COURSE DESCRIPTION:
BFA 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 Entry Review.

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

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

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

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

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

COURSE STRUCTURE:
Students will create independent projects with new work complete at 4 critiques this semester. Students are expected to have a firm expertise of the print process they are exploring. Students should not explore print processes in which they have not taken (or are currently taking) a semester course in that process. Class time will include discussions, presentations, visiting artist’s activities, critiques, and studio work time in which students are expected to be self-directed and productive. Attendance and participation at all classes and the final clean up session is mandatory. Students will also do a Contextual Research Project, a Professional Documentation Assignment, and a BFA Seniors Exhibition Assignment.

COURSE REQUIREMENTS (Overview)
| Projects 1, 2, 3, & 4 | 4 letter grades |
| Participation in Class and Critique (graded at Critique 1, 2, 3, & 4) Average | 1 letter grade |
| Four Contextual Research Presentations (graded at Critique 1, 2, 3, & 4) Average | 1 letter grade |
| Visiting Artist’s Collaborative Project | 1 letter grade |
| Semester Portfolio (Cohesion & progression of themes, imagery, & form) | 2 letter grades |
| BFA Group Exhibition Assignment | 1 letter grade |
| Professional Documents | 1 letter grade |

Required Attendance at Final Clean Up Session on Reading Day (2 hours) Requirement**

**If the student cannot attend the final clean up session, they must pre-arrange an alternative assignment. Failing to attend will reduce the Semester Grade by one full letter.
BFA SENIOR REVIEW: Requirement***
The BFA Senior Review is dependent on creating a Portfolio of Artworks, Professional Documents, Critique Participation, Contextual Research Presentations, and the BFA Senior Interview held on December 4, 2018. The BFA Senior Interview will provide an opportunity for students to make a self-assessment and to contribute to the Self-Assessment of the Studio Arts Program. Non-participation in these items will lower the semester grade by one full letter grade.

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

ATTENDANCE:
DO NOT MISS CLASS. If you are not in attendance, you cannot participate. It is your responsibility answer roll call at the beginning of class. If absent, you are responsible for: missed class work, missed class notes, and returning prepared for the next class. 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 exceptions. PUNCTUALITY IS IMPORTANT. I make important announcements and demonstrations 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, exceeding objectives, very highly original, extremely well-conceived & executed.
A- (3.75)
B+ (3.25)
B (3.00) Good work that meets the objectives, is high in originality, and well-conceived & executed.
B- (2.75)
C+ (2.25)
C (2.00) Average acceptable work that meets the objectives, is fairly well-conceived & 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, not meeting objectives, and poorly conceived and/or executed.
GRADING SCALE FOR END OF THE SEMESTER AVERAGES:
The University of North Texas only allows for whole letter grades to be recorded for the semester grade.
A (4.00-3.51)  B (3.50-2.51)  C (2.50-1.51)  D (1.50-0.51)  F (0.50-0.00)
*The semester grade will be negatively affected by failing to attend the final clean up session, or failing to return borrowed tools in good condition.

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

PROJECT GUIDELINES

Project 1: Print-Smithing-1:
Create a new limited edition or monoprint series that include at least one etching plate. The etching plate may be printed as the only matrix or one among others. The plate must be a minimum of 3” x 3” on 19 gauge copper. Once this project is complete, the etching plate will be given (without restrictions) to one of the Sr Metals/Jewelry students so that they may manipulate the piece to their own ends. You will not receive your plate back. These collaborative pieces are to be included in the Printmaking/Metalsmithing BFA exhibition at Cora Stafford.

Project 2: Print-Smithing-2:
You will receive an etched copper plate from one of the Sr Metals/Jewelry students. You will manipulate this plate to your own end. You may re-etch, re-shape, aquatint, grand, scrape, or burnish the plate to finish into a new limited edition, monoprint series, or something else. The etching plate may be printed as the only matrix or one among others, but the goal is to do more than print the unmanipulated plate as it arrives. These collaborative pieces are to be included in the Printmaking/Metalsmithing BFA exhibition at Cora Stafford.

Project 3: Options...
Option A: Mixed Print: Combine at least 2 kinds of print processes (Relief, Intaglio, Litho, Screen, Mono)
Option B: Increasing Scale (though scale, monotprint series, or modular work) minimum 20” x 28”

Project 4: Portfolio Trade Print Edition?
Number of prints in limited Edition: TBD. Size: TBD. Media Requirements: TBD. Portfolio Envelope: TBD. Finish the semester strong!

PROJECT GUIDELINES:
Each “project” is generally either a series of at least 5 monoprints, or a numbered edition of at least 5 prints. Exceptions to this “project” definition will be made on a case-by-case basis for unusually complex/simple technique, large/small scale, or other consideration. Exceptions may also be made for approved projects that do not fit within the conventional definitions of printmaking. One new project is be turned in for each critique. Coming to critique without new work will earn an F for that project grade. A piece with substantial progress (yet incomplete) is acceptable for a very short critique purposes only. Incomplete projects may be submitted complete by the following critique with a reduction of one letter grade for the project. After that date the project will earn an F grade. The final project is due on the final critique with no exceptions.

