

### **ART 3433 Screen-Printing**

This course will cover the fundamental techniques required to produce hand-pulled screen prints and the principles behind them. Class will consist of lectures, demonstrations, critiques, field trips and studio time during which we will discuss the history of screen printing and its hybridized role as fine art, mass media and commercial tool. Projects are designed to challenge students to consider their ideas within this specific medium and its context within the discipline of printmaking and contemporary art.

#### **Objectives**

- To develop a basic knowledge of the history of screen printing and its pivotal role in contemporary art practice.
- To develop proficiency with screen printing processes and the printmaking studio.
- To refine critical-thinking and verbalization skills through class critique of studio work and discussion of research and lecture material.
- To research and expand your knowledge of art and artists, writers and curators who challenge and champion printmaking historically and in the twenty-first century.
- To take responsibility for the initiation, planning and execution of both visual and written research.

#### **Topics**

Screen printing tools and techniques including printing on alternate materials, equipment and tool care, health and safety, image generation techniques: stencils, drawing fluid, masking, photo emulsion, drawing and painting on mylar, registration, color mixing, color theory, studio protocol, research and ideation, aesthetics etc.

#### **Requirements:**

Your grade will be determined by the following:

1. Studio work: Five completed studio projects presented at critique, studies, research, ideation and evolution of concept.
2. Artist Presentation - **Due either Feb 1 or March 22**
3. Sketchbook in support of class studio work.
4. Critical thinking and class participation.
5. Tenacity, in terms of studio work, research, maintenance and willingness to succeed.

#### **Calendar/Course Outline**

W 1 – 3	History of Silk Screen Process, Introduction to printing techniques, Stencils
W 4 - 5	The Structure of Image – Picture Logic, Color Theory, Registration, etc., Artist Present
W 6 – 8	Mass Media – Interactive Prints, Photocopies, Screen Exposure
W 9	Spring Break
W 10 – 13	Excavated Prints, Monoprinting, Surface Manipulation, Artist Presentations
W 14 – 15	Thematic Portfolio Topic: TBD

#### **Requirements:**

80%	Studio Projects - includes studies, material exploration, artist study, maquette and finished work presented at critique and Portfolio Exchange and studio practice and safety.
10%	Sketchbook Book
10%	Artist Presentation

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Spring 2018  
FAC 318

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### **Studio Work**

You are expected to work throughout our class meeting time – all research should be conducted outside of class time and brought to the studio. Class time will be spent on lectures, critiques, demonstrations and presentations. Some class time will be studio work time although you should plan to spend a minimum of six additional hours a week working in the studio.

### **Artist Research Presentation**

*See separate handout for details.*

### **Sketch/Research book to support your studio practice**

Your Sketch/Research book will show compositional and idea exploration, proposals, propositions, and directions (both taken and abandoned). Include notes, doodles, lecture, video, demo highlights, clippings, photographs, artist research and ideas you may want to explore. Investigate artists discussed in class, as well as responses to visiting artist lectures and gallery/museum exhibitions. This is a visualization of your thinking and a guide to facilitate your goals for the semester. Reviewed periodically, this book should be with you always and available in your studio for review.

**\*\*Notes from two visiting artist lectures and two exhibitions must be included in your sketchbook and clearly labeled.**

### **Critical Thinking and class participation**

Critical Thinking and class participation includes: the depth and quality of your research, participation in group discussions, performance in critiques (analyzing the work of your classmates as well as your own), and the ability to accept and digest advice and suggestions. In addition, students are expected to clean up as well as practice safe and thoughtful use of materials, tools, and facilities.

### **Course Policies**

#### **Attendance Policy**

Be on time, prepared to work, with the proper materials and research needed for class, there will be no deviations from this policy.

Studio courses require intensive work and diligence. Your energy, initiative, attitude, productivity, informed and considered opinions are all vital components of the classroom environment therefore, your attendance is required. Three or more unexcused absences will result in the lowering of the final grade by one letter. Six absences will result in a failing grade. An absence does not constitute an extension of an assignment.

All work must be complete and installed before the start of critique. Late work is not accepted.

#### **FAC Shop Orientation**

If you have not yet attended one of the woodshop orientations, you must do so within the first three weeks of class.

#### **Course Textbook**

N/A

#### **Course Supplies**

See course supply list.

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### **Visiting Artists Program**

SA+AH runs an extensive Visiting Artists' Program. Internationally and nationally respected artists, curators, collectors, and critics are invited to lectures and provide studio visit, critique sessions, each semester. The schedule for these events is fluid, however you will be given notice of upcoming speakers sponsored by SAAH, the Harn Museum and other programs on campus. Your goal is to attend as many as possible and no less than two lectures.

\*\*Notes from two lectures must be included and labeled in your sketchbook.

