

ART 3433C - Screen Printing (Monoprinting)

School of Art + Art History - University of Florida

Spring 2025/T/TH 11:45 AM - 2:45 PM

Location: FAC 318 & 308 / 3 credits

Instructor: Laura Denzer / Assistant Professor / lauradenzer@ufl.edu / Fine Arts Building C / Room 317A

Office Hours: T 10:30-11:45pm or by appointment

Course Description

This course focuses on the printmaking tradition of mono-printing through the screen-printing process. Mono-printing is a dynamic and expressive form of printmaking that utilizes drawing, painting and printmaking to create a unique and expressive print. Through this course students will explore the histories, methods, techniques and syntax of mono printing in tandem with screen printing. Students will explore material possibilities, variability, application, and creation of meaning, through traditional and experimental mono-printing and screen-printing techniques. This course will challenge students to discover printmaking as a valuable tool in the expansion one's practice and explore new possibilities with acceptance to chance and failure.

Community is at the heart of printmaking. Whether we are working independently or in a group we all share this space called a print shop and have an impact on each other as we navigate the environment. Please be kind to each other.

Course Objectives

1. Gain a knowledge of the history of monoprints/types in tandem with screenprinting and their role in contemporary art practice.
2. Becoming familiar with a range of materials and approaches in regards to the screenprint processes while developing confidence in the printmaking studio.
3. Develop a small body of work in the form of a series or suite of prints that are connected by a personal, formal, and conceptual framework.

4. Establish a personal visual language, familiarity and facility with techniques and repertoire of screen-printing and monoprinting.
5. Develop an awareness of the work of artists, makers, and thinkers that inspires your own concepts, ideas and interests.
6. Ability to apply course concepts and techniques to independent studio work. Make a bridge between your own ideas/concepts with image making in the print arts.
7. Gain a knowledge of screenprinting tools and techniques including printing on alternate materials, equipment and tool care, health and safety, image generation techniques.
8. Understand how the presentation and craft of an artwork shapes its meaning & reception.
9. Productively engage in the process of critique by communicating a reasoned analysis of work to peers respectfully, both orally & in writing.
10. Recognize that a willingness to take risks that may result in failure is as an important part of the creative process.

Course Schedule (See Canvas for details.):

Week 1: Day 1. Syllabus; Health & Safety; Get to know the Print Shop; Day 2. Intro Lecture: *What is Monoprinting/Screenprinting? & Project 1; Monotypes/Printing with and Open Screen*; individual introduction meetings (tba)

Week 2: Day 1. Demo: Monotypes with acrylic inks and water-soluble media; Plan in sketchbooks, Day 2. Workday

Week 3: Day 1. Workday; Day 2. Reading and class discussion; Make prints

Week 4: Day 1. Demo: Collage and Unconventional Materials; Make prints; Day 2. Workday

Week 5: Day 1. Finish up; Day 2. Critique

Week 6: Day 1. Lecture: *Project 2: Creating a Monoprint Series*; Demo: Stencils with drawing fluid and screen filler; Make prints; Day 2. Workday

Week 7: Day 1. Demo: Stencils with photo emulsion; Reading and class discussion; Make prints; Day 2. Workday

Week 8: Day 1. Demo: Transfer image from screen to Plexi; make prints; Day 2. Workday

Week 9: Day 1. Finish up; Day 2. Critique

Week 10: Day 1. Lecture: *Project 3: Process Visualized/ Large Scale/ Series, Combined techniques*; Demo: TBA; Plan in sketchbook; Day 2. Workday

Week 11: *Day 1.* Reading and class discussion; Begin working on small test prints; *Day 2.* Workday

Week 12: *Day 1.* Continue test prints, etc.; Individual student/teacher meetings; Begin working on final prints; *Day 2.* Workday

Week 13: Continue working on final prints

Week 14: *Day 1.* Finish up; *Day 2.* Critique

Week 15: Clean up; Submit Digital PDF portfolio

Visiting Artists Calendar / Spring 2025

Dates TBA, Check Canvas and SA&AH schedule of events for updates.