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

FINAL SEMESTER PORTFOLIO GUIDELINES:
Over the course of the semester you will aim at cohesion & progression of themes, imagery, & form throughout all 4 projects. Progress in this Portfolio of work also includes responsiveness to comments and suggestions at critique and with each projects’ evaluation. The cohesion & progression of themes, imagery, & form should be evident in both your portfolio of work and in a corresponding Artist’s Statement. The ‘Semester Portfolio’ will be evaluated at the end of the semester by reviewing the Final Portfolio with your Artist’s Statement. Two letter grades will reflect this objective.

On the last class period of the semester you will turn in the following:
• A portfolio that completely contains the completed work. (See Project Submission Guidelines for details.)
• The complete edition/monoprint series of your final project.
• One good numbered print from each limited edition.
• ALL monoprints from the whole semester. (Do not sell, destroy, or lose any work.)
• [Final Version of the Professional Artist’s Documents (Resume, artist’s statement, 10 images, image list and Resume) will be turned in at BFA Senior Review on December 4.]

PARTICIPATION IN CLASS AND CRITIQUE
With each critique, you will earn a grade reflecting your class participation between the prior critique and the current critique and for your verbal participation in the current critique. Full Class Participation means coming to class prepared to work:
• Having spent time outside of class developing ideas, imagery, and physically making the project.
• Having all needed course materials in class.
• Paying close attention and writing notes during class discussions or demonstrations.
• Using class time productively to make clear progress on projects.
• Cleaning up after oneself.
• Completing individual clean up assignment at the end of every class.

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

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

Grade Rubric for Critique Contribution:
A = Gives engaged, relevant, and critical attention, comments/questions with respect to your peers’ work AND thoughtfully discuss & answer questions about your own work.
B = Often contributes in critiques with worthwhile comments
C = Comments from time to time and is therefore "noticed."
D = Gives more agreement and unsupported assertions instead of truly adding to the discussion.
F = One of the crowd to the point of blending in. Not much to say.

Class Interruptions & Distractions
Come to class ready to use your class time effectively and to make art.
Class time is NOT for: eating your breakfast, talking on the phone, surfing the web, social media or email, going to the copy center, going to get art supplies, going to the library, going to address other personal issues... Please do these things outside of class time.
No social visitors are allowed during class time.

CONTECTUAL RESEARCH PRESENTATIONS:
These will be held at the start of every critique.
3-5 minutes discuss your current contextual research while showing a powerpoint with 3-10 images or short video clips.
Objectives: Discuss your current contextual research with clarity to the connections to your current work. Verbally and visually demonstrate why this research is significant to making the work. Make a concise but carefully designed powerpoint that assists in presenting your research.

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

PRINTMAKING STUDIO ACCESS
Only students currently enrolled in print courses may use the print facilities. The Print Studios are open the same hours as the building. If you wish to stay after hours you must be in the building when the doors close for the night. Be safe; work with a buddy. If you wish to work in the print studio during another class period you MUST get the professor’s permission first, and students in that class will retain priority on space and press-use.

E-RIDE SERVICES:
940-565 3014. http://transportation.unt.edu/e-ride
M-TR: 7pm-2am
F, S, S: 4pm-2am
UNT Police (Non-Emergency) # 950-565-3000 (extension 1)

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

PERSONAL SUPPLIES:
Required supplies:
- Chemical-resistant gloves that fit.
- Eye protection (if you don’t want to use community goggles.)
- USB thumb drive with enough memory for Professional Artist’s Documents Assignment.
- Piece of copper at least 3” x 3” for Project 1.
- Professional portfolio or portfolio made of 2 sheets of core board (big enough to contain projects) taped on a long side with 2 binder clips on the other long side.

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

The following are items this may typically apply to:
- Speedball Perm. Acrylic Inks-(White, Transparent Base, Extender Base...)
- Createx Lycntex Paper Medium
- Speedball Diazo Photo Emulsion WITH Speedball Diazo Sensitizer
- Photo Emulsion Remover

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

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

BORROWED PRINT STUDIO TOOLS
Some tools in the print studios will be available for check out for the semester. If these tools are not returned at the end of the semester in good shape, the student’s grade will be reduced by one full letter grade or left Incomplete until the tool is returned. Such tools include:
- Litho Stones: Images must be completely Removed, Flat and Level by the last day of the semester.
- Squeegees: squeegee Handle and blade must be scrubbed clean by the last day of the semester.
- Screenprint Support Boards: Must be scrubbed clean by the last day of the semester.
- Mezzotint Rockers: Rockers must be returned sharp by the last day of the semester.
- Other hand tools must be returned in good shape by the last day of the semester.

