



ART2401C - Printmaking: Color Theory

Fall 2024

Monday & Wednesday- 6:15 pm-9:10 pm

FAC 318

3 credits

Instructor: **Emily Weigel & Elmira Yousefi**

Virtual office hours: by appointment

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Course Description:

This course will provide an introduction to various printmaking methods and color theory. Printmaking by definition, is the method of producing art as multiples. This class will survey three methods of printmaking: stencil, monoprint, and relief. Through class projects and demonstrations, students will become familiar with these methods and their abilities and limitations.

This course will introduce color theory within print media to students. Students will learn how color can function within a print. This will include how to manipulate the hue, value, and intensity of inks and how specific placement and mixing of inks can give the desired result.

In this course, we will have five main projects. Students will be required to complete a sketchbook with additional assignments. In addition to the main portions of the class, students will complete two presentations. At the beginning of the semester I ask that you put together a short 5 minute presentation about your past work and what you're interested in when it comes to art. Later on in the semester you will be doing presentations on a print artist of your choosing.

Course Expectations:

Students are expected to complete all assigned projects within the time frame that is given to them. As there will be a lot of in-class demonstrations and projects that require the instructor within the classroom, attendance is very important. During class time, students are expected to be attentive and engaged in demonstrations and discussions. This includes active participation in any critiques. If a student is absent during a demonstration, it is the responsibility of the student to catch up outside of class time.

A strong printshop community is built around the communal investment of everyone involved. As such, students are expected to be present and involved in the class, including time spent working outside of scheduled times. Studio time outside of class will be necessary in order to satisfy the requirements for the assigned projects. The print shop is a communal workspace that is shared by faculty, graduate students, undergraduate students, and classes. As such, the maintenance and cleanliness of the shop is a shared responsibility.

Digital devices are permitted only in the context of class work, such as editing digital images or taking notes. Headphones may only be used during work periods. Video or audio recordings of demonstrations/critiques are permitted for personal use.

Course Objectives:

- To gain a comprehensive understanding of print media as a distinct means of creative expression.
- Exploring and experimenting within a spectrum of traditional and non-traditional print techniques.
- Further development of color theory and design principles (composition, value, space, etc.)
- Identifying and establishing a visual language as an extension of one's conceptual goals.
- Fortifying critical analysis skills regarding both your and your classmates' projects.
- Gaining exposure to the historical precedents of printmaking and contemporary discourse related to print

Attendance:

Students are required to attend all sessions for the entire duration of the class. Any absences require prior notification or they will be marked as unexcused. If you have a specific scheduling issue that precludes timely attendance, you should contact both the instructor and your academic advisor to discuss the issue.

An excused absence may occur in the event of a medical or personal emergency if notification is given prior to the class period. Please note that an excused absence will not count towards a student's total course absence tally, but will require documentation from a medical professional and/or advisor.

Attendance on critique and demonstration days is mandatory except in the case of a personal or medical emergency.

Any absences in excess of three for the semester will result in the loss of one-third of a letter grade (-3% of the final grade). Any absence after three will result in an additional loss of -2% per infraction. 8 or more absences will result in a failing grade.

Certain class periods may be designated as open work time for projects; these are not optional attendance days. Attendance will be taken on work days as usual.

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.

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 & 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/saah_health_and_safety_handbook_2022-23.pdf

Diversity, Accommodation, and Inclusion Statement:

"Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation."

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, dso.ufl.edu/drc) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

A healthy and well-functioning community of artists requires embracing and adjusting to the individuals who make up that studio. This class, and this studio environment, are dependent on an accepting, supportive environment. This can only be achieved when all of us work together. If there is any event in which you feel uncomfortable or unwelcome, please reach out to the instructor; you are always welcome (if you feel comfortable or led to do so) to reach out to me via email or in person.

Course Feedback/Critique:

Students are encouraged to pursue open and honest discussions with the instructor on the quality and success of the course and assignments. Either through E-Mail or In-Person conversation, students should reach out if they feel a grade is appropriate for their efforts, a class project or directive is unsuccessful/inhibiting a positive and growing environment, or they have questions on an unclear part of an assignment/class. An open and respectful dialogue is expected to be sustained throughout the semester and is an opportunity for students to better understand the course and instructor, as well as for the instructor, to better meet the desires and needs of students.

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 gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results/

Grading Criteria:

UF's official grading policies can be seen at this link:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/#gradingpolicies>

For this course, student assessment will be divided into three categories: projects, participation, and sketchbook.

Late work will only be accepted in case-by-case scenarios; outside of approved circumstances, work is expected to be submitted on time. In regards to late work submission, please contact the instructor privately (preferably via email) to discuss late/partial credit possibilities.

Assignment	Grading Percentage
Project 1	10%
Project 2	15%
Project 3	10%
Project 4	15%
Project 5	20%

Presentations	5%
Sketchbook	5%
Participation/Attendance	20%

Projects:

Each project sheet will include a grade chart with information on how it will be graded. Overall, projects will be graded based on individual development, application of techniques, and conceptual growth. A successful project will demonstrate a dedication to planning and execution.