You are expected to attend visiting artist talks and take notes. You are required to attend 2 lectures and submit a one-page reflection. We will discuss Artists in the class following the lecture. Dates on submissions will be found on canvas.

Expectations/ Method of Evaluation & Grading

Work will be graded on specific criteria defined by individual project goals. However, all projects will be graded on their success in the following areas: concept development, excellent design decisions, craftsmanship, risk-taking, experimentation, ambition, and meeting in process deadlines. A research/materials log is required for recording notes, research, processes, and ideas, and for collecting/catalogue imagery/materials/etc. Students are expected to engage actively in the studio. Successful students work on projects during and outside of class, complete readings and assignments on time and proactively source all necessary materials. They fully engage in individual art research by seeking out contemporary artists of interest and by attending lectures and art exhibitions. This class is dependent on a community of focused, curious, critical, and thoughtful students. Please make the most out of your experience by participating wholeheartedly, and cultivating community with your peers. All work must be finished within the specified deadlines.

1. Studio work: Completed studio projects presented at critique, studies, research, ideation and evolution of concept.
3. Studio Journal in support of class studio work.
4. Critical thinking and class 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.

5. Tenacity, in terms of studio work, research, maintenance and willingness to succeed.

6. Complete all assignments within the outlined time frame

The demands of printmaking are great, both in time investment and physical and mental effort. You are not expected to be able to complete all work during class hours! You should expect to work outside of class time a minimum of 6 hours each week.

Daily Work and Assignments

If you do a little bit every day, you will accomplish a lot. In order to maintain a successful practice outside of school, it is important to learn how to pace yourself, make time, and complete your work without drama.

Throughout the semester, students should develop a sizable body of prints comprising of all assigned work. At the end of the semester, you will curate a final portfolio of 6-8 works to be digitized and submitted. This portfolio should consist of work you feel best represent the formal, technical and conceptual aspects of your work. To arrive at this number of prints, you should expect to make 2 to 3 times the number of monotypes/prints to select from. Monoprinting provides a spontaneous way to make images and impressions, and for experimentation, trial and error is the best way to achieve the most innovative and best results. It is helpful and actually necessary to learn from both successes and failures with the knowledge that both art and printmaking require “practice.” Practice and making are the only way to develop confidence and fluidity in the printmaking process. A personal visual language and repertoire of print methods will result from an iterative process. You will become able to see potential from experimentation and to refine your approach, evolving your ideas over time and various proofs.

Studio Journal

A Studio Journal/Sketchbook will be an important part of this course. You will keep an active log of what you have made/are making/are planning on making, your reflections, struggles, research, etc. It will be the archive of all your ideas, serving as 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. During individual meetings with your instructor, as well as with your peers, you will be expected to share relevant entries from your journal.

Studio Notebook

In addition to a journal/sketchbook, you are required to have a basic notebook (I recommend spiral bound and lined) where you record your class notes (from lectures, demo's, individual meetings, definitely anything that is process oriented and technical).

Projects and Assignments

Projects should be ambitious, thoughtful, formally well presented, and completed on time.

PROJECT 1- Monotypes/Printing with an Open Screen

PROJECT 2- Creating a Monoprint Series

PROJECT 3- Process Visualized/ Large Scale/ Series, Combined techniques

PROJECT 4 – Digitized Portfolio

*Find project details on Canvas

Texts, materials

Required reading materials will be provided. Students are responsible for obtaining materials for independent projects. Required texts are available as pdfs in the readings folder under “Files” on Canvas.