CRITIQUE/ARCHIVING SPACE
The Critique/Archiving Space is a designated clean space. This included 274 (the entry to ART 275 with flat files, paper sheers, paper-tearing tables, critique walls, and projection screen.) Do not store personal
items in this area outside of your flat file. BFA Studio Students may take one flat file drawer without sharing. Flat files drawers are for storage of paper, dry prints, and clean items. No liquids in the drawers! No inked plates in the drawers. Please keep etching, monotype, or relief plates in the designated areas in the main studio space. Mark ALL personal items clearly with your name. **Items left in the flat file drawers will be discarded on our end of semester group clean up day.**

**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 safety 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 on the storage shelves will be discarded at end of semester group clean up day.**

**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.

**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
Deadline to apply for BFA Graduation - Tuesday, September 18, 2018.
Deadline to RSVP to participate in Fall 2018 commencement ceremonies: Monday, December 10, 2018.

**NOTE:** The instructor retains the right to change the syllabus and post it if the needs of the course or students change. Your syllabus is your contract for the semester. Bring your syllabus, project outlines, and handouts with you to every class meeting.
PROFESSIONAL ARTIST’S DOCUMENTS & BFA SENIOR REVIEW  
See various Progress Due Dates

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

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

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

Progress Due Date: October 16. Minimum 3 images. Submit via email to Decaen@unt.edu
Final Due Date: December 4. Minimum 10 Images including all this semester’s work. Submit via thumb drive.

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

Progress Due Date: October 16. Minimum 3 images as PDF. Submit via email to decaen@unt.edu
Final Due Date: December 4. ID sheet includes all Minimum 10 Images including all this semester’s work. Submit via thumb drive.

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

Progress Due Date: Sep 2 Draft # 1 Print for Workshop #1
Progress Due Date: Oct 16 Draft #2 Print with for Workshop #2
Final Due Date: December 4. Final Draft PDF File.

4) Artist’s Resume/Curriculum Vita.
Create a professional artist’s Resume. Pay close attention to the examples given in class. Format the Document for clarity of reading the content. Pay close attention to the guidelines I set out in class. Include: Education, Solo or 2- Person Exhibitions, Group or Juried Exhibitions, Collections (permanent/private), Curatorial Activities, Scholarships/Awards/Grants, Presentations/Demonstrations, Arts Workshops (identify if you were a student or presenter), Publications, Memberships in Arts Organizations, Professional or Leadership Experience.
Create in Microsoft Word, then save as a PDF.
Progress Due Date: Nov 20. 1st draft Printed before class and emailed
Final Due Date: Dec 4. Final draft. Submit via thumb drive.

5) BFA Senior Review/Interview
The BFA Senior Review is dependent on creating a Portfolio of Artworks, Professional Documents, Critique Participation, Contextual Research Presentations, and the BFA Senior Interview held on December 4, 2018. The BFA Senior Interview will provide an opportunity for students to make a self-assessment and to contribute to the Self-Assessment of the Studio Arts Program. Non-participation in these items will lower the semester grade by one full letter grade.
FALL 2018 VISITING ARTIST COLLABORATIVE PROJECT

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

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

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

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

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

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

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

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

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

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

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

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

BFA Senior Interviews: Dec 4. See calendar for times

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

CVAD OPPORTUNITIES: https://art.unt.edu/articles/opportunities/
CVAD ANNOUNCEMENTS: https://art.unt.edu/articles/announcements/
CVAD Facebook Page: https://www.facebook.com/UNTCVAD/
UNT PRINTMAKING BLOG: http://untprintmakingblog.blogspot.com/
CONTEXTUAL RESEARCH PRESENTATIONS

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

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

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

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

One Research presentation will be due on the day of each critique. You will present your research at each critique. The four Contextual Research Presentation grades will be averaged at the end of the semester and valued at 1 letter grade. Save each Contextual research documents as a PDF and mail to decaen@unt.edu on the day of the presentation.
BFA SENIOR PRINTMAKING/METALS/JEWELRY EXHIBITION

Title: Title of exhibition to be determined.
Where: Cora Stafford Gallery, College of Visual Arts and Design, University of North Texas
Oak Street Hall, 1120 W Oak St, Denton, TX 76201
Gallery Hours: to Wednesday-Friday, 8am–11pm. through Friday, 8am - 5pm, Sat 12pm-11pm.

Task | Due Dates
--- | ---
3 images for poster | Due Oct 14
Press Release | Due Oct 14 Share via email to Andy and all
Poster & Card | Due Oct 30
Vector Signage | Due Nov 4
Exhibition Floorplan | Due Nov 6 for review in class
Artwork Selections: | Due Nov 13 Final Artwork selections & Presentation Approval
Installation | Tuesday Nov 13, 5-11pm at Lightwell Gallery
Labels and Sign | Tuesday Nov 14 Printed and installed by 9am
Exhibition Dates: | Wednesday Nov 14- Saturday Nov 17, 2017
Reception Set Up: | 4-5pm
Reception: | Thurs Nov 15, 5-7pm (set up at 4pm)
Reception Clean up | 7-8pm
De-installation | Sunday Nov 18 at noon.

