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 AND OBJECTIVES:
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, screenprint, monoprint/type, digital printmaking, non-traditional print formats, and/or conceptual extensions of print processes. 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 4 critiques this semester. Students are expected to have a firm expertise on the print media and techniques 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 periodic studio work time in which students are expected to be self-directed and productive. Attendance and participation at all classes, 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 intends to do over the course of the semester based on project guidelines. In this way, each student customizes her/his syllabus. Each student will identify the media, scale, and technical scope of each project to setting 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 with the instructor at least one class period before critique.

COURSE REQUIREMENTS (Overview)
Projects 1, 2, 3, & 4
Four Contextual Research Topics (1 due at each project due date)
Semester Portfolio (Cohesion & progression of themes, imagery, & form)
Professional Documents
BFA Group Exhibition Assignment
Participation in Class and Critique (graded at each project due date)
Including participation at 2 Visiting Artist’s Lectures
*(If the student cannot attend 2 Visiting Artist’s Lectures, they must do alternative assignments. 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 (4 hours)
***(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:
*BFA Seniors in their second Print Studio course must fully participate in Exit Review as a requirement for completing the course. Non-participation in any part of the review will yield an Incomplete grade and may postpone graduation.. The Review will take place at 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.

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

Project 1: Student’s discretion. Make new work for the BFA show.
Project 2: Increasing Scale (though scale, monoprint series, or modular work) minimum 20” x 28”
Project 3: Mixed Print: Combine at least 2 kinds of print processes (Relief, Intaglio, Litho, Screen, Mono)
Project 4: Portfolio Trade Print Edition. Finish the semester strong!

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. 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. *At least one project this semester must be a limited edition of at least 5 numbered prints.

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. (No flimsy folders! If your work is on Eastern papers you have two options: 1) enclose it in a foamcore board folder, 2) 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, 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. 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 ‘Portfolio 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.

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 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, images, image list...
  *If a student fails to turn in a final portfolio or Professional Artist’s Documents 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.
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/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 contribute to the discussion of your peer’s work in group critique.

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

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

AMERICANS WITH DISABILITIES ACT
“The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, 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 CVAD Associate Dean, 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.”
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 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 Friday, Dec 8, 2015 from 8am-12pm.
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 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. (Also eye protection if you don’t want to use community ones.)
• USB thumb drive with enough memory for Professional Artist’s Documents Assignment.

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. 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. Create Lyntex Paper Medium
Speedball Diazo Photo Emulsion WITH Speedball Diazo Sensitizer
Photo Emulsion Remover

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 the Printmaking Area Coordinator 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 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.
• Squeegee: 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 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.

**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](http://registrar.unt.edu/graduation-and-diplomas/apply-for-graduation)
BFA Deadline Tuesday, September 19, 2017

**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.*
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) at least 8 recent high quality JPGs demonstrating continuity.
   All works from this semester must be included. (This includes your final project)
   JPG Format, 2 MB minimum each
   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 or photo documentation of performance and photos of objects.
   Name image files: "First Initial_Last name_#.jpg"
   For example: A_DeCaen_1.jpg for the first artwork,
                A_DeCaen_1a jpg for a detail of artwork 1
                A_DeCaen_2.jpg for the second artwork.
   Progress Due Date: October 10. Minimum 3 images. Submit via email to DeCaen@unt.edu
   Final Due Date: December 5. Minimum 8 Images including all this semester’s work. Submit via thumb drive This will be returned with your final portfolios.

2) Image Identification Sheet identifying: title, media, size, and year with a thumbnail image (reduced file size) of each of the images. Create in Word document with images pasted, then save and submit as a PDF document.
   Progress Due Date: October 10. Minimum 3 images as PDF. Submit via email to decaen@unt.edu
   Final Due Date: December 5. ID sheet includes all Minimum 8 Images including all this semester’s work. Submit via thumb drive.

