

**Summer**  
ART5930C Printmaking  
Instructor: Patrick Grigsby

**Section 4E95 (Summer Studio 1)**

**Section 4F00 (Summer Studio 2)**

E-MAIL contact for course  
prior to arrival:  
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OFFICE: FAC 106  
syllabus subject to change

course blog:  
<http://ufprintstudio16.blogspot.com>

MEETING  
**Section 4E95 /Summer Studio 1:**  
July 11-16

**Section 4F00/Summer Studio 2:**  
July 18-23

## ART 5930C **Big Monotype Printmaking**

### **COURSE DESCRIPTION**

Printmaking: Color Theory involves the study of color theories in conjunction with studio problems. This approach allows 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 collaborative techniques and student sharing. You will be introduced to new visual mediums that will expand your expressive potential.

### **OBJECTIVES**

This course is designed to expand each student's language of image making and transform it using color.

- Demonstrate a basic knowledge of print forms using color
- Understand the specificity of process color printing
- Develop your own knowledge of print-based images
- Bridge your own ideas/concepts with color printmaking
- Identify color implications (Optical, Psychological, Local) and their use in contemporary art & printmaking

### **PROJECTS**

The early stages of instruction will emphasize your abilities to draw. Preliminary drawing exercises will help to translate ideas into prints. Be prepared to think. Print techniques will also be developed during this time. By mid-week the course will rely upon advancing technical ability & studio practice to enrich the development of print vernaculars into concepts.

Three Projects will cover the following topics:

- Color Theory & Applied Color
- Color Usage (Optical, Psychological and Local color)
- Color Mixing
- Figure/Ground Relationships
- Principles of Visual Organization

Each project will begin with a discussion and description session that may include project sheets. A collection of student process and development materials, drawings, print proofs, etc. will be completed throughout the week. Absences will impact required process and development negatively and will result in unsatisfactory grades.

### **REQUIREMENTS**

1. PRELIMINARY SKETCHBOOK / READINGS (15%)
2. BLOG (10%)
3. COLLABORATIVE PRINTS (60%)
4. PARTICIPATION / EFFORT / RESEARCH (15%)

Participation, support, and respect in all phases of this course are imperative. The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to be involved in assignments, daily exercises, group discussion, and reviews. You are expected to participate in a responsive manner during all class hours.

## READINGS

- Emailed Readings (*provided as electronic files—to be read before course begins*)
- Articles- hardcopies will be made available for readings on site

## BEFORE ARRIVING

**\*\*\*Acquire, Draw, Access Blog, Read & Bring Target Copy Print Sketchbook** (Print Course Sketchbook should be completed in entirety before course begins—will be collected on the first day of class.) Watch associated video links from the Blog module instruction links to use in tandem with the Print Sketchbook.

## MATERIALS TO BRING / PREPARE

- COMPLETED TARGET COPY SKETCHBOOK
- Apron (print work will get messy) If you prefer overshirts to aprons or studio clothing that can get inky that is fine
- Studio clothing: You will get ink on you (Think *The Cat in the Hat*—the ink will travel everywhere), Be prepared for the unexpected ink encounter
- Comfortable walking/standing, closed toe shoes. *Flip flops are not appropriate in the print studio for long days of standing and nature of heavy or sharp object handling.* Objects dropped in the studio could land on your toes.
- Hair ties for those with long hair—yes, it can get caught in the press!
- **\*\*\*We will be on our feet a lot with breaks throughout the day, stamina for exciting print sessions begins with clothing suited to work conditions\*\*\***
- Digital camera or Smartphone camera for recording print developments
- Gator 1 Card (*pick up first morning after Orientation or order in advance*) This card will provide access to buses for campus excursions
- Flash drive to share image files during the week or at course conclusion
- Laptop Computer (if you have one—not required)
- SUN BLOCKING HAT
- Sun Screen/Block skin protection
- Rain Jacket and umbrella
- Air conditioning can get cold—bring a light sweater or jacket for the studio
- Funds for limited copying in library or nearby copy center
- Bag or backpack that allows your hands to be free
- Snacks (for long studio days)
- If you need to mail things back at the conclusion of the courses, please anticipate a trip to the nearby postal center to purchase a mail tube and postage. We can also try to assemble flat cardboard or paper portfolios for various transit/protection issues.