Selections:
Final selections will be made for the exhibition by the Instructor the day of installation. 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. Any works created in any print/artist’s books class this semester or last semester are eligible for consideration. No work shown previously in ANY UNT gallery will be shown in this exhibition. It may not be 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.

Each student is responsible for showing enough work to fill 8-16 running feet of horizontal wall space. We will avoid double hanging (one above another) except with very small work. Students in the final semester of Print Studio may show more than those in the first semester.

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 6 at the latest. Any installation or otherwise unconventional presentation must be installed in the critique ares for pre-approval on or before Nov 6. Pedestals are available through the UNT Gallery office. Pedestal size is to be pre-approved on or before Nov 6. Any artwork with unsatisfactory presentation standards will be excluded from the exhibition.

Installation & De-Installation Times
We will install the exhibition on TUESDAY Nov 13, from 5pm to 11pm. Attendance and participation is mandatory. If we do not finish installation on Tuesday Evening, individuals will be assigned specific tasks to complete the installation on Wednesday. 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 18, at 12pm. Attendance is mandatory for de installation.
General Notes for 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. We will avoid hanging work within 2’ - 3’ from the corners of the room. 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 will be done by the gallery staff. When complete, Organize the Exhibition Installation Supplies Box, and do not take tools that belong to the gallery.

General Notes for De-Installation
DE-INSTALLATION: Make sure the Gallery is left in good shape before you leave! Remove all nails. 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.

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

- Provides artworks to fill the space required with quality artworks.
- Artworks are complete, dry, signed, dated, and titled, undamaged, and presentation-ready for installation.
- Quality image Jpg. provided to the exhibition poster designer by the deadline.
- Artworks are installed with care
- Participates well in installation and de-installation of exhibition.
- Participates fully in Individual and group responsibilities.
**BFA PRINTMAKING/METALS Exhibition Group Responsibilities:**

**Group 1: Poster/Postcard:**

Leader:______________________________

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

- Exhibition Title (determined by the Printmaking and the Metals Senior classes)
- Names of all artists in the exhibition (have all students proof-read for correct spelling)
- Cora Stafford Gallery and address and/or map
- Dates of Exhibition
- Reception: Date and time
- Gallery hours

Create the file at actual printing size at 300 dpi so that the image will not lose resolution. Always keep an un-flattened Adobe file with all layers intact as a backup. The Poster and/or Postcard will be proofed by card copy made at the CVAD Lab. All digital information must be shared with the other groups so that the press release and Poster/Card are in agreement. The leader of Group 1 will bring the files on a thumb drive in adobe format on **October 30** for proofing in class. The Final Draft will be sent to decaen@unt.edu on that day.

**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 all 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:**

Leader: ________________________________

**Press Release** is a written description of the exhibition to send to the local media outlets along with the exhibition poster. It is preferable to also send an artwork image from each artist with info (name and title) so that they can rebroadcast the information to the public. See example below:

**FOR IMMEDIATE RELEASE:**

### BFA Printmaking/Metals Senior Exhibition

The CVAD Cora Stafford Gallery  
University of North Texas College of Visual Arts and Design  
Art Building, First Floor, 1201 W. Mulberry St. Denton, TX 76203

Cora Stafford Gallery, College of Visual Arts and Design, University of North Texas  
Oak Street Hall, 1120 W Oak St, Denton, TX 76201

**Gallery Hours:** to Wednesday-Friday, 8am–11pm. through Friday, 8am - 5pm, Sat 12pm-11pm.

**Exhibition Dates:** Nov 14-18, 2017

**Reception Date:** Thurs Nov 16, 5-7pm

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

**Contact Info:** Andrew DeCaen, decaen@unt.edu (Printmaking Faculty sponsor)  
James Thurman, James.Thurman@unt.edu (Metals Faculty Sponsor)  
name and email address of (Printmaking Student Representative)  
name and email address of (Metals Student Representative)

[http://untprintmakingblog.blogspot.com](http://untprintmakingblog.blogspot.com)

(Insert image/banner of Exhibition Poster Here)

Denton, TX, the University of North Texas Printmaking and Metals/Jewelry Areas are pleased to announce the exhibition of artworks by six Printmaking BFA Seniors and 6 Metals/Jewelry 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 an image of each artist with artist’s name, title, media, year. These are sent along with exhibition flyer as separate high quality jpg images.

After final version is proofed and complete, send one email containing all attachments to DeCaen@unt.edu and gallery@unt.edu. Andy will post it on the Printmaking Blog, while the gallery may post it on their website. Also send the Press Release and poster to any and 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**

**Leader:** _________________________________

**Signage:** Vinyl lettering may be purchased by the Printmaking Area through Thomas (and the University Printing Services). The scale of a sign should be up to 36” wide. Placement is also a critical one if the space for showing artwork is at a premium. Inventive signage could be discussed as well.