Recommended Texts:

- Prints and Their Makers by Phil Sanders

- Conversations from the Print Studio: A Master Printer in Collaboration with Ten Artists by Elisabeth Hodermarsky and Craig Zammiello

- Printmaking: History and Process by Donald Saff and Deli Sacilotto

-Monoprinting by Jackie Newell and Dee Whittington

Communication

Students are advised to use ufl.edu email for all UF course correspondence and to check and respond regularly. Email through Canvas is also acceptable. I usually respond within 24 hours: emails sent after 6pm Friday or over the weekend may not receive a response until Monday. For emergencies call UF Police 352.392.1111 or 911.

* Canvas is where to find announcements, weekly calendar/due dates, assignment descriptions, course materials/readings, grading, and office hours/class, zoom links.

Course Grading Criteria

Grades for this course will be based on creative projects, reading reflections and discussions, and participation. You will be graded both on individual performance and in relation to your peers. You will receive a midterm and final grade. Grading criteria on creative projects will be based on students' evolution of finished prints, aesthetic concerns, craftsmanship, technical ability, conceptual rigor, inventiveness, risk-taking, adherence to consistency in idea, attentiveness to critique feedback.

Creative Projects 70%

Creative projects will be evaluated on demonstrated creativity, innovation, effort, presentation, craft, and overall facility with course concepts and techniques. This includes preparedness for critique.

Participation: Readings, Discussions, Attendance, 15%

These course components will be evaluated based on preparedness, relevance, and critical rigor. Participation includes individual attention during class time, effort, and community engagement.

Journal and Artist Lecture Response Paper 15%

*Please Note: A grade of C or below will not count toward major requirements. Grade Values

A, A-: Superior work and effort. This grade level is for those who demonstrate and maintain strong creative concepts, intellectual curiosity, focused work ethic, and courage to push beyond safe limits. They work consistently and are engaged in outside research inherent to their studio practice facilitated by self-generated questions and critical thinking. They actively participate in critiques and seminars, and show a high level of independence, professionalism, and motivation facilitating the studio community and their education.

B+, B, B-: Very good work and effort. This grade implies above average work, participation/citizenship and demonstrates an effort beyond expectations to discover in the process of developing a solid studio practice. The B student works hard but struggles some with productivity and analysis of studio work in context; or has good conceptual goals but does not put forth substantial skill/effort to communicate them effectively. The B

range student may be doing minimal outside research to develop ideas but makes use of the faculty/peer suggestions and dialogue.

C+, C, C-: Average work and effort. This grade indicates good attendance, completion of ideas, and some extra work. Adequate time spent in the studio. The C student struggles with resolving projects in a coherent manner, or may struggle with the development of a consistent and rigorous studio practice. Their participation and initiative in critique settings and seminar is minimal, and they often fail to initiate peer/faculty feedback.

D+, D, D-: Unsatisfactory work. Often, these grades are earned through poor attendance, late work or not following directions.

E: Failure to meet all criteria of assignment accompanied by unacceptable studio practice.

Grading Scale

A 95-100, A- 94-90, B+ 89-87, B 86-84, B- 83-80, C+ 79-77, C 76-74, C- 73-70, D+ 69-67, D 66-64, D- 63-60, E 59-0

UF final grades and grading policies info:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Attendance, Excused Absences and Emergencies

Class attendance will be taken at the beginning of class. Lateness of more than 15 minutes or early departure is considered an absence (and habitual lateness of under 20 minutes will also affect your participation grade as every three times you are late counts as one absence). Participation including attendance, is 15% of your final grade, and will be reduced according to the structure below:

•85-90% attendance = “Participation” Grade can be no higher than a “B.” •75-85% attendance = “Participation” Grade can be no higher than a “C.” •70% or less attendance will result in failure of the course.

For EXCUSED absences due to emergency, illness, court appearance, death in the family, or in order to observe a special religious holiday from affecting your attendance by emailing documentation of your excused absence (such as a doctor’s note, or note from family) to the instructor. Regardless if an absence is excused or unexcused, you MUST be in dialogue with your instructor or a peer to keep pace with course content, and arrange for alternate participation with any team or collaborative projects. Excused absences are updated twice a semester, along with your Participation Grade.

