ArtSpace Dallas, Aug 15, 2015 - Sep 26, 2015
Reception: Sept 26, 5-7 pm

New Prints by Kiki Smith UNT ArtSpace Dallas, October 17 to November 14

CVAD Faculty Exhibition UNT Art Gallery & UNT on the Square: Nov 12, 2015 - Dec 5, 2015
Receptions, at both venues: Nov 12, 5-8 pm

CVAD Opportunities: https://art.unt.edu/articles/opportunities/

CVAD Announcements: https://art.unt.edu/articles/announcements/
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, Sat 12pm-11pm.

Exhibition Dates: Wed Nov 18 - Saturday Nov 21, 2015

Reception Date: Thurs Nov 19, 5-7pm

Due Oct 13 TUES 8am Each student uploads 3 representative images to Dropbox folder for use by students designing press release, and poster. (See Professional Documents Packet info.)

Due Oct 15 THURS 8am Press Release, and Poster ready for class review/edits. Discuss printing format and venues for publicity. Discussing Signage and refreshments area for the exhibition.

Due Oct 20 TUES 8am Press Release and Poster ready for final proofing before sending out for public view and printing. Once Approved, Press Release and poster sent to adecaen@gmail.com, to gallery@unt.edu, AND arts news venues. Posters will be made by andy.

Nov 12 THURS 8am Final Artwork selections and Presentation Approval for the BFA Exhibition.

Nov 16 Monday 7pm to 11pm Install Printmaking Seniors Exhibition

Nov 17 Tues morning: Exhibition labels and lighting

Nov 16-20 Exhibition open to public: Wed-Fri 8am-11pm, Sat 12pm-11pm.

Nov 19 THURS 4pm Reception set up.
5-7pm Reception
7:30-8pm Reception Clean up.

Nov 22 SUNDAY 12pm De-install Exhibition.

Selections:
Selections will be made for the exhibition by the Instructor the week before hanging the exhibition. Works should show your best quality and cohesion of form, concept, technique, and craft. Works that do not show strong craftsmanship/presentation will not be included, so a take good care while making the work and while storing and transporting the work. Any works created in any print/artist’s books class this semester or last are eligible for consideration. No work shown previously in ANY UNT gallery will be shown in this exhibition. Since the Lightwell is a vast and tall space, larger works and artworks that do not take up wall space may take precedent over small ones in the selection process. It is not reasonable to expect that this exhibition will show a large amount of each student’s work since the wall space is limited. Some preference and higher expectations may be given to Seniors in the second semester of Print Studio.

Seniors in the 2nd Print Studio course are responsible for showing enough work to fill 15 running feet of horizontal wall space.
In Estimation: If your work is 30” wide, you’ll probably fit 3 pieces in a 15 running feet.
If your work is 22” wide, you’ll probably fit 4 pieces in a 15 running feet.
If your work is 15” wide, you’ll probably fit 6 pieces in a 15 running feet.
If your work is 11” wide, you’ll probably fit 8 pieces in a 15 running feet. (If you hang in a grid you should hang more pieces)

Seniors in the 1st Print Studio course are responsible for showing enough work to fill 5 ½ running feet of horizontal wall space.
In Estimation: If your work is 30” wide, you’ll probably fit 1 piece in a 5 ½ running feet.
If your work is 22” wide, you’ll probably fit 1-2 pieces in a 5 ½ running feet.
If your work is 15” wide, you’ll probably fit 2-3 pieces in a 5 ½ running feet.
If your work is 11” wide, you’ll probably fit 3-4 pieces in a 5 ½ running feet. (If you hang in a grid you should hang more pieces)
Presentation:
Prints must be clean, dry, flat, undamaged, and signed/numbered where appropriate. All flat works should have either 2” minimum margins, or no margins at all. 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 12 at the latest. Any installation or otherwise unconventional presentation must be installed in the critique room for pre-approval on or before Nov 12. Pedestals are available through the UNT Gallery office. Pedestal size is to be pre-approved on or before Nov 12. Any artwork with unsatisfactory presentation standards will be excluded from the exhibition.

Installation & De-Installation Times
We will install the exhibition on **MONDAY Nov 16, from 7pm to 11pm**. Attendance and participation is mandatory. If we do not finish installation on Monday Evening, individuals will be assigned specific tasks to complete the installation on Tuesday in class. Any incomplete or sub-standard installation that remains after this time will count against the exhibition grade. We will De-install the exhibition on **Sunday Nov 21, at 12pm**. 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 Exhibition Installation Supplies 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. The Exhibition Installation Supplies Box must be returned in good order with all tools that day.

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

**Group 1: Poster/Postcard:** (2 students)  
Colton and Alana

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. The First Draft will of the poster will be proofed on projector in the critique room; bring it on a thumb drive in Photoshop format on **October 15** for proofing in class. The Final Draft will be sent as a Adobe Photoshop file to adecaen@gmail.com via Dropbox by **Oct 20**. Send a JPG version of the file to Group 2 via Dropbox, email, or thumbdrive to be sent with the Press Release.