Projects must be completed by the due date, students must be present in class for critique or review on said due date and students must upload photos of their work to canvas by the end of critique day in order to receive full credit. All requirements of the project must be included in the final result on the due date in order to receive a full grade.

Sketchbook:

Throughout the semester we will have sketchbook check days. To receive full credit for each assignment students must have the assignment completed in full and photos uploaded to canvas on the corresponding due date.

Students may receive half credit for sketchbook assignments if they are completed by the end of the semester.

Sketchbook Assignment	Due Date	Grade Percentage (out of 100%)
Assignment 1	September 4th	25%
Assignment 2	September 18th	25%
Assignment 3	October 21st	25%
Assignment 4	November 18th	25%

Sketchbook Assignment 1:

- 5 Sketches of ideas for Project 1
- 7 Dark to Light Value scales (1 for each color ROYGBIV)
- Monochromatic Self Portrait

Sketchbook Assignment 2:

- 5 Sketches of Ideas for Project 2
- Color wheel with labels
- Complementary Color Self Portrait

Sketchbook Assignment 3:

- 5 Sketches of Ideas for Project 4
- 6 Charts of Analogous color groups that you are considering.
- Analogous Color Self portrait (Four colors)

Sketchbook Assignment 4:

- 5 Sketches of Ideas for Project 5
- Make a color emotion list of all colors (ROYGBIV)
Paint the color and write what emotions that you associate with each color
- Non Local Self Portrait

Personal Work Presentations

At the beginning of the semester I ask that you put together a short 5 minute presentation about your past work and what you're interested in when it comes to art. This is a good way for me and the rest of the class to get to know you.

You should include images of the work you have made so far and some of your inspirations. Tell the class who you are as an individual artist.

Everyone will present on September 11th. Please submit your presentations to canvas by the beginning of class.

Research Presentations

For this assignment you will put together a research presentation on a print artist of your choosing. The artist can be a contemporary working artist or a classical example. Your presentation will be short and 5-10 minutes long.

Choose an artist whose work you resonate with and who inspires you. Present on their early life, working life and the content of their work. Choose an artist that has available information that you can do research on. Provide photographs of the artist and their work. Discuss why you chose this artist and what has gravitated you towards the work that they make. Please provide a slide that includes your research resources.

The purpose of this assignment is to teach the class about your chosen artist and share the aspects of their work that you find inspiring or intriguing. Look for artists who work in mediums that you are interested in exploring.

At the beginning of the semester I will provide a sign up sheet to choose your artist. This is so that we don't have any repeat artists on presentation day.

Everyone will present on November 6th. Please submit your presentations to canvas by the beginning of class.

Attendance/Participation:

See the attendance policy above.

The participation grade for this course is a reflection of the student's diligence and attentiveness in class. The following factors comprise the presentation assessment:

- Participation in group critiques and reading discussions in a respectful and constructive manner.

- Refraining from using electronic devices unrelated to coursework.
- Engaging in demonstrations by taking notes and asking for clarification when necessary.
- Coming to class with all required materials for the day and any research materials needed.
- Adhering to SA+AH/Printmaking health, safety, and lab use policy.
- Maintaining a clean work area and being conscientious of others using the space and equipment.

Textbook Requirements:

There are no required textbooks for this course.

Required Materials:

Printmaking *can* be an expensive investment, however, this list is a bare-bones approach to making the process as affordable as possible. If for some reason you are unable to purchase the necessary materials, please contact me privately so we can work to develop appropriate accommodation.

All highlighted materials are needed as soon as possible.

Sketchbook:

Any sketchbook will do. Please use something larger than a pocket sized sketchbook.

Drawing Materials:

You will need a variety of drawing materials for your sketchbook. We do not require you to use anything specific, just that you have what you need to complete the sketchbook assignments. Some suggestions include pencils, pens, colored pencils, watercolor, pastels, or paint.

Paint Brushes

Q-Tips

Tracing Paper:

This is something that students might be able to buy together as you will only need a few sheets.

Carbon Paper:

<https://www.dickblick.com/products/kingart-graphite-transfer-paper/?fromSearch=%2Fsearch%2F%3Fsearchword%3Dcarbon%20paper>

Another thing that students might be able to share as you will only need a few sheets.

Stamp Pad:

<https://www.dickblick.com/products/ranger-archival-ink-pads/?fromSearch=%2Fsearch%2F%3Fsearchword%3Dink%20pad>

This will be used in your first project. You can use any color you want.

Stencil Brushes:

<https://www.dickblick.com/products/blick-economy-white-bristle-stencil-brush/>

You will need a stencil brush for your first project. We recommend you get a couple of different-sized brushes on the larger side.