Please see University of Florida Attendance Policies and criteria for excused absences at:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Accommodations for Students with Disabilities

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center. See the [“Get Started With the DRC” webpage on the Disability Resource Center site](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Religious Holidays Guidelines

At the University of Florida, students and faculty work together to allow students the opportunity to observe the holy days of their faith. A student should inform the faculty member of the religious observances of their faith that will conflict with class attendance, with tests or examinations, or with other class activities prior to the class or occurrence of that test or activity. The faculty member is then obligated to accommodate that particular student’s religious observances. Because students represent a myriad of cultures and many faiths, the University of Florida is not able to assure that scheduled academic activities do not conflict with the holy days of all religious groups. Accordingly, individual students should make their need for an excused absence known in advance of the scheduled activities.

The Florida Board of Education and state law govern university policy regarding observance of religious holidays.

Guidelines

- Students, upon prior notification to their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith.
- Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence.
- Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances.

If a faculty member is informed of or is aware that a significant number of students are likely to be absent from class because of a religious observance, the faculty member should not schedule a major exam or other academic event at that time.

A student who is to be excused from class for a religious observance is not required to provide a second party certification of the reason for the absence. Furthermore, a student

who believes that they have been unreasonably denied an education benefit due to religious beliefs or practices may seek redress through the student grievance procedure.

Late Work Policy

Work submitted any time after the due date will be graded down one letter grade per class meeting. An assignment more than 5 days late will receive an E. 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 you not attending class etc. I will work with you to arrive at an equitable solution for make-up and completion of the course assignments.

Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, typically during the last two or three weeks of the semester, but students will be given specific times when they are open. and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Materials and Supplies Fee

Although you will need to buy some basic supplies for this course, and materials specific to individual projects throughout the semester, it need not break the bank. Thrift stores, dumpsters, dollar stores, garage sales or flea markets are excellent sources for art materials. Be resourceful. The Print Studio also maintains an inventory of additional supplies and equipment that will be used by students in the course, so please ask us before you buy any extra supplies related to your individual projects.

The course fee for this class is \$130.10.

Printmaking Suppliers

Ryonet — <https://www.screenprinting.com/>

Tackach — <https://www.takachpress.com/>

Graphic Chemical & Ink Co. — <https://www.graphicchemical.com/>

Renaissance Graphics — <https://www.renaissancegraphics.com/>

McClain's — <https://www.imcclains.com/>

Speedball — <https://www.speedballart.com/>

Talas — <https://www.talasonline.com/>

Dick Blick — <https://www.dickblick.com/>

Utrecht — <https://www.utrechtart.com/>

River City Graphics — <https://www.screenprintsupplies.com>

UF SA+AH Printmaking Area

The printmaking labs are a collaborative, democratic space dedicated to communal making. We ask for all participants in the space, be mindful and respectful of each other and our shared equipment. This guide generally outlines the procedures for using various areas of the Printmaking lab area; detailed Health & Safety guidelines can be found in the SAAH Health and Safety Handbook. <https://arts.ufl.edu/academics/art-and-art-history/health-safety/>

Access

Printmaking courses will require a significant amount of work in the studio outside of class. Use of the facilities are currently reserved for students enrolled in printmaking classes and graduate students. You must complete a safety orientation to sign up for open studio access (Contact Adrian Gonzalez gonzalezadrian@ufl.edu for training appointments.

- Do not work in the studio alone
- No Food/Eating in the studios. Beverages must be covered.
- Follow the proper procedure for reserving studio time in accordance with COVID guidance.
- Only SAAH students, faculty and staff are allowed in SAAH buildings. Pets, children, roommates, etc. are not permitted in the studio spaces.
- Certain print materials pose moderate to significant health risks; consult the teaching lab specialist or your faculty for instruction on safe use.
- Do not prop open the doors or give out the door codes to others.