**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.
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:

**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

<table>
<thead>
<tr>
<th>Gallery Hours</th>
<th>Wednesday - Friday, 8am-11pm. Saturday, 12pm-11pm</th>
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<tbody>
<tr>
<td>Exhibition Dates</td>
<td>Nov 18-21, 2015</td>
</tr>
<tr>
<td>Reception Date</td>
<td>Thurs Nov 20, 5-7pm</td>
</tr>
<tr>
<td>Cost</td>
<td>Free and open to the public</td>
</tr>
<tr>
<td>Contact Info</td>
<td>Andrew DeCaen, <a href="mailto:decaen@unt.edu">decaen@unt.edu</a>, 940 565 4024 (faculty sponsor) name and email address of (Student Representative) <a href="http://untprintmakingblog.blogspot.com">http://untprintmakingblog.blogspot.com</a></td>
</tr>
</tbody>
</table>

(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 and add details...

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.

After proofread by the class October 15, collect a JPG file of the poster from Group 1, then send one email containing both as attachments to gallery@unt.edu by Oct 20 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**

(3 students) Maria, Francisco, and Andrew

**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.

**Exhibition monitoring:** the exhibition should be checked twice per day to make sure the presentation is standing. This is critical for any installation that may be damaged or altered during the exhibition period. If an artwork has slipped or changed, that artist and the professor should be contacted immediately. If the artwork is in danger of becoming damaged because of a faulty installation, it should be removed and the installation method reassessed.

**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** (3 students) Brandon, Franz, and Kevin

**Refreshments Organizing:** Organize all the people in the exhibition to bring something:
- Drinks (no alcohol),
- Cups, napkins, tooth picks/forks
- Fruit, veggies, cheese, 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.
- Set up food drinks and other items in a visually pleasing manner.

**Reception Clean Up:** 7:30-8:30pm 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.

**Grade/Evaluation of BFA Senior Printmaking Exhibition**
Excellent participation in the BFA Senior Printmaking Exhibition means:
- Provides artworks to fill the space required (7 or 15 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:
**BFA Exit Review Guidelines:**

Seniors who are in the second semester of Print Studio will participate in an Exit Review. This Review will take place on the last critique of the semester on the final regular class day. Failing to complete the Exit Review will mean an *Incomplete* grade for the semester and postpone graduation.

1. **Presentation Guidelines:**
   Work with the others presenting BFA Candidates to plan out the space in the critique room and outside wall. Typically 2-3 students will divide the critique room by walls to present at least 8 artworks from this and last semester. 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 files or a folding table to display.

2. **Limited Edition:** Display on a folding table one limited edition sample (at least 5 identical prints) that show mastery of printing technique and craftsmanship. These prints must be correctly signed and numbered.

3. **Discussion Guidelines:**
   You will have the opportunity to introduce your work’s content and contextual interests. 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 your work’s strengths, weaknesses, and potential for further development.

4. **Final Professional Documents Guidelines:**
   Bring a thumb drive to project the following documents AND send your professor a link to a Dropbox folder with the final draft of these documents:
   *Your **Artist’s Statement** should describe creative decisions affecting form, technique, and content with elaboration.
   *Your **Digital Images** should present all work from this semester as well as any shown as part of Exit Review. Exit Review images clearly photographed, edited and formatted.
   *Your **Artist’s Resume** will describe artistic education, professional experience, achievement, and recent artistic and professional activities with visual, verbal clarity, and elaboration.
   *If any one of these four areas is not demonstrated satisfactorily, your course grade will be INCOMPLETE, and your graduation will be postponed.

**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.
Calendar BFA Print Studio Fall 2015


Week 2: Sep 1 T Discuss Digital Documentation of artworks and creating an Image ID Sheet. Progress on Project 1.
Sep 3 Tr Artist’s Resume Workshop. (Bring your resume and a hero resume.) Progress on Project 1.

Week 3: Sep 8 T Discuss BFA Exhibition Planning: Groups (Poster, Press Release, Exhibition Detailing, Reception) Progress on Project 1.
Sep 10 Tr DUE: Substantial progress on project 1 (Progress check)

Week 4: *** Sept 11-18 **Susan Goebel Project at PRINT Press with graduate students**
Sep 15 T BFA Critique #1: Group DUE: Project 1 DUE: Source Topic #1 (Contextual Research Project) submit via Blackboard DUE: Artist’s Resume (printed)
Sep 17 Tr Artist’s Statement Workshop #1 (Bring statement and three images printed and paper to write.) Progress on Project 2.

Week 5: Sep 22 T Progress on Project 2.
Sep 24 Tr Progress on Project 2.