*“Drawing is the primal means of symbolic communication, which predates and embraces writing and functions as a tool of conceptualization parallel with language.”*

- Deanna Petherbridge,  
*The Primacy of Drawing*

*“We do not write to express what we know, but to discover what we are thinking.”*

-W.H. Auden

## ART MATERIALS:

- \*Pencils, pencil sharpener, black gel pens and eraser
- \*\*1 Roll of Bounty Paper Towels (full sheets preferred over “select-a-size”)
- Hand Cleaner (Go Jo or Lava soap great) Some will be provided, but if you have a preference bring it along
- Box of favorite mark/scribe making tools (bamboo sticks, combs, clay tools, linoleum cut tools, stamps, non-traditional and traditional drawing implements, etc.) for making collagraph plates or gouging surfaces like linoleum or wood
- Selection of thin, textured materials (and easy to transport) for contributing to collaborative print plates. Might include citrus net bags, berry quart containers, bubble wrap, textured wallpapers or packaging and other items that FOUND you or have been kept waiting for some project for a long time.
- \*Blue, Pink and Yellow Highlighter pens (see sketchbook Module 5)
- Black Sharpie Marker
- \*Glue stick, masking tape, scotch tape
- \*\*X-acto knife and extra blades
- \*Scissors
- \*Lock for a locker if you require a storage space
- Bone folder (if you have one)

*\*These common items are likely for sale literally across the street from the School of Art + Art History 50 yards away in a 24 hour CVS store*

*\*\*If you are traveling by plane, there will be some extras provided in the studio*

## Grade Scale Percentages

A	91-100%
A-	90%
B+	88-89%
B	81-87%
B-	80%
C+	78-79%
C	71-77%
C-	70%
D+	68-69%
D	61-67%
D-	60%
E	59% and below

### EVALUATION:

#### Grading criteria:

- Initiative—scope of undertaking:  
Evidence of challenges?
- Aesthetic Concerns
- Craftsmanship, Technical Ability
- Conceptual Rigor
- Inventiveness, Risk-Taking
- Adherence to Assignment
- Attentiveness to Feedback

#### Disruptive Behavior:

Be advised that you can and will be dismissed from class if you engage in disruptive behavior. Students who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action.

**The Dean of Students Office —**  
<http://www.dso.ufl.edu/>

## GRADING & EVALUATION

As graduate students, your incentive to perform successfully in this course should exceed the simple desire for a high grade. Rather, your efforts should reflect your interest in the material and your commitment to other members of the course and community partners. The quality of work you put into these collaborative assignments; the conscientiousness with which you contribute; the initiative demonstrated in your participation in class print sessions, and the attention you give to the community engagement, all reflect the degree of respect you have for the course material.

The criteria for receiving an 'A' for the semester will be: attending all class meetings, keeping up to date on the required readings and projects, participating ACTIVELY in drawing and print sessions, conducting yourself responsibly as a member of this class, and satisfactorily completing all work on time according to stated deadlines. Poor attendance, lack of participation, poor cooperation with your classmates, or careless scholarship will reduce your semester grade. If at any point in the semester you are concerned about your standing, please schedule a meeting with faculty.

Your assignment grades will be determined by the following:

- Initiative—scope of undertaking: Evidence of challenges?
- Aesthetic Concerns
- Craftsmanship, Technical Ability
- Conceptual Rigor
- Inventiveness, Risk-Taking
- Adherence to Assignment
- Attentiveness to Feedback

#### Grade Explanation:

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

A-/B+ = Very fine work: almost superlative. Goes beyond merely solving the problem.

B = Above average: solution to the problem and idea well planned. Execution is well done. This is an honorable grade.

B-/C+ = 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 = You have solved the problem, the requirements of the problem are met in a relatively routine way.

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

D = Inadequate work: the requirements of the problem are not addressed. The piece represents careless and/or incomplete effort. Work is substandard.

D- = Unacceptable work

F = Unacceptable work and effort

*Late assignments will not be reviewed. Failure to turn in an assignment will result in failure of the course.*

Your final grade includes both projects and participation and attendance. This grade will reflect the grading scale shown on the upper left portion of this page.

## ACADEMIC HONESTY POLICY

This course will follow the University's honesty policy found online at:

<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

## 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 can be reached online at:

<http://www.ehs.ufl.edu/programs/ada/>.