### **Galleries**

Here on campus, we have University Galleries and the Samuel P. Harn Museum of Art, located in the Cultural Plaza on campus, which has a permanent collection of more than 6,000 original works from around the world. More excellent venues include Sante Fe Community College Gallery and Thomas Center Galleries provide an excellent opportunity to see diverse works of art *directly*, not in the secondary slide or book format. Your goal is to attend as many as possible and no less than two exhibitions.

\*\*Notes from two gallery or museum exhibitions must be included and labeled in your sketchbook.

### **Bibliography**

Covey, Sylvie, *Modern Printmaking: A Guide to Traditional and Digital Techniques*, 2016.  
Paparone, Nick, *Print Liberation, The Screen Printing Primer*, 2008.  
MacDougall, Andy, *Screen Printing Today: The Basics*, 2008.

### **SAAH POLICIES**

#### **Lockers/Storage**

SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students and keep the locker form attached. 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 number, and the instructors' name. The SAAH is not responsible for items left in the classrooms.

#### **Safety and Hazardous Materials Policy - see attached Area Health and Safety Policy or**

<http://arts.ufl.edu/academics/art-and-art-history/health-safety/>

Please read and respect studio use and guidelines posted in classrooms. Do not pour solvents down sinks. Each student is responsible for assisting in studio clean up.

### **Studio Use**

The studio is for your use outside of class time. You will be given the combination to the studio, it is for YOUR use only. Students are expected to follow studio guidelines this includes maintaining a clean and safe work environment. There is a first aid kit in each room as well as a sharp container for your use.

### **Evaluation**

A Extremely well presented exceptional work. Exceptional work demonstrates a full realization of the ideas put forth in assignment, *and more*. This 'extra' should be the student researching projects by looking up artists mentioned in slide talks, asking questions about artists works/ideas, and being thoroughly engaged with the work to the point of working on your own pieces/ideas and not just doing the minimal expected from the class syllabus. Further, participation in an intelligent analysis of the work including both form and content. Discussing points in the work of you and your peers is expected during the critique sessions. Excellent attendance (none or one absence per semester) and no lateness. Clearly projected enthusiasm and joy in the subject, an inquisitive, curious mind, and, finally, a desire to learn and *grow* as an artist.

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- B Well-presented very good work. Very good work demonstrates a sound and competent realization of the ideas put forth in each assignment. This work conveys an understanding and intelligence, which would only be lacking in the 'special' characteristics mentioned in 'A', above. Participation in critique, attendance, and enthusiasm apply throughout.
- C Well-presented, average work. Average work demonstrates a fairly good attempt at grasping the expectations of each given assignment, and the breakdown of the particular specifics, (material experimentation and handling, idea development, etc., whatever has been discussed prior to assignment). This work lacks a competent, comprehensive understanding mentioned in 'B' above. Participation in critique, attendance, and enthusiasm are expected, as they would be in the earning of any letter grade.
- D Inadequate work: Extremely poor and/or half-finished work with no care or attention to the assigned problem or presentation. In addition, when someone has missed many classes, (three and above) and has failed to complete assignments, or keep up to date with the studio-based syllabus.
- E When someone stops coming to class and stops communicating with instructor. This is a severe grade and is usually given in severe circumstances.

### **Grading Scale**

Current UF Grading Policies <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

### **Instructor Evaluation**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester. More info <https://evaluations.ufl.edu/results/>

### **Academic Honesty Policy**

The course will follow the University's honesty policy found on-line at: <http://www.dso.ufl.edu/stg/>. **Work completed for this class, this includes drawings, sketchbook work or research, may not be turned in for any other class.** In addition, work turned in for credit in another class may not be turned in for credit in this class.

### **Accommodation 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 need to provide this to the instructor when requesting accommodation. The Disability Resource Center 352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/).

### **Additional policies for students in the SAAH**

Students must turn off cell phones, beepers, and music devices during class time.

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### **PRINTMAKING AREA RULES**

All users of the studio classrooms are expected to follow studio area rules always. If you have any questions, ask your instructor.

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: [www.arts.ufl.edu/art/healthandsafety](http://www.arts.ufl.edu/art/healthandsafety))
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- In case of emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office. Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- 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).
- Printmaking shop doors must remain closed for ventilation system to work.
- 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.
- Only students currently enrolled in courses or with area head permission may use the printmaking studios.
- 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.
- No feathering of acid when etching.
- When the printmaking studio is in use, the ventilation system must be turned on.
- The last person to exit the studio should make sure the ventilation is turned off, along with lights, water, hotplate etc.
- 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.
- All courses must engage in an end of the semester clean up.
- Follow the **SA+AH CONTAINER POLICY** (see policy below)  
*There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.*

#### **White:**

All new and or used product in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

#### **Yellow:**

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.

- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5 gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%.

Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area.