**Wall Labels:** On the day of installation, type 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. Make the labels in the order it appears on the wall so that installation is quick. Andy will print them Monday night or Tuesday 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:** You 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 decaen@unt.edu so he can add some to our blog posts.
Group 4: Reception

Leader: __________________________

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
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 (Michael.King2@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: 7:30-8:30pm on the day of the reception. All participate.
Sweep and clean up the exhibition space after the reception.
Remove all trash and bring borrowed tables, bowls, etc. to correct places.
ACADEMIC INTEGRITY
According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. All work must be the product of the student’s own ideas and efforts. Students may NOT turn in the same artwork for separate courses.

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

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

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

COURSE RISK FACTOR
According to University Policy, this course is classified as a category three (3) course. Students enrolled in this course are exposed to significant hazards which have the potential to cause serious bodily injury or death. In this class, those risks are related to (include the list of hazards to which a student might be exposed). Students enrolled in this class will be informed of potential health hazards or potential bodily injury connected with the use of materials and/or processes and will be instructed about how to proceed safely.

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

**EMERGENCY NOTIFICATION & PROCEDURES**

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

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

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Material</th>
<th>Health Hazard</th>
<th>Fire Hazard</th>
<th>Reactivity</th>
<th>Specific Hazard</th>
<th>Precaution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inks and Modifiers</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dry Pigment</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td></td>
<td>Use Nitrile gloves, Use ventilation hood. Wear eye protection. Wear Respirator. Avoid making clouds of dust. Clean up all residues.</td>
</tr>
<tr>
<td>Oil-based Ink Vehicle</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td></td>
<td>Use nitrile gloves.</td>
</tr>
<tr>
<td>Acrylic-based Ink Vehicle</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td>Use nitrile gloves.</td>
</tr>
<tr>
<td>Rubber Based Ink Vehicle</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td>Use nitrile gloves.</td>
</tr>
<tr>
<td>Tack Reducers</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td></td>
<td>Use nitrile gloves, Use in ventilated area.</td>
</tr>
<tr>
<td>Stiffener Powders</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td>Avoid stirring up dust.</td>
</tr>
<tr>
<td>Anti-skinning agents</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td></td>
<td>Use in well ventilated area, or use a Respirator with organic vapor filter.</td>
</tr>
<tr>
<td>Dryers</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>P</td>
<td>Use nitrile gloves.</td>
</tr>
<tr>
<td>Material Type</td>
<td>Blue</td>
<td>Red</td>
<td>Yellow</td>
<td>Gray</td>
<td></td>
</tr>
<tr>
<td>------------------------------</td>
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<td>-----</td>
<td>--------</td>
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<td></td>
</tr>
<tr>
<td>Complete Inks</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>Use nitrile gloves.</td>
<td></td>
</tr>
<tr>
<td>Lithography</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dry Drawing Materials</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>Wash Hands after use</td>
<td></td>
</tr>
<tr>
<td>Liquid Drawing Materials(Solvent)</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>Use in well ventilated area, or use a Respirator with organic vapor filter.</td>
<td></td>
</tr>
<tr>
<td>Liquid Drawing Materials(Water)</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>Wash hands after use</td>
<td></td>
</tr>
<tr>
<td>Gum Arabic</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>Wash Hands after use</td>
<td></td>
</tr>
<tr>
<td>Graining Abrasives</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>Wash Hands after use</td>
<td></td>
</tr>
<tr>
<td>Rosin Powder</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>Use local ventilation snorkel. Avoid making clouds of dust. Clean up all residues.</td>
<td></td>
</tr>
<tr>
<td>Talcum Powder</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>Use local ventilation snorkel. Avoid making clouds of dust. Clean up all residues.</td>
<td></td>
</tr>
<tr>
<td>Photolitho Developer</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>Use nitrile gloves and eye splash protection.</td>
<td></td>
</tr>
<tr>
<td>Photolitho conditioner/ preserver</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>Use nitrile gloves and eye splash protection.</td>
<td></td>
</tr>
<tr>
<td>Intaglio</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acrylic Hard/Soft Ground</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>Use nitrile gloves, Use in ventilated area.</td>
<td></td>
</tr>
<tr>
<td>Plate Degreaser</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>ACID Use nitrile gloves and eye splash protection.</td>
<td></td>
</tr>
<tr>
<td>Plate Deoxidizer</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>COR Use eye splash protection</td>
<td></td>
</tr>
<tr>
<td>Letterpress</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Metal Type</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>Use nitrile gloves. Avoid stirring up lead dust.</td>
<td></td>
</tr>
<tr>
<td>Chemical</td>
<td>Hazard</td>
<td>Health</td>
<td>Environmental</td>
<td>Protective Equipment</td>
<td></td>
</tr>
<tr>
<td>----------------------------------</td>
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<td>----------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>California Wash</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>Use nitrile gloves, Use in ventilated area.</td>
<td></td>
</tr>
<tr>
<td><strong>Screen Printing</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drawing/blockout Fluid</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>Wash Hands after use</td>
<td></td>
</tr>
<tr>
<td>Screen cleaners</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>Use nitrile gloves and eye splash protection.</td>
<td></td>
</tr>
<tr>
<td>Photo emulsion</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>Use nitrile gloves.</td>
<td></td>
</tr>
<tr>
<td>Emulsion remover</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>Use nitrile gloves and eye splash protection.</td>
<td></td>
</tr>
<tr>
<td><strong>Volatile Organics</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mineral Spirits</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>Use nitrile gloves, Use in ventilated area.</td>
<td></td>
</tr>
<tr>
<td>Denatured Alcohol</td>
<td>2</td>
<td>3</td>
<td>0</td>
<td>Use nitrile gloves, Use in ventilated area.</td>
<td></td>
</tr>
<tr>
<td>Acetone</td>
<td>1</td>
<td>3</td>
<td>0</td>
<td>Use nitrile gloves, Use with exhaust ventilation.</td>
<td></td>
</tr>
<tr>
<td>Johnson paste wax</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>Use nitrile gloves.</td>
<td></td>
</tr>
<tr>
<td>Intech Breakthrough solution</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>Use nitrile gloves.</td>
<td></td>
</tr>
<tr>
<td>Methyl Salicylate (Oil of Wintergreen)</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>Use nitrile gloves, Use in ventilated area.</td>
<td></td>
</tr>
<tr>
<td><strong>Acids</strong></td>
<td></td>
<td></td>
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<tr>
<td>Nitric Acid</td>
<td>3</td>
<td>0</td>
<td>1</td>
<td>Use nitrile gloves, chemical resistant apron and face splash protection.</td>
<td></td>
</tr>
<tr>
<td>Ferric Chloride</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>Use nitrile gloves, chemical resistant apron and face splash protection.</td>
<td></td>
</tr>
<tr>
<td>Phosphoric Acid</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>Use nitrile gloves, chemical resistant apron and face splash protection.</td>
<td></td>
</tr>
<tr>
<td>Citric Acid</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>Use nitrile gloves.</td>
<td></td>
</tr>
<tr>
<td><strong>General Cleaning Chemicals</strong></td>
<td></td>
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</tbody>
</table>
Simple Green
1 0 0
Use nitrile gloves, Use in ventilated area.