Ventilation

FAC 318, 318A (acid room) and 311 (type shop) are equipped with ventilation systems. You must have the ventilation turned on and the studio doors closed when using nitric acid etching baths and/or solvents (lithotine, California wash, Gamsol, etc.) The ventilation system in FAC 311 must remain on at all times. The 318/318A system should remain off unless certain chemicals/processes are in use.

Health and Safety

Refer to the SAAH H&S Handbook for complete guidelines. All health and safety rules from the handbook and outlines below must be followed at all times in the printmaking labs. Failure to comply with this guidance may result in studio access being revoked. In case of a medical emergency, dial 911 or Campus Police (392-1111). Any accidents or injuries must be reported to your faculty or TLS immediately.

- No drugs or alcohol are permitted in the studios. Smoking is prohibited on UF's campus.
- Personal protective equipment must be worn when handling printmaking materials. Gloves and safety goggles must be worn when using any solvents or hazardous materials.
- Closed-toed shoes must be worn at all times in the studios (no sandals, flip-flops, etc.)
- Long hair should be tied back when using the etching or lithographic presses. Do not wear dangling jewelry or loose-fitting clothes when operating the presses.
- All materials must be labeled and properly stored. Do not leave projects on tables, cutting surfaces, or obstructing any door/hallways.
- Flammable waste must be disposed of in red disposal bins.
- Clean up any spills and immediately report them to the teaching lab specialist.
- Do not use unauthorized materials (dry pigments, clay/plaster, ammonia-based cleaners, etc.) in the studio.

Equipment

The printmaking area contains certain specialized equipment for print processes (presses, exposure units, power-washer, etc.) Do not use any equipment without training from your instructor or area TLS. The use of printmaking equipment will be covered in your course instruction and by special permission from area faculty. If you see students using equipment in an improper or dangerous manner, please ask them to stop what they are

doing and report to your faculty or TLS. Equipment/Tools/Materials must remain in the lab areas at all times.

Studio Maintenance

We are all responsible for maintaining a clean, organized print shop, and each person using the space is expected to clean up after themselves. Always leave the studio cleaner than when you found it.

- Do not leave ink on the glass slabs or on brayers if you are not working. Even if you are simply taking a break, clean up your space so someone else can use it.

- Wipe down the press bed after every use. Do not leave plates/stones/blocks on the press if you are not actively printing.

- If we are running low on a certain solvent or cleaning material, contact your faculty, TA, or TLS and let them know.

- Recycle your paper scraps if they are clean! Dispose of garbage properly.

- Only use your own designated cubby or flat file. Never take materials from another student's drawer or storage area.

Printmaking Computer and Transparency Printer

The printmaking area includes a computer and digital inkjet printer (FAC 308A) for making photo transparencies for certain processes. Printer use is reserved for students enrolled in printmaking courses that use photo processes. Contact your faculty regarding access.

Acid Room

Gloves and goggles must be worn at all times in the acid room (FAC 318A). Nitric acid is hazardous and caustic, and use of the etching baths require the ventilation system to be on. Ask for assistance with etching your plates, nitric baths are for zinc only currently, do not use them for copper or steel. If you come into contact with acid, wash the affected area immediately with water and report the incident.

Alagarto Printmaking Guild

The SAAH student organization for printmaking, Alagarto, is open to membership from any UF students. However, being a member of Alagarto does not grant access privileges to the studios, you must be a currently enrolled student to use the space. Use of the printmaking studios is permitted in conjunction with area faculty for certain scheduled events.

Alagarto Printmaking Guild is a community of UF students dedicated to fellowship and collaboration through the graphic arts. We seek to provide enrichment, engagement, and professional development opportunities to our members.

In the past, Alagarto has collaborated with visiting artists, the Harn Museum, and the local community on a variety of projects. We are an inclusive organization for all skills levels and artistic backgrounds, and welcome any and all members as creative equals.

