Printmaking: Color Theory is a required course to be taken by all SAAH 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.

**COURSE OBJECTIVES**

- To demonstrate a working knowledge of:
  - Color usage and mixture
  - Visual unity
  - Figure/Ground relationships
  - Compositional methods
  - Shape theory
  - Value structure
- To develop critical thinking and research skills

**COURSE TOPICS**

- Color Theory and Applied Color
  - Mutual intensification: Principles of interaction in value, chroma, and hue (temperature and complements)
  - Color/Space
- Color Usage (optical, psychological, local color)
- Color Mixing (additive, subtractive)
- Figure-Ground Relationships
  - Figure/Ground Reversal, Figure Ground Tension, Figure/Ground pulse, Convex/Concave Edges
- Shape Interaction: Positive and Negative
- Visual Organization
  - Harmony, Variety, Balance, Proportion, Dominance, Movement, Economy
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.

GRADING SCALE

<table>
<thead>
<tr>
<th></th>
<th>Points</th>
<th>GRADING SCALE</th>
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</thead>
<tbody>
<tr>
<td>Finished Prints / Drawings</td>
<td>650</td>
<td>A 100-94</td>
</tr>
<tr>
<td>Sketchbook/Notebook</td>
<td>200</td>
<td>A- 93-90</td>
</tr>
<tr>
<td>Participation/Studio Upkeep</td>
<td>100</td>
<td>B+ 89-86</td>
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<tr>
<td>Assignments</td>
<td>50</td>
<td>B- 85-83</td>
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<tr>
<td>TOTAL</td>
<td>1000</td>
<td>B 82-80</td>
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<tr>
<td></td>
<td></td>
<td>C+ 79-76</td>
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<td>C  75-73</td>
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<tr>
<td></td>
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<td>C- 72-80</td>
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<td>D+ 69-67</td>
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<tr>
<td></td>
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<td>D- 66-64</td>
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<tr>
<td></td>
<td></td>
<td>E  63-0</td>
</tr>
</tbody>
</table>

(Note: A grade of C- or below will not count toward major requirements)

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

GRADING CRITERIA

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.

SHOP POLICY

We need to constantly clean and maintain the print shop. The studio is a communal workspace. Please be respectful, helpful, and patient. Always leave it cleaner than you found it. New chemical policies and safety standards will be explained and must be adhered to, if not, your grade will be affected.

Please remove all work and personal equipment from classrooms at the end of the semester. Anything left in the classrooms is considered abandoned and will be discarded.

***Printmaking is a physically demanding art form that can require printing sessions of several hours. Be prepared by wearing appropriate shoes (close toe only), eating (before class starts), and hydrating regularly (containers with lids only). Also, No laptops or cell phones use are permitted***

REQUIRED TEXTS

There is no required text for this class, but the Art + Architecture Library has many resources you should utilize in your research for this class.
CLASS ATTENDANCE POLICY

Roll will be taken everyday at the beginning of class.

Attendance is mandatory. Each student is allowed three unexcused absences during the semester.

Late arrivals will be marked tardy, leaving early will also be noted, three tardies = 1 absence
1/2-letter grade will be deducted from the final grade for each absence after three.
It is your responsibility to see that the record is corrected from an absence to a tardy if you are late.

If you miss more than 6 class meetings, you will fail the course.

Announced changes to the course calendar, demonstrations, or general classroom critiques demand your presence compensatory work of another kind cannot be accepted in lieu of missed instruction in this area.

A missed class does not constitute an extension of an assignment. Missing critique makes the assignment which was under critique grade be reviewed for 50% of its original grade. (Lateness will be calculated first, then 50% less). Attending class unprepared for a discussion, critique, workday, or presentation will be considered an absence. Any three late arrivals or early self-dismissals will count as one absence. You are late if you arrive to class after your name has been called when roll is taken.

LATE WORK POLICY

Assignments are due when indicated by the instructor. Certain assignments will only take place during class time 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.
Late assignments will drop 1 letter grade per class period late.

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 http://www.dso.ufl.edu/drp

SA+AH HEALTH AND 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 time. The entire document is available online: http://saahhealthandsafety.weebly.com/handbook.html

All students are required to sign and turn in the signature page to the instructor on the first day of class.

ACADEMIC HONESTY 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 http://www.registrar.ufl.edu and http://www.dso.ufl.edu
OTHER POLICIES PERTAINING TO SA+AH:

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.

