



Laura Boswell, *Deep Water*, Linocut Print

ART2401C - Printmaking: Color Theory

Spring 2025

Tuesday & Thursday- 6:15 pm-9:10 pm

FAC 318

3 credits

Elmira Yousefi :Instructor

Virtual office hours: by appointment

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Course Description

This course introduces various printmaking techniques and foundational concepts in color theory. Printmaking, by definition, is the process of creating art through the production of multiple and involves transferring an image or design from one surface (usually a prepared matrix) onto another, typically paper or fabric. Students will explore five distinct printmaking methods: **stencil, monoprint, monotype, collagraph, and relief**. Through demonstrations, students will gain an understanding of the unique possibilities and limitations of each method.

The course emphasizes the integration of color theory within print media, teaching students how color operates in prints. Topics include manipulating the hue, value, and intensity of inks, as well as techniques for mixing and layering inks to achieve specific visual effects and textures.

Students will complete **five major projects** throughout the semester, along with a **sketchbook** that includes additional assignments. To support their learning and personal development, students will also give **two presentations**. Early in the semester, students will deliver a 5-minute presentation introducing their past work and artistic interests. Later in the course, they will present a printmaking artist of their choice, exploring the artist's techniques and contributions to the field. This course is designed to provide students with technical skills, creative exploration, and a deeper appreciation for the possibilities of printmaking as an art form.

Expectations

Students are expected to complete all assigned projects within the provided deadlines. Since many class activities include in-person demonstrations and projects requiring the instructor's guidance, regular attendance is crucial. During class, students are expected to be attentive, engaged, and actively participate in demonstrations, discussions, and critiques. Participation in critiques is essential for developing a critical understanding of one's work and the work of peers.

If a student misses a demonstration, it is their responsibility to catch up by reviewing provided materials and reaching out to the instructor for guidance outside of class. Maintaining consistent communication and effort is vital for staying on track.

A successful printshop community depends on the collective investment of all its members. Students are expected to be fully present and engaged not only during class hours but also through independent work outside of scheduled times. This additional studio time is essential to meet project requirements. The print shop is a shared, communal space used by faculty, graduate students, undergraduate students, and various classes. To ensure a productive and respectful environment, students must contribute to the upkeep and cleanliness of the workspace. All tools, materials, and work areas should be cleaned and returned to their proper places after use.

Digital devices may only be used for class-related purposes, such as editing digital images or taking notes. Headphones are permitted during work days but should not be used during demonstrations, discussions, or critiques. Students may record demonstrations or critiques for personal use, but these recordings are not to be shared or used outside the context of the class.

Objectives

- Gain a comprehensive understanding of print media as a distinct means of creative expression.
- Explore the creative potential and technical limitations of each printmaking technique through hands-on projects.
- Exploring and experimenting within a spectrum of traditional and non-traditional print techniques.
- Experiment with techniques to push creative boundaries and resolve visual challenges.
- Gain a foundational understanding of color theory, including hue, value, intensity, and color relationships.
- Identifying and establishing a visual language as an extension of one's conceptual goals.
- Experiment with the placement and layering of colors to create depth, contrast, and harmony in compositions.
- Gaining exposure to the historical precedents of printmaking and contemporary discourse related to print

Attendance/ Participation

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 me 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 before 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 over 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.

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

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 respectfully and constructively.
- 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.

Grading Criteria

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

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

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	Topic/Goal	Grading Percentage
Project 1 (Stencil + Monoprint)	Color theory through the print process (2 Prints)	15%

Project 2 (Monotype)	Painting with print through color and mark (3 Prints)	10%
Project 3 (Collagraph)	Intaglio and relief through color and texture (6 Prints)	10%
Project 4 (One color Linocut)	Printmaking matrix preparation and intro carving. Setting up an image (6 Prints)	15%
Project 5 (Reduction Linocut)	Planning a multi-layer print (10 Prints)	20%
Presentations	Introduce student's practice/ Exploring printmaking artist techniques	5%
Sketchbook	Planning for projects	10%
*Participation/Attendance	Citizenship	15%

*Attendance and citizenship: Citizenship includes participation, effort, community engagement, and studio cleanliness concerning equipment. For a full grade, participation is essential. Participation, as part of your overall citizenship, is a graded component of this course. The nature of printmaking dictates that it is done under a common roof. The notion of the "atelier" (workshop) is founded on the will of the artist-printers to cooperate with each other and to respect and be responsible for the shared equipment and special materials. We are a community – not just in this class.

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

UF final grades and grading policies info:

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

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 inappropriate 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 professionally and respectfully 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/

Projects

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. Students must upload photos of their work to Canvas by the end of the critique day to receive full credit. The final result must include all project requirements on the due date to receive a full grade.

Project Rubrics for each project will be assigned individually on the Canvas under the Project assignment.

Project 1: Stencil & Monoprint

Project 2: Monotype

Project 3: Collagraph

Project 4: One color linocut

Project 5: Reduction Linocut

Sketchbook

Throughout the semester, we will have sketchbook assignment check days. To receive full credit for each assignment, students must complete it in full and upload photos 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	Jan 21st	20%
Assignment 2	Feb 4th	20%
Assignment 3	Feb 18th	20%
Assignment 4	Mar 4th	20%
Assignment 5	Apr 3rd	20%

Sketchbook Assignment 1:

- 5 Sketches of Ideas for Project 1
- 7 Dark to Light Value scales (1 for each Warm color)
- 7 Dark to Light Value scales (1 for each Cold color)

Sketchbook Assignment 2:

- 5 Sketches of Ideas for Project 2
- Color wheel with labels (Primary, Complementary)
- 7 Dark to Light Value scales (Black)

Sketchbook Assignment 3:

- 5 Sketches of Ideas for Project 3
- 6 Charts of Analogous color groups that you are considering.

