

ART 3433c: SCREEN PRINTING – Spring 2470, section #: 2470

Instructor – Robert Mueller

Meeting time: T,R, 8-10 (3pm-6pm) 3cr.

Location: Printmaking FAC 308 (code 9874*) office address FAC 317, Office hours: Monday/ Wednesday noon-2pm, or by appointment .cell: 352-870-5620, Email: bmueller@ufl.edu.

Course Description:

In this course you will develop a series of multiple-run edition prints based on the development of a particular idea of your choosing. One of these images will be editioned as a portfolio exchange print for the class. Though you will be selecting your own topic of interest throughout the semester we will discuss the idea of a theme for the exchange. This course is an exploration of screen-printing techniques utilizing drawn and photo-generated processes. Collaboration is encouraged.

Important Communications: I will be using my above UFL email address to communicate with you outside of class. Please check your email daily, I will reply within a two day period. In case of an emergency I have supplied my cell number above.

“DON’T DOUBT FOR ONE MOMENT THE IMPORTANCE OF WHAT YOU ARE MAKING.”

Gary Freeman - Artist

Course Objectives/ Goals:

This course is designed to help you to build your own language of images and transform it into the silkscreen process. After completing this course you will be able to:

- Acquire a basic knowledge of the history of printmaking and realize the different directions and issues of contemporary printmaking.
- Plan and execute a fine art serigraph (screen print, or silk screen print) from conception of image to a signed edition.
- Create serigraphs using some major processes such as screen filler, drawing fluid, positive line and photo-emulsion.
- Understand compositional elements of design: line, shape, texture, value, and color to name but a few.
- Understand the specificity and the limits of the process of silk screen.
- Converse using vocabulary appropriate to the process and participate fully in reviews and critiques.
- Make a bridge between your own ideas/concepts with image making in the print arts.

Methods of the Course:

This course will be based on lectures, instructive demonstrations, class discussions, critiques, fieldtrips and individual consultations. Furthermore, this course will demand that you work in the studio as well as do research outside the class.

Course Components and Requirements:

This course is comprised of:

- Attending weekly meetings
- Studio practice – completed prints
- Research outside the class – attending lectures and exhibitions
- Group critiques

You are expected to:

- Attend class; attendance is mandatory and any absences will affect your performance. Your final grade will be lowered one letter grade by 3 unexcused absences.
- Arrive to the class on time; being late three times makes one unexcused absence. You must stay for the entire class period. If you leave early it will count as an unexcused absence.
- Clean up your mess; in particular the printmaking studio is a common space for several classes, so cleaning after yourself is crucial.
- Come to the class prepared; there is no way to work in the printmaking studio without certain materials.

-Follow all safety procedures as demonstrated at the beginning of the semester. If you are uncertain as to what to do in a certain situation consult me or the graduate assistant.

-Your participation in class will reflect your enthusiasm for the course. I expect everyone to be present both physically and mentally during discussions, demos, and critiques/reviews. I expect all students to be courteous and considerate while working together in the classroom. Proper studio etiquette is imperative when working in large groups.

Late Work:

Work submitted any time after the due date will be graded down one letter grade per class meeting. An assignment more than 3 days late will receive an E. Any assignments not completed by the end of the semester will result in course failure. No work resubmission will be accepted.

Policy for make-up work assignments:

If due to circumstances beyond your control: severe medical emergencies, family matters which demand your not attending class etc. I will work with you to arrive at an equitable solution for make-up and completion of the course assignments.

Evaluation and Grading:

The final grade is a cumulative grade based on how well you accomplished course objectives and requirements.

- Completion of a significant body of work in prints including preliminary mock-up drawings -75%
- Class participation -15%
- Homework -10%

Grading Criteria:

- Evolution of finished prints
- Aesthetic concerns
- Craftsmanship, technical ability
- conceptual rigor
- inventiveness, risk-taking
- Adherence to consistency in idea.
- Attentiveness to critique feedback.