**Materials List:**

- Apron/smock
- Newsprint (24” x 36”)
- 8’ Piece of Birch Plywood
- Foam Brushes
- Paper Towels/Rags
- Drawing Materials, Graphite Sticks
- Woodcut Carving Tools
- Portfolio (they have a cheap one at CFOP - $10.00)
- Nitrile Gloves
- Simple Green
- Sharpie Markers
- Watercolor Set
- 3 Ring Binder
- Brayer (Recommended)
- X-acto Knife

**You will also be responsible for all assorted art and drawing materials you usually need in studio work: pencils, tapes, brushes, rulers, etc. Bring your toolbox with your materials to every class. Replenishing these items throughout the semester is your responsibility. Other items may be necessary.**

**Paper, ink, and other resources will be initially supplied to you. If you need more than the supplied amount you will be required to purchase it. It is a good idea to buy extra paper - BFK Rives White**

You can buy these together with 2 partners and split the difference:

- Simple Green cleaner
- Hand cleaner (Goop, Gojo)

**MATERIALS CAN BE FOUND AT:**

- **Central Florida Office Plus | 378-2577, 10 NW 6th St.**
- **Lowe’s | 376-9900, 3500 SW Archer Rd. or 2564 NW 13th Street**
- **Wal-Mart | SW Archer Rd.**
- **Michaels | SW Archer Rd.**

**ONLINE:**

- **Blick Art Materials | www.dickblick.com**
- **McClain’s Printmaking Supplies | www.imcclains.com**
- **Utrecht | www.utrechtart.com**
- **Woodcraft | www.woodcraft.com**
Appendix E:

Area Specific 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
## Printmaking Techniques: Hazards & Precautions

<table>
<thead>
<tr>
<th>PRINTMAKING INKS</th>
<th>Ingestion Hazard</th>
<th>Inhalation Hazard</th>
<th>Skin Contact Hazard</th>
<th>Flammable/Other Hazards</th>
<th>Precautions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pigments</td>
<td>Haz. with chronic exposure</td>
<td>Potential haz.</td>
<td>Chromate and cobalt</td>
<td>Getting pigments in cuts or sores</td>
<td>Use ready-made inks; use glove box, respirator; follow good hygiene practices; wash work surfaces</td>
</tr>
<tr>
<td>Oil vehicles slightly haz., chronically</td>
<td>Do not ingest!!!</td>
<td>High Toxicity,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tack Reducers</td>
<td>Moderate toxicity</td>
<td>Moderate toxicity</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stiffeners</td>
<td>Moderate to high toxicity</td>
<td>Moderate toxicity</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anti-skimming Agents</td>
<td>Moderate to high toxicity</td>
<td>Highly toxic (aerosols)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dryers</td>
<td>Moderate to high toxicity</td>
<td>Moderate toxicity</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| PRINTING | Ingestion and Printing | No hazard, unless old inks dry | Haz. if ink gets into sores or cuts | Heavy rollers cause back problems | Use water-based inks; avoid hand-spraying inks; use barrier cream; practice good hygiene techniques; use lowest temperature on hot plates to avoid vaporization of PAHs |
| Cleanup | Moderately toxic | Moderately toxic | Solvents flammable, toxic | use safety razor blades to remove ink; use least toxic solvents; wear nitrile gloves; use exhaust |

| INTAGLIO (Acid Etching) | Etching Grounds and Stop-Outs | Xylene absorbed; solvents haz.; asphaltum slightly toxic | Xylene highly toxic; resin dust slightly toxic | Xylene flammable; alcohol slightly toxic; PAHs carcinogenic | Store solvents in safety cans; use exhaust ventilation; practice good hygiene techniques; use lowest temperature on hot plates to avoid vaporization of PAHs |

| Aquatint | Rosin dust causes allergies; spray paints highly toxic | | | | |
| Rosin and asphaltum dusts explosive | | | | | |
| Etching Process | Acids corrosive, highly toxic | Highly toxic chlorine gas, nitrogen dioxide haz. | Acids corrosive; ferric chloride irritant | Acids may be fatal; Reaction can cause fires; edges can cut | Use ferric chloride; store nitric acid and potassium chlorate away from others; wear gloves, goggles, apron; use ventilation; neutralize acids; don’t induce vomiting; confer acid baths; use eyewash fountain |
| Photoetching | Ether acetates moderately toxic; xylene highly toxic | Ethyl acetates highly toxic; xylene moderately toxic | Butyl cellosolve highly toxic, carbon arcs haz. | | Use pre-sensitized plates; use local exhaust ventilation; wear respirator, gloves, with carbon arcs, use ventilation, wear welding goggles; paint walls with zinc oxide paint to prevent UV radiation reflection |

| INTAGLIO (Drypoint, Engraving, Mezzotint) | Metal dust irritating | Cuts from metal | Carpel tunnel syndrome; electrical shock | Clamp plate to table to prevent slipping; hold tools properly; cut away from body; store tools in canvas holders, with sharp edges embedded in | |

## Links

Non-toxic printmaking mandate at Rochester Institute of Technology: [http://www.rit.edu/cias/art/nontoxic/intro.htm](http://www.rit.edu/cias/art/nontoxic/intro.htm)

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

• 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.)