Week 6: Sep 29 T Artist’s Statement Workshop # 2 (Bring new draft of statement and three images on thumbdrive.).
Oct 1 Tr DUE: Substantial progress on project 2 (Progress check)

Week 7: Oct 6 T BFA Critique # 2: (Individually) DUE: Project 2. DUE: Artist’s Resume. Printed copy for editing AND Submit on Dropbox
Oct 8 Tr Progress on project 3 *8:30am-9:30am Visiting Artist Sang-Mi Yoo Lecture at the Business Leadership Building Room 170*

Week 8: Oct 13 T DUE: Minimum 3 images AND Image ID Sheet submitted via Dropbox for BFA exhibition card. Progress on project 3 Tr Group 1 Work on Poster Group 2 work on Press Release

Week 9: Oct 20 T DUE: Final draft Press Release and Poster sent to adecaen@gmail.com Dropbox for printing and gallery@unt.edu, AND arts news venues. DUE: Substantial progress on project 3 (Progress check)
Oct 22 Tr  **BFA Critique #3:** (small groups, written critiques)
DUE:  Project 3.
DUE:  Source Topic #3 (Contextual Research Project)
DUE:  Final Press Release and Poster sent to gallery@unt.edu and to adecaen@gmail.com
Discuss and Decide Theme for Portfolio Trade Print, edition size, and paper size.

Week 10:  Oct 27 T  BFA Exhibition Floor Plan Layout and Reception Planning
Progress on project 4

Progress on project 4

Week 11:  Nov 3 T  Speed Presentation: “MFA Programs and the Professors who teach in them”
Progress on project 4

Nov 5 TR  Discussion: Writing a Statement of Intent for grant, residency, or graduate school application.
Progress on project 4

Week 12:  Nov 10 T  Group 3: check lightbulbs in Lightwell gallery
DUE: Substantial progress on project 4 (Progress check).

Nov 12 Tr  **BFA Critique #4:** (Group)
DUE:  Project 4.
DUE:  Source Topic #4 (Contextual Research Project)
DUE:  Artwork Due for selection for the Printmaking Seniors Exhibition.
DUE:  Presentation resolved (hanging format, pedestals, installation mock-ups.)

Week 13:  **Nov 16 M**  **MONDAY 7pm-10pm:** **Install Printmaking Seniors Exhibition, Lightwell Gallery**
Nov 17 T  If needed: Finalize BFA Exhibition Installation (Labels, etc)
Progress on project 5

Nov 19 Tr  Progress on project 5
Review of Reception Plans
**Reception, 5-7pm, Lightwell Gallery**

**Nov 21 Su**  **SUNDAY 12pm:** **De-install Printmaking Seniors Exhibition, Lightwell Gallery**

Week 14:  Nov 24T  Progress on project 5
Discuss BFA Exit Review format and installation planning

Nov 26 Tr  **STUDIOS CLOSED.**  Thanksgiving Holiday.

Week 15:  Dec 1T  DUE: Substantial progress on project 5 (Progress check)

Dec 3 Tr  **BFA EXIT Reviews** (**2nd Semester Seniors) in Hickory Critique Rm and outer wall.  8-8:30am
8:05am  **DI DODD** (install as a group: Wed after 5pm. De-install 8:30-8:45am)
8:05-8:10am  **COLTON ROBERTSON** (install as a group: Wed after 5pm. De- install 8:30-8:45am)
8:10-8:15am  **FRANCISCO ALVARADO** (install as a group: Wed after 5pm. De- install 8:30-8:45am)
8:15-8:30am  **HANNAH TAYLOR**, (install as a group: Mon after 5pm. De-install 8:30-8:45am)

**Critique #5:** (All)  8:45-10:50am (Group)
DUE:  Source Topic #5 (Contextual Research Project)
DUE:  Final Portfolio with all artworks from the semester.
DUE:  Final Draft Professional Documents (Submit via Dropbox)
DUE:  Final Draft Contextual Research Topic Via Blackboard

Dec 4 Fr  **FRIDAY 1-5pm Clean Up Day (Mandatory Attendance, ALL 4 hours)**
**“All personal items left in the studios will be discarded at the beginning of the clean-up session.”
Dec 9-11  Portfolio Pick up.  Portfolios and personal items left after December 11 at 5pm may be discarded
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.

Student Printed Name _______________________________Student Signature: _____________________
Date______________________ Professor Signature:  _____________________________________

Project 1:  (circle or fill in all that applies) Student’s Discretion
Number of color runs/drops/colles (separate by process if multiple processes involved): __________________________
Image Scale: Small (11 x 15 -ish), Medium (22 x 15 -ish) Large (22X 30 -ish) Very Large (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 #1 (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: Combine 2 kinds of print processes (Relief, Intaglio, Litho, Screen, Monotype, Digital)
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) Increasing Scale #2 (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 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: _____________________________________________________________________________________