Alagarto will be operating in a primarily remote modality, but will still be holding monthly meetings and printing events.

UF Policies

UF Philosophy

UF encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals require the free exchange of ideas, self-expression, and the challenging of beliefs and customs. In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

Academic Honesty Policy

As a result of completing the registration form at UF, every student has signed the following statement: "I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies dishonest behaviors and possible sanctions.

Understand that the University of Florida expects its students to be honest in all of their academic work. Please adhere to this commitment to academic honesty and understand that failure to comply with this commitment may result in disciplinary action, up to, and including, expulsion from the University.

As artists, we might work in a style commonly known as "appropriation," but it is common

courtesy to cite your sources, even when working in a non-written form. Include the names and artwork titles of any work you cite in your projects.

Disruptive Behavior

Any member of the UF community who acts intentionally to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. Be advised that you will be dismissed from class if you engage in disruptive behavior.

Health and Safety Guidelines

The School of Art + Art History Health and Safety Policy handbook provides policy and training for health and safety. Students must follow handbook policies, receive proper training, and sign the signature page, no later than the third class meeting. Please make yourself familiar with the SA+AH Health and Safety Program at:

<https://arts.ufl.edu/site/assets/files/37319/saahhealthandsafetyhandbook.pdf>

Campus Resources:

U Matter, We Care:

If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit U Matter, We Care website to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center:

Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website.

University Police Department:

Visit UF Police Department website or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center:

For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW

Archer Road, Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website.

GatorWell Health Promotion Services:

For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website or call 352-273-4450.

E-learning technical support:

Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center:

Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support:

Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420.

General study skills and tutoring.

Writing Studio:

2215 Turlington Hall, 352-846 1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus:

Visit the Student Honor Code and Student Conduct Code webpage for more information.

On-Line Students Complaints:

View the Distance Learning Student Complaint Process.

Materials:

-Paper

*Good printmaking paper as needed. I'll supply you with a few sheets of Legion Stonehenge to start out, but you will need to obtain all additional paper. Some other examples of paper: Rives BFK, Arches 88, Arnhem 1618, Awagami Kitakata, Okawara, watercolor paper (hot press will work best for most printing needs but experimentation with a more textured cold press is welcome). For the European style papers, 100% cotton rag, with minimal sizing is recommended. All paper should be acid free.

*Large Newsprint pad

*18"x24" pad of mixed media or hot-press watercolor pad for experimentation or any prints where you don't want to use fancy paper

*Tracing paper roll, 12" wide

*Drafting vellum 14"x17" pad

*Sheet of dura-lar or acetate, 18"x24"

*Pad of black paper 14"x17" or loose black paper (recommended)

* Sketchbook

*Spiral Notebook

-Variety of Media for Monoprinting:

*Water-soluble crayons (I recommend Caran d'Ache Neocolor II Aquarelle set of 10 or more)

*Water-soluble colored pencils

*Water-soluble graphite

*Water color set

*Gouache set

*Acrylic paint

*Additional screen printing inks not supplied by UF print shop

-Variety of brushes for watercolor, acrylic, and a few for drawing fluid

-Yasutomo Nori paste 20oz

-Rice flour (optional)

-Variety of drawing supplies for both sketchbook and making prints (ballpoint pens, graphite pencils water soluble graphite pencils)

-Sumi ink

-Sharpie and/or Opaquer Pen

-Rubylith (optional)

-Drawing fluid & Screen filler 8oz each (often comes together; can go in on this with another student)

- Containers for ink and modifiers

-Screenprinting block out tape

-Masking tape

-Scotch tape

-Bucket

-Spatulas, 3 or so

-Sponges, one or two packs

-Rags

-Apron or large shirt you don't care about (optional)

-Disposable gloves and/or one pair of neoprene gloves

-1 container of unscented baby wipes