3) Artist’s Statement discussing your recent work. (200-400 words)
   Discuss your conceptual themes, formal themes, imagery, influences, contexts, and media processes.
   (Create in Word document, then save as a PDF document.
   Progress Due Date: October 10 Draft #1 Print for Workshop #1
   Progress Due Date: November 14 Draft #2 Print with for Workshop #2
   Final Due Date: December 5. 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 work processing, then save as a PDF)
   Progress Due Date: September 21. 1st draft Printed before class.
   Final Due Date: December 5. Final draft. Submit via thumb drive.
PRINTMAKING PROGRAM SPECIFIC DATES:

Humberto Saenz Visiting Artist Lecture: September 21, from 5-6pm, at Wooten 322. Reception following at Wooten 167. Co-sponsored with Latino Studies program.

Matting Demos: Friday October 13, 1-3pm, Hickory Hall 160
BFA Entry Review Portfolios Due: October 16, 5pm, Hickory Hall 160D
BFA Entry Verbal Reviews: October 20, 1-5pm, Hickory Hall 160A

Clean Up Day: December 8, 8am-12pm. Hickory 160 & 156

BFA Exit Reviews: Dec 7. See calendar for times

MFA Reviews: December 11, 8am Emily, 9am Sally, 10am Aunna Hickory 160A and 264
(Sarah and Zack will individually schedule reviews with their committees)

CVAD PUBLIC ART PROJECTS SYMPOSIUM

MFA Studio visits by artists Mark Dion, Matthew Ritchie, and Jean shin.
Thursday, September 7

Keynote Panel discussing the practice and impact of collecting public artworks
Friday, Sept 8, from 10:30-12:00, Union Ballroom 333:
Speakers include:
- Veronique le Melle, Director, ArtPace San Antonio, and formerly director of the Louisiana Division of the Arts, Director of Cultural Affairs and Tourism for Queens, NY, and president and CEO of the Boston Center for the Arts (http://www.artpace.org)
- Martha Peters, Public Art Vice President, The Arts Council of Fort Worth and Tarrant County (http://www.artsfortworth.org)
- Norie Sato, Artist, UNT Art Collection and City of Fort Worth Art Collection (http://www.noriesato.com)

Artist’s Presentations from three CVAD Percent for Art Project finalists
Friday, Sept 8, from 1:00-4:30, in the Union Ballroom 333,
Presenters include:
- Mark Dion (http://www.tanyabonadargallery.com/artists/mark-dion/series)
- Matthew Ritchie (http://www.matthewritchie.com)
- Jean Shin (http://www.jeanshin.com)
There will be a reception following the presentations from 5:00-6:00. All attendees are invited.

Saturday, Sept. 9, 10:00-12:00, Union Ballroom 385. Seating will be limited to 40 participants.

Grant Writing Workshop Led by Norie Sato
Saturday, Sept. 9, 1:00-2:00pm, Union Ballroom 385. Seating will be limited to 40 participants.

Artist’s Presentations from two more CVAD Percent for Art Project finalists
Monday, Sept. 11 10:00-12 noon, Union Ballroom 385,
Presenters include:
- Humberto Campana of the Campana Brothers (http://campanas.com.br/en)
- Jim Campbell (http://www.jimcampbell.tv)

CVAD OPPORTUNITIES: https://art.unt.edu/articles/opportunities/
CVAD ANNOUNCEMENTS: https://art.unt.edu/articles/announcements/
BFA PRINTMAKING EXIT REVIEW GUIDELINES
BFA Seniors in their second Print Studio course must fully participate in Exit Review as a requirement for completing the course. Non-participation in any part of the review will yield an incomplete grade and may postpone graduation. The BFA Printmaking Exit Review date will be set by the professor. It may be set to occur in place of an individual or final critique. Students who will be participating in Exit Review will turn in the final portfolio and Professional Artist's Documents at the time of Exit Review.