Vegetable oil
0 1 0
clean up all spills.

Glass cleaner
1 0 0
Use nitrile gloves, Use in ventilated area.

General Use Materials/Chemicals

Paint makers
1 1 0
Use in well ventilated area.

Alcohol markers
1 1 0
Use in well ventilated area.

Sharpie/Xylene markers
1 0 0
Use in well ventilated area.

Physical Hazards

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

3. Links

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

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

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

There are 3 types of labels used in CVAD.

All containers must have a label identifying the contents at all times.

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

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

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

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

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

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

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

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

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

Printed name: __________________________________________________________

Signature: _____________________________________________________________

Date: _________________________________________________________________

Name of Course: ________________________________________________________
**Printmaking Syllabus Agreement**

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

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

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

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

Phone Number __________________ email address ________________________________

Student Name (Printed) ____________________________ Student Signature: ____________________________

Date: ____________________________ Instructor Signature: ____________________________

See reverse side for Semester Plan...
SEMESTER PLAN FOR PRINT STUDIO ASTU 4300:
The following statement shows my plan for the semester’s work.
Any changes must be pre-approved by professor DeCaen at least one class session before the critique.

Student Name: ___________________________________________  Student Signature: ______________________________________

Date: ______________________  Instructor Signature: ___________________________________________

**Project 1: Print-Smithing 1**

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

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

Another Format or Consideration: _____________________________________________________________

**Project 2: Print-Smithing 2**

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

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

Another Format or Consideration: _____________________________________________________________

**Project 3: Mixed Print or Increasing Scale**

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

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

Another Format or Consideration: _____________________________________________________________

