OVERVIEW

Printmaking: Color Theory is a required course to be taken by all SA+AH students in their first two years of study. The class involves the study of color theories in conjunction with studio problems allowing the student to investigate the physical, perceptual, psychological, and organizational properties of color. Color is explored as a phenomenon of light, pigment, and as an expressive and symbolic element. In addition, students strive to develop critical thinking and research skills.

The philosophy of the printmaking program is designed to provide a forum where new ideas and mediums are discovered and explored, where learning is experienced at every level from instructor lectures and demonstrations to students sharing techniques and thoughts with each other. You will be introduced to new visual mediums that will enlarge your expressive potential.

METHODS OF INSTRUCTION

This course is structured by lectures, demonstrations, process critiques, formal critiques, discussions, field trips, and individual guidance. A large amount of class time will be utilized for studio work. Come to class prepared. Studio availability is limited, so it is in your best interest to be productive during appointed class hours.

Out of class work will be required for research, exercises, group projects, readings, and assignments.

CLASS ATTENDANCE POLICY

Roll will be taken everyday at the beginning of class.

Attendance is mandatory. As absences occur, please consult with instructor on an acceptable makeup opportunity if applicable. Excessive absence can result in low grades.

Excessive absence and tardiness will result in poor performance on the semester. In class and collaborative work assignments will be constant throughout the term. Printmaking is a course where many hands make light work on big projects—your absence is always noted. Plan ahead to attend.

Announced changes to the course calendar, demonstrations, or general classroom critiques will be posted after classes for recorded reference. Amendments to the course calendar and syllabi may occur throughout the term.

A missed class does not constitute an extension of an assignment. Missing critique may result in a significantly lower grade on projects.

LATE WORK POLICY

Assignments are due when indicated by the instructor. Certain assignments will only take place during class and may be difficult for the student to make up. In this case, it is the responsibility of the student to make arrangements with the instructor on how to make up the assignment. No late assignments will be accepted unless contracted with professor. Please communicate well in advance if you know your assignment will be late.

ACADEMIC HONEST POLICY

The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at: www.registrar.ufl.edu and www.dso.ufl.edu.

SA+AH HEALTH & SAFETY POLICY (SEE ATTACHED APPENDIX)

The School of Art and Art History Safety Manual will be reviewed in class. Students and instructors are responsible for following policy and procedures for making art safely at all times. The entire document is available online: www.saahhealthandsafety.weebly.com/handbook.html

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COURSE EXPECTATIONS

- Develop Critical Thinking & Research Skills.
- Demonstrate a working knowledge of color usage and mixture through printmaking.
- Show effective use of visual unity, compositional methods, and figure ground relationships.
- Utilize time in class and spend 7+ hours outside of class working on projects and assignments.

COURSE TOPICS

- COLOR THEORY & APPLIED COLOR
- COLOR USAGE (OPTICAL, PSYCHOLOGICAL, LOCAL COLOR)
- COLOR MIXING (ADDITIONAL & SUBTRACTIVE)
- FIGURE - GROUND RELATIONSHIPS
- PRINCIPLES OF VISUAL ORGANIZATION

REQUIRED TEXTBOOK

Color: A Workshop Approach by David Hornung

GRADING POLICY

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50 | FINISHED PRINTS / DRAWINGS
20 | SKETCHBOOK / NOTEBOOK
10 | STUDIO MAINTENANCE
10 | PARTICIPATION
10 | ASSIGNMENTS
100 | GRADE TOTAL

UF GRADING POLICY:
www.catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

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

Please Note: A grade of C- or below will not count toward major

COURSE TOPICS

1. Quality of work: development of conceptual ideas
2. Quality of work: development of technical skills, craftsmanship
3. Quality of work: experimentation and risk taking
4. Quality of studio time: clean-up, working through class period
5. Quality of participation: involvement in total program, class critiques, and demonstration.

STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Dean of Students Office. The DOS will provide documentation to the student who must then provide this document to the instructor. DOS can be contacted at: 352-392-1261 or www.dso.ufl.edu/dsp

CELL PHONE POLICY

Cell phones must be turned off when entering the classroom. Computers and headsets with music may only be used on work days or when working outside of class time. Under no circumstances are you to wear headsets while working on the press.
APPENDIX E:

AREA INFORMATION: PRINTMAKING
Printmaking refers to lithography, screen-printing, intaglio printing (i.e. etching), engraving and dry point, relief printing (i.e. woodcuts), linoleum cuts, collagraphs, and letterpress printing.

1. HAZARDS (INHERENT)
Inhalation of vapors and fumes associated with solvents in inks, thinners, lacquers, wash-ups, film adhesives and block-outs, aerosol fixatives and glues, vapors given off during the drying process of toxic pigments.
Spillage resulting in skin or inhalation contact with corrosive liquids and solvents; Absorption and ingestion of toxic chemicals.
Fire -associated with the use of solvents and other substances with low flashpoints.
Risk Levels
Risk levels in printmaking activities are divided into two categories, depending on the complexity of the operation and the degree of associated risk:
Medium risk: Includes screen printing and relief printing (i.e. linocuts, woodcuts, letterpress, monoprints, collagraphs).
These processes involve the use of cutting tools and, in some instances, toxic pigments.
High risk: Includes photographic screen-printing, lithography and intaglio printing (i.e. lino etching, aquatinting, etching, engraving, dry point). These processes involve the use of chemicals (e.g. acids), as well as cutting tools and toxic pigments.

2. BEST PRACTICES
Before beginning a printmaking course, students are to be given comprehensive instruction in printmaking and worksite safety so that they are aware of the range of hazards associated with printmaking. Students will be instructed on the nature, safe mixing, use and disposal of toxic pigments, acids, solvents and other chemicals used in the printmaking processes as well as the safe operation of the printing equipment.

To ensure the safety and health of students and instructors, the following is a list of best practices in the effort to create a safe working environment.

This chart is adapted from the table found at: http://www.ci.-tucson.az.us/arthazards/print.html (See Next Page)

3. LINKS
Non-toxic printmaking mandate at Rochester Institute of Technology: www.rit.edu/cias/ art/nontoxic/intro.htm
Non-toxic Printmaking (with further links on the subject) www.nontoxicprint.com/ hsinformation.htm

PRINTMAKING SAFETY RULES

4. 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 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)

- 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 at all times 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 allowed.
- 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 the printmaking studios (Letterpress, silkscreen, main)
- 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.

SA+AH CONTAINER POLICY

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.