1. Presentation Guidelines:
Work with the others presenting BFA Candidates to plan out the space in the critique room and outside critique 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. Hang your works with small binder clips. Hang your work so that the center of the work is at 60” height (eye level.) Evenly space your work horizontally in the room. Avoid crowding the corners of the room and the edges of the display boards. For books or 3-d works you may use the flat flies or a folding table to display. All prints must be dried flat without blemishes.

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:
Deliver a USB thumb drive to your professor one week before the Review. The thumb dive will be returned once the professor has evaluated it. On this USB thumb drive include the following:
- Your Artist’s Statement should describe creative decisions affecting form, technique, and content with elaboration. The statement is to fit 1 page between 200 and 500 words. Save in PDF format.
- Digital Images of artworks shown in this Exit Review (at least 8 artworks). Images must be clearly photographed or scanned, edited and formatted with professional standards of clarity, and color correction. Minimum 2 MB each image, JPG format.
- Your Artist’s Resume will describe artistic education, professional experience, achievement, and recent artistic and professional activities with visual, verbal clarity, and elaboration. The Resume should list at least four major professional art activities (exhibitions, workshops, internships, etc.). The Resume should be accurate, relevant, and carefully designed. Save in PDF format.

*If any one of these four areas is not demonstrated satisfactorily, your semester course grade will be INCOMPLETE, and your graduation will be postponed.

The BFA Exit Review Form is posted at the office window of the Area Coordinator. This forms will be used to evaluate each student’s performance in Exit Review according to the previous elements. These results will be used in program self-assessment.
BFA CONTEXTUAL RESEARCH PROJECT

In this project, you will identify and document your 4 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 4 research topics you must include
• At least one contemporary printmaker who publishes their own prints.
• One topic determined in consultation with the instructor (3rd Topic)

Format: For each Research Topic you will write all of the following:
1. Title of the Research Topic
2. Bibliographical Entry(s) Identify the sources as you would in a research paper. Not all topics will have a whole book devoted to the subject. Aim for the equivalent of 25-75 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, an interview you make with an artist, or some other equivalent experience. 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 (Last, First). Book Title (italicized), Publisher, year, (note chapters/pages you read)
   For Journal Articles cite the source like this:
   Author (Last, First). Article Title (in quotation marks), Journal Title (italicized), Publisher, year, volume, date, page numbers.
   For Substantial Websites cite the source like this:
   Complete URL www... (with hyperlink). Avoid websites where there is little to read about the source. Avoid websites with mostly images.
   For an interview you conduct with an Artist or Authority on the topic cite the source like this:
   “Interview with... [Name] (in Italic)”, identify mode of communication and interviewer (you), location, date, time duration. Prepare yourself well with thoughtful questions.
   For other kinds of sources get approval for the way to document the source.
3. Annotation / 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 cited 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 bibliographic entry (See above)
• Thoughtfully written annotation for each topic.
• Quality of reproductions or quotations.

One Research Topic will be due on the day of each critique. You will describe your research at each critique. The four Contextual Research Topic grades will be averaged at the end of the semester and valued at 1 letter grade (10% of the semester grade). Save each Contextual research documents as a PDF. Submit this through email to decaen@unt.edu. A confirmation email will note receipt.
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: Tuesday to Thursday, 8am–11pm. AND Friday, 8am - 5pm, Sat 12pm-11pm.

DATES
3 images for poster Due Oct 10 Due to Andy and leaders of Group 1 and 2 via email
Gallery Mtng October 19 Meet with Michael King to discuss exhibition details.
Press Release Due Oct 24 Due for proofing in class and then to Andy via email
Poster & Card Due Oct 24 Due for proofing in class and then to Andy via email
Vector Signage Due Oct 29 Due for proofing in class (Illustrator file) to Andy and Thomas.
Exhibition Floorplan Due October 31
Artwork Selections: Due Nov 9 Final Artwork selections & Presentation Approval
Installation Monday Nov 13, 5-11pm at Lightwell Gallery
Labels and Sign Tuesday Nov 14 done by 9am
Exhibition Dates: Tues Nov 14– Saturday Nov 18, 2017
Reception Set Up: 4-5pm
Reception: Thurs Nov 16, 5-7pm (set up at 4:30pm)
Reception Clean up 7-8pm
De-installation Sunday Nov 19 at noon.