Exacto Knife:

<https://www.dickblick.com/products/x-acto-1-knife/>

Printing Paper:

<https://www.dickblick.com/products/bfk-rives-printmaking-papers/?fromSearch=%2Fsearch%2F%3Fsearchword%3Dreeves%20bfk>

For this class I recommend that you use BFK Rives paper. It is not a requirement, however, it is the easiest and most reliable printing paper for beginner printmakers. You will need paper for every project.

You will need at least 6 pieces of White or Cream White paper 26x40” for project 5. And you will need one piece, color of your choice, 22x30” for Project 5.

I suggest that you always buy more paper than you need. You can always use the extra pieces later.

Power Grip Carving Tool Set:

https://www.amazon.com/Five-Piece-Power-Carving-Japan/dp/B001T8IEO6/ref=sr_1_3?hvadid=177786494280&hvdev=c&hvlocphy=9011700&hvnetw=g&hvqmt=e&hvrnd=14788034921004561497&hvtargid=kwd-13990103882&hydadcr=1641_9901525&keywords=power+grip+carving+tools&qid=1701895147&sr=8-3

We will be carving both linoleum and wood in this class so it is important to have a set that can do both.

Carving Tool Sharpener (Optional):

https://www.dickblick.com/items/flexcut-slipstrop/?clicktracking=true&wmcpl=pla&wmcid=items&wmcid=kw=34214-1001&country=us¤cy=usd&gad_source=1&gclid=CjwKCAiA1McrBhAoEiwAC2d64WCIIIFh1ubGT1A9AaRGKnkWXL1MNI-zsyH67QJHA7h1TDCW2-KVpNRoC65kQAvD_BwE

This is something that students might be able to share. Your tools may or may not become dull over the semester. But this tool will help you sharpen them.

Course Materials (suggested):

Printmaking can be a messy process, even when attempts are made to keep the shop clean. I strongly recommend students invest in the following materials, less so for the concern of safety and more for concern of cleanliness. Some of these materials can already be found within the print area however, as they are communal and provided by the school there is no guarantee that they will always be available.

Paper Towels:

This material is used perhaps the most in the shop, paper towels are used to clean up ink, dry wet paper/surfaces, etc etc.

Dawn Dish Soap/Simple Green Cleaner:

The ink we will be using is oil-based but water-soluble. This assures an easier and safer cleanup, as there will not be a need for paint thinners/solvents; normal soaps will suffice.

Nitrile Gloves:

Ink stains hands and is toxic. Messy hands can make it hard to pull clean prints, and will often lead to fingerprints and smears of ink all over the workplace and printmaker. Please do not purchase latex gloves as latex is an extremely common allergy.

Apron:

Most printmakers always only wear black. However, nothing ruins a white t-shirt like black ink. Having access to your own apron is always a good idea.

Course Calendar

****this schedule is subject to change****

Week 1:

Monday, Aug 26th- Syllabus day/ Introductions

Wednesday, Aug 28th- Introduction to Project 1 / Demonstration

Week 2:

Monday, Sep 2nd- NO CLASS HOLIDAY

Wednesday, Sep 4th- Sketchbook 1 Due / In Class Printing and Work

Week 3:

Monday, Sep 9th- In Class Printing and Work

Wednesday, Sep 11th- Personal Work Presentations/ First Project Due/ Critique

Week 4:

Monday, Sep 16th- Intro Project 2/ Demonstration

Wednesday, Sep 18th- Sketchbook 2 Due/ In Class Printing and Work

Week 5:

Monday, Sep 23rd- In Class Printing and Work

Wednesday, Sep 25th- In Class Printing and Work

Week 6:

Monday, Sep 30th - In Class Printing and Work

Wednesday, Oct 2nd- Second Project Due/ Critique / Library / Introduction Project 3

Week 7:

Monday, Oct 7th - Begin Collages

Wednesday, Oct 9th- In Class Printing and Work

Week 8:

Monday, Oct 14th- In Class Printing and Work

Wednesday, Oct 16th- Project 3 Due/ Critique/ Introduction Project 4/ Demonstration

Week 9:

Monday, Oct 21st- Sketchbook 3 Due/ In Class Printing and work

Wednesday, Oct 23rd- In Class Printing and Work

Week 10:

Monday, Oct 28th- In Class Printing and Work

Wednesday, Oct 30th- In Class Printing and Work

Week 11:

Monday, Nov 4th- In Class Printing and Work

Wednesday, Nov 6th- Project 4 Due/ Critique / Research Presentation

Week 12:

Monday, Nov 11th- NO CLASS HOLIDAY

Wednesday, Nov 13th- Introduction to Project 5

Week 13:

Monday, Nov 18th- Sketchbook 4 Due/ In Class Printing and Work

Wednesday, Nov 20th- In Class Printing and Work

Week 14:

Monday, Nov 25th- NO CLASS HOLIDAY

Wednesday, Nov 27th- NO CLASS HOLIDAY

Week 15:

Monday, Dec 2nd- In Class Printing and Work

Wednesday, Dec 4th- Last day of Class/ Cleaning Day/ Project 5 Due/ Critique