Grade Explanation:

A (92-100) = Superlative work: careful attention to craft and presentation. Originality of idea and execution of work together. Goes beyond merely solving the problem – one who performs at this level is visibly outstanding, work is outstanding in every respect. A- (90-91)

B+ (87-89) = Very fine work: almost superlative. A few minor changes could have been considered and executed to bring piece together. Again, goes beyond merely solving the problem.

B (80-86) = Above average: solution to the problem and idea well planned. Execution is well done. This is an honorable grade. B-(80-81)

C+ (77-79) = A bit above average: slipping in levels of originality, craft and presentation. The piece does not work well as a unified whole or statement yet effort was made.

C (76-72) = You have solved the problem: the requirements of the problem are met in a relatively routine way. C- (70-71)

D+ (67-69) = You have solved the problem but there is much room for improving your skills and developing your concepts further. You have neglected the basic craftsmanship skills and breadth and depth of idea development.

D (62-66) = Inadequate work: the requirements of the problem are not addressed. The piece represents careless and/or incomplete effort. Work is substandard. D- (60-61)

E = Unacceptable work and effort

GRADE SCALE (points): A= (90-100), A- = (90-91) B+ =88-89, B= 80-87, B- = (80-81), C+ = 78-79, C= 70-77, C- = (70-71), D+ = 68-69, D= 60-67, D- = (60-61),E= 60 and below.

Academic Honesty policy:

Students are expected to abide by the UF Academic Honesty Policy, found on the World Wide Web at < <http://www.dso.ufl.edu/judicial/honestybrochure.html> > which defines an academic honesty offense as “act of lying, cheating, or selling academic information so that one can gain academic advantage.”

EVALUATE YOUR PROFESSOR:

Students are expected to give feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open.

ACCOMODATION FOR STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to the instructor when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in Room 232 Stadium (phone 392-7056 TDD 846-1046).

ADDITIONAL POLICIES FOR STUDENTS IN THE SCHOOL OF ART AND ART HISTORY

Students in the SAAH must turn off beepers and cell phones to vibrate during class.

DEMEANOR POLICY:

Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction.

Inappropriate behavior in the classroom shall result, minimally, in a request to leave class and the Professor reserves the right to negatively affect the grade of the offending student.

Students with Disabilities:

I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodations must first register with the Dean of Students Office. The Dean of Student Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in room 232 Stadium (phone: 392-7056 TDD: 846-1046).

Health and Safety:

1) Information regarding the SA&AH Health and Safety policy and handbook is

<http://www.arts.ufl.edu/art/healthandsafety>

2) Each student must complete a H&S STUDENT WAIVER FORM after completing the orientation by your instructor by the end of the second week of classes. These forms will be handled by me.

3) The appendix appropriate for printmaking can be found when online. The appendix is E: Area Specific Information: Printmaking, pp. 25 – 29. A copy of this is an addendum at the end of the syllabus. (For this course you also get the Drawing area as well- Appendix C.)

4) University Counseling Service/ Counseling Center

301 Peabody Hall

P.O. Box 114100, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: www.counsel.ufl.edu

CRITICAL DATES: CRITIQUES/REVIEWS: TBA.

STUDIO PRACTICE AND SAFETY:

1) Work clothes : close toed work shoes, clothing must withstand dirt which cannot be cleaned out, work apron.

2) No laptops, cell phones or listening devices out during class time.

3) Backpacks etc. placed in small litho studio room beneath the press....stored out of the way.

4) Food, drinks prohibited....only drinks that are closed with a cap etc. allowed in studio.

MATERIAL LISTS:

ART STORE: SoMa Art Media – 601 South Main Street, Gainesville, FL. 32601 – 352-792-6554

<http://www.somaartmediahub.com/>

If you need help Charlie's the one to ask.