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. 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. Since the Lightwell is a vast and tall space, larger works may take precedent over small ones in the selection process. 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 15 running feet of horizontal wall space.
In Estimation:
   - If your work is 30” wide, you may fit 3 pieces in a 15 running feet
   - If your work is 22” wide, you may fit 4 pieces in a 15 running feet.
   - If your work is 15” wide, you may fit 6 pieces in a 15 running feet.
   - If your work is 11” wide, you may fit 8 pieces in a 15 running feet.
   (If you hang a series in a grid you should plan to hang more pieces)

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 9 at the latest. Any installation or otherwise unconventional presentation must be installed in the critique room for pre-approval on or before Nov 9. Pedestals are available through the UNT Gallery office. Pedestal size is to be pre-approved on or before Nov 9. Any artwork with unsatisfactory presentation standards will be excluded from the exhibition.
Installation & De-Installation Times
We will install the exhibition on **MONDAY Nov 13, 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. 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 19, 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. 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 (15 running feet) 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 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 (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 an un-flattened Adobe file with all layers intact as a backup. The Poster and Postcard will of the poster will be proofed on projector in the critique room or proofread from a digital impression made at the CVAD Lab. All information must be shared with Group 2 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 19** for proofing in class. The Final Draft will be sent to Decaen@unt.edu by October 24.

**Distribution:** The Poster will be printed with a limited number in color, and a larger number in black and white. (If you elect to do so, the group may opt to also make a postcard funded by the group.) Once the Poster is printed this group will put up posters in designated areas including 3 floors of the art building, 2 floors of Hickory Hall, 2 floors in Oak street Hall, at least two other high traffic posting areas on campus, and at least 2 high traffic posting areas off campus.
**Group 2: Press Release and Social Media:**
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 image from each artist with info (name and title) so that they can rebroadcast the information to the public. See example below:

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**FOR IMMEDIATE RELEASE:**

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

**Gallery Hours:** Wednesday - Friday, 8am-11pm. Saturday, 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, 940 565 4024 (faculty sponsor)  
name and email address of (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 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 an image of each artist and identify the image by artist's by name, title, media, year. These are sent along with exhibition flyer as separate high quality jpg images.

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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**

**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@unl.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.
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 Printed Name ________________________
Student Signature: ________________________
Date____________________
Professor Signature: ________________________

Project 1: (circle or fill in all that applies) Student's Discretion
Media/Technique: Litho. Intaglio. Relief. Screenprint, Monotypes, Digital, Artist's Book. Other: __________
# of color runs/collages (separate by process if multiple processes involved): ________________________

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

Edition size: ____________ OR Number of Monoprints in the series: ____________

Another Format or Consideration: ____________________________________________________________

Project 2: (circle or fill in all that applies) Increasing Scale (though size, series, or modular work)
Media/Technique: Litho. Intaglio. Relief. Screenprint, Monotypes, Digital, Artist's Book. Other: __________
# of color runs/collages (separate by process if multiple processes involved): ________________________

Image Scale (circle): Large (22X 30 -ish), Very Large (22+X 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)
Media/Technique: Litho. Intaglio. Relief. Screenprint, Monotypes, Digital, Artist's Book. Other: __________
# of color runs/collages (separate by process if multiple processes involved): ________________________

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

Edition size: ____________ OR Number of Monoprints in the series: ____________

Another Format or Consideration: ____________________________________________________________

Project 4: (circle or fill in all that applies) Portfolio Trade Print

Number of color runs/drops/collages (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: ____________________________________________________________