Sketchbook Assignment 4:

- 5 Sketches of Ideas for Project 4
- 5 Dark to light value bar for each Primary and Complementary color

Sketchbook Assignment 5:

- 5 Sketches of Ideas for Project 5
- 1 Self-portrait using chosen a Primary and a Complementary color

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 in terms of 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 Jan 21st. 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 work content. Choose an artist who has information that you can research. 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.

I will provide a signup sheet at the beginning of the semester so that you can choose your artist. This is so that we don't have any repeat artists on presentation day.

Everyone will present on March 27th. Please submit your presentations to Canvas by the beginning of class.

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.

- **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. I 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.

For all of your projects you will need at least 27 pieces of White or Cream White paper 9x12”.

I suggest that you always buy more paper than you need. You can always use the extra pieces later. 10 pieces of 22x30” would be a safe choice.

- **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

- **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.

Carving Tool Sharpener (Optional):

https://www.dickblick.com/items/flexcut-slipstrop/?clicktracking=true&wmcp=pla&wmcid=items&wmckw=34214-1001&country=us¤cy=usd&gad_source=1&gclid=CjwKCAiA1McrBhAoEiwAC2d64WCIIh1ubGT1A9AaRGKnkWXL1MNI-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.

Paper Towels/ Rags

This material is used perhaps the most in the shop, paper towels are used to clean up ink, dry wet paper/surfaces, etc. Rags will be provided by the school but there is no guarantee that they will always be available.

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. Usually, they are available in the print shop.

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, but there are provided in printshop.

Course Calendar

This schedule is subject to change

Week 1:

Tuesday, Jan 14th- Syllabus Day/ Introductions

Thursday, Jan 16th- Introduction to Project 1 / Demonstration

Week 2:

Tuesday, Jan 21st- **Personal work presentation / Sketchbook 1 Due**

Thursday, Jan 23rd- /In-Class Printing and Work

Week 3:

Tuesday, Jan 28th- In-Class Printing and Work

Thursday, Jan 30th- **Project 1 Due/ Critique-** Intro Project 2/ Demonstration

Week 4:

*Tuesday, Feb 4th- **Sketchbook 2 Due**/ In-Class Printing and Work*

Thursday, Feb 6th- In-Class Printing and Work

Week 5:

Tuesday, Feb 11th- In-Class Printing and Work

*Thursday, Feb 13th- **Project 2 Due/ Critique**- Intro Project 3/ Demonstration*

Week 6:

*Tuesday, Feb 18th- **Sketchbook 3 Due**- In-Class Printing and Work*

Thursday, Feb 20th- In-Class Printing and Work

Week 7:

Tuesday, Feb 25th - In-Class Printing and Work

*Thursday, Feb 27th- **Project 3 Due/ Critique**- Intro Project 4/ Demonstration*

Week 8:

*Tuesday, Mar 4th- **Sketchbook 4 Due**- In-Class Printing and Work*

Thursday, Mar 6th- In-Class Printing and Work

Week 9:

Tuesday, Mar 11th- In-Class Printing and Work

Thursday, Mar 13th- In-Class Printing and Work

Week 10:

-----*SPRING BREAK*-----

Week 11:

Tuesday, Mar 25th- Group project (Library tour/ Doing collage in class)

*Thursday, Mar 27th- **Research Presentation**- In-Class Printing and Work*

Week 12:

*Tuesday, Apr 1st- **Project 4 Due/ Critique**- Intro Project 5/ Demonstration*

Thursday, Apr 3rd- Sketchbook 4 Due/ In-Class Printing and Work

Week 13:

Tuesday, Apr 8th- In-Class Printing and Work

Thursday, Apr 10th- In-Class Printing and Work

Week 14:

Tuesday, Apr 15th- In-Class Printing and Work

Thursday, Apr 17th- Project 5 Due/ Critique

Week 15:

Tuesday, Apr 22nd- Last day of Class/ Cleaning Day/ Project 5 Due/ Critique

Disability Resource Center

Having a disability is not a barrier to making phenomenal art: but we do need to know what you are negotiating to properly support your process. If you have any limitations or documented learning disabilities, please let us know immediately. This includes language limitations, physical illness, limitations or disabilities, including invisible disabilities such as chronic disease, learning disabilities, head injuries, or diagnosed attention deficit disorders—we want to help make this class a positive experience for you from the beginning.

Students requesting accommodations must first register with the Dean of Students Office, Disability Resource Center (352) 392-8565, <https://disability.ufl.edu/get-started/> The student will receive documentation to present to the professor. Please upload your DRC memo to the course Canvas as soon as possible.

Campus Resources

Health and Wellness

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 the 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 well-being, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

Academic Resources

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 Student Complaints: [View the Distance Learning Student Complaint Process](#).

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 is 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 Alexis Kurtzman akurtzman@ufl.edu