GENERAL

- Note/resource book
- work apron
- hand cleaner goop
- paper towels bounty
- newsprint pad 9" x12"
- drawing materials – Graphite pencils – 2B, 4B, 6B
- Eraser – Staedtler Mars Plastic
- 2 – ultra fine Permanent black sharpie
- brushes....assortment
- Art Box

SPECIFIC MATERIALS FOR SCREEN PRINTING (an asterick * means you may purchase with a partner)

- Color drawing materials – for making mock-ups, Holbein Oil Pastels...at least one of each
White, black, yellow, orange yellow, vermillion, crimson lake, blue, ultramarine.
- Rives BFK printmaking paper 22"x30" – ten sheets (don't get yet)
- Cheap drawing paper- for making mock-ups
- Speedball screen filler (Will get this with Lab fees)
- Speedball screen drawing fluid (Will get this with Lab Fees)
- Speedball Photo-Emulsion Kit – includes sensitizer, emulsion, and remover.
- 2 sheets single-sided frosted mylar -24" X 36"
- 1 sheet .005 mm. acetate 25" x 40"
- Scotch Brand **Brown** Packaging tape – 2" wide (Tape Films)
- Masking tape – 1" wide
- 1" wide roll Highland invisible tape.
- # 11 X-Acto knife and blades

**ASSIGNMENT/ WRITTEN “PROPOSAL” APPROACH
TEMPLATE**

TOPIC: What is your idea? Is it general, specific, intellectual, physical, spiritual, metaphysical, scientific, theological, political, sociological, abstract etc. Does it deal with people, places or things? Can you describe it in one sentence? How relevant is it to you? How attached and passionate are you about it? (Discussion about general and specific, superficial and actual).

TECHNICAL: How do you envision your idea...realistically, abstractly, non-objectively or in combinations? How will you approach making your work? What process or processes will you master and hone to make the work? How much is planned, how much is left to chance...what are you willing to do to realize the work? What considerations do you need to take into account to accomplish your task.

HISTORICAL: Research the context of the work you are making. Where does it draw from in the history of humankind? Mythology, legend, fables, belief systems, factual occurrences, personal experiences etc....and who else has worked with this material in the past and the present? Collect source material from six other artists. Three of them should be from the past and three of them should be from the here and now....contemporary artists. From what field of art do they come from?

PROJECT

Once you have chosen your idea/ concept create an editioned suite of at least six prints which tracks the development of your particular “narrative”. The edition size for each print in the suite will be a minimum of 10.

We will discuss the portfolio exchange print... which will involve more to the edition.

STIPULATIONS FOR EACH PRINT: (Will discuss in first class)

- Must have a completed mock-up prior to the screen printing.
- Must have at least six color runs for each image.
- Demonstrate an exploration of design principles as listed previously in the syllabus.
- Must move your studio practice forward. (Will discuss this last point with you.)

EVALUATE YOUR PROFESSOR:

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Inappropriate behavior in the classroom shall result, minimally, in a request to leave class and the Professor reserves the right to negatively affect the grade of the offending student.

FLAT FILES/STORAGE

The SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. You are responsible for keeping the locker form attached AT ALL TIMES to your lockers. Lockers will be cleaned out at the end of each semester. When storing materials it is advisable that you have your name on everything with a black marker, the course you are in and the instructor's name. The SAAH is not responsible for items left in classrooms.

HEALTH AND SAFETY

The studio is for your use outside of class time. You will be given the combination to the studio and are expected to follow studio guidelines at all times. Do not work alone in the rooms. There is a first aid kit in each room as well as flammable containers for your use. You must go to the Health and Safety site and read the rules posted there for the Printmaking Area. <http://saahhealthandsafety.weebly.com/>

STUDIO PRACTICE AND SAFETY:

- 1) Work clothes : close toed work shoes, clothing must withstand dirt which cannot be cleaned out, work apron.
- 2) No laptops, cell phones program to vibrate.
- 3) Backpacks etc. placed in small litho studio room.
- 4) Food, drinks prohibited....only drinks that are closed with a cap etc. allowed in studio.

STUDIO USE

Please read and respect studio use guidelines posted in classrooms. Do not pour solvents down sinks. Notify me if you become aware of safety issues. Each student is responsible for assisting in studio clean up. Your instructor will assign you a duty. You are expected to clean-up as well as practice safe and thoughtful use of materials, tools and facilities.

UF COUNSELING AND WELLNESS SERVICES:

University Counseling & Wellness Center: 3190 Radio Road, PO Box 112662, University of Florida, Gainesville, FL. 32611-4100, (352) 392- 1575, <http://www.counseling.ufl.edu/cwc/>