**Project 4: Portfolio Trade Print**

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

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

Another Format or Consideration: _____________________________________________________________
<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
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</thead>
<tbody>
<tr>
<td>Aug 26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
<td>Sep 1</td>
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<tr>
<td></td>
<td></td>
<td>CLASS: 8-10:50am</td>
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<td>CLASS: 8-10:50am</td>
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<td></td>
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<tr>
<td></td>
<td></td>
<td>Do: Syllabus, Door Codes, Personal Materials/Space, Semester Plan Contextual Research Presentations Metals/Printmaking Collaboration BFA Show</td>
<td>Due: Semester Plan proposal Emailed to <a href="mailto:Andrew.decaen@unt.edu">Andrew.decaen@unt.edu</a> CVAD Advising Office Appointment scheduled</td>
<td>Do: Semester Plan approval Studio Safety Orientation Clean Up Assignments</td>
<td>HW: Write brainstorm of artist’s statement</td>
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<tr>
<td></td>
<td></td>
<td>HW: Semester Plan CVAD Advising Office Appointment scheduled for Graduation check</td>
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<td>Sep 2</td>
<td>3</td>
<td>4</td>
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<td>6</td>
<td>7</td>
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<tr>
<td>LABOR DAY</td>
<td>UNT CLOSED</td>
<td>CLASS: 8-10:50am</td>
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<td>CLASS: 8-10:50am</td>
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<tr>
<td></td>
<td></td>
<td>Due: Notebook for writing notes Brain storm of artist’s statement on paper. Bring your best 3-5 prints.</td>
<td>Due: Project 1 physically begun.</td>
<td>Due: Substantial Progress on Project 1</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Do: Progress on Project 2 Artist’s Statement Workshop #1</td>
<td>Do: Progress on Project 1</td>
<td>Do: Progress on Project 1</td>
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<tr>
<td>Sep 9</td>
<td>10</td>
<td>11</td>
<td>12</td>
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<td>Due: Progress on Project 1</td>
<td>Due: Substantial Progress on Project 1</td>
<td>Due: Completed project 1 Contextual Research #1 (email &amp; present) Artist’s Statement 1st Draft (email &amp; printed)</td>
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<td>Do: Progress on Project 1 Discussion BFA Exhibition Planning (Poster/Show Card, Press Release, Installation, Reception)</td>
<td>Do: Progress on Project 1</td>
<td>Do: MFA &amp; BFA Critique &amp; Contextual Research 1</td>
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<tr>
<td>Sep 16</td>
<td>17</td>
<td>18</td>
<td>19</td>
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<td>CLASS: 8-10:50am</td>
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<td>CLASS: 8-10:50am</td>
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<td></td>
<td></td>
<td>Andy at UTPB Guest Instructor: Thomas Menikos</td>
<td>Due: Substantial Progress on Project 1</td>
<td>Due: MFA &amp; BFA Critique &amp; Contextual Research 1</td>
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</tbody>
</table>
### BFA Print Studio Fall 2018

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sep 23</td>
<td>ALL THIS WEEK: Visiting Artist Alisson Saar Project at PRINT Press</td>
<td>24</td>
<td>25 CLASS: 8-10:50am</td>
<td>26</td>
<td>27 CLASS: 8-10:50am</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td>Do: Assisting at PRINT Press</td>
<td>Do: Progress on Project 2. OR Assisting at PRINT Press</td>
<td>Do: Assisting at PRINT Press</td>
<td>Do: Progress on Project 2. OR Assisting at PRINT Press</td>
<td>Assisting at PRINT Press</td>
<td>29</td>
</tr>
<tr>
<td>Sep 30</td>
<td>Oct 1</td>
<td>2 CLASS: 8-10:50am</td>
<td>3</td>
<td>4 CLASS: 8-10:50am</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Due: Notebook for writing notes Your artist’s statement draft 1 (printed + emailed) 3 image jpgs emailed to <a href="mailto:Decaen@unt.edu">Decaen@unt.edu</a> for workshop presentation</td>
<td>Due: Progress on Project 2</td>
<td>Due: Progress on Project 2</td>
<td>Do: Progress on Project 2</td>
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<tr>
<td>Oct 7</td>
<td>8</td>
<td>9 CLASS: 8-10:50am</td>
<td>10</td>
<td>11 CLASS: 8-10:50am</td>
<td>12</td>
<td>13</td>
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<td></td>
<td>Due: Progress on Project 2 Bring artworks to be photographed</td>
<td>Due: Progress on Project 2</td>
<td>Due: Progress on Project 2</td>
<td>Do: Progress on Project 2 Frogman’s Presentation Mezzotint Presentation</td>
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<tr>
<td>Oct 14</td>
<td>15</td>
<td>16 CLASS: 8-10:50am</td>
<td>17</td>
<td>18 CLASS: 8-10:50am</td>
<td>19</td>
<td>20</td>
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<td>Due: for sharing: - 3 images - image ID sheet - artist’s statement, Draft 1.5 - resume These items used to write press release and make show card.</td>
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<td>Due: Progress on Project 2</td>
<td>Do: Progress on Project 2</td>
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<td>SUNDAY</td>
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<tr>
<td>Oct 21</td>
<td>22</td>
<td>23 CLASS: 8-10:50am&lt;br&gt;&lt;b&gt;Due:&lt;/b&gt; Completed project 2&lt;br&gt;Contextual Research #2 (email &amp; present)&lt;br&gt;Artist’s Statement 2nd Draft (email &amp; printed)&lt;br&gt;&lt;b&gt;Do:&lt;/b&gt; &lt;b&gt;BFA Critique &amp; Contextual Research 2&lt;/b&gt;</td>
<td>24</td>
<td>25 CLASS: 8-10:50am&lt;br&gt;&lt;b&gt;Do:&lt;/b&gt; (MFA Critique 2)&lt;br&gt;Progress on Project 3&lt;br&gt;Set Individual Contextual Research project #3</td>
<td>26 BFA Printmaking Entry Review</td>
<td>27</td>
</tr>
<tr>
<td>Oct 28</td>
<td>29</td>
<td>30 CLASS: 8-10:50am&lt;br&gt;&lt;b&gt;Due:&lt;/b&gt; Press Release for Proofing&lt;br&gt;Show Card/Poster for Proofing&lt;br&gt;Progress on Project 3&lt;br&gt;&lt;b&gt;Do:&lt;/b&gt; &lt;b&gt;BFA Exhibition Planning Workshop #1&lt;/b&gt;&lt;br&gt;Wall Signage (Vector Graphic)&lt;br&gt;Plan Layout/Floorplan&lt;br&gt;Plan Installation details (pedestals, shelves, etc)&lt;br&gt;Plan Reception Refreshments, etc.&lt;br&gt;Proof Press Release&lt;br&gt;Proof Show card</td>
<td>31</td>
<td>Nov 1 CLASS: 8-10:50am&lt;br&gt;&lt;b&gt;Due:&lt;/b&gt; Progress on Project 3&lt;br&gt;&lt;b&gt;Do:&lt;/b&gt; Progress on Project 3</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Nov 4</td>
<td>5</td>
<td>6 CLASS: 8-10:50am&lt;br&gt;&lt;b&gt;Due:&lt;/b&gt; Progress on Project 2&lt;br&gt;Exhibition Vector Graphic File (to Thomas)&lt;br&gt;Exhibition Layout for Review&lt;br&gt;&lt;b&gt;Do:&lt;/b&gt; &lt;b&gt;BFA Exhibition Planning Workshop #2&lt;/b&gt;&lt;br&gt;Exhibition Layout/Floorplan Revisions&lt;br&gt;Exhibition Reception Planning</td>
<td>7</td>
<td>8 CLASS: 8-10:50am&lt;br&gt;&lt;b&gt;Due:&lt;/b&gt; Progress on Project 3&lt;br&gt;&lt;b&gt;Do:&lt;/b&gt; Progress on Project 3&lt;br&gt;Decide a Portfolio Exchange theme, edition size, paper size.</td>
<td>9</td>
<td>10</td>
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<td>SUNDAY</td>
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</table>
| Nov 11 | 12     | 13 CLASS: 8-10:50am  
Due: Completed project 3  
Contextual Research #3 (email & present)  
Exhibition Assignments Due.  
Do: **BFA Critique & Contextual Research 3**  
Final BFA Exhibition Artwork Selections  
**Exhibition Installation: 5-11pm** | 14 | 15 CLASS: 8-10:50am  
Due: Progress on Project 4  
Do: Progress on Project 4  
(MFA Critique & Contextual Research 3)  
5-7pm **BFA Exhibition Reception** | 16 | 17 |
| Nov 18 | **BFA EXHIBITION De-Installation** | 19 | 20 CLASS: 8-10:50am  
Due: Artist's Resume Workshop  
Progress on Project 4  
Do: Resume Draft printed for Workshop.  
(printed and emailed)  
Progress on Project 4 | 21 | 22 | 23 | 24 |
| Nov 25 | 26     | 27 CLASS: 8-10:50am  
Due: Progress on Project 4  
Do: **BFA Discussions:**  
"Grad School: Who, Why, Where, When, How?"  
"MFA Programs and their Professors" | 28 | 29 CLASS: 8-10:50am  
Due: Progress on Project 4  
Do: Progress on Project 4 | 30 | Dec 1 |
| Dec 2  | 3      | 4 CLASS: 8-10:50am  
Due: Artist's Documents (Final Versions via email)  
Do: Progress on Project 4  
**BFA Sr Interviews:**  
8:00: Sydney Wilson  
8:20: Wiley Reid  
8:40: Halee Hamm  
9:00: Joey Bercen  
9:20: Erika Alonzo  
9:40: Maria Aleisa | 5 | 6 CLASS: 8-10:50am  
Due: Completed project 4  
Contextual Research #4 (email)  
Final Portfolio (*See Syllabus Guidelines)  
Do: **MFA & BFA Group Critique & Contextual Research 4**  
Return all checked out tools  
(Items clean, tools sharp, stones: Flat & Level & Blank)  
Remove all personal items from studios.  
**Final Clean up Session**  
(One hour between 3-5pm) | 7 | 8 |
| Dec 10 | 11     | 12 EXAM WEEK | 13 EXAM WEEK | 14 EXAM WEEK  
**Portfolios graded & placed in the studio by 5pm.** | 15 EXAM WEEK  
Graded Portfolios left will be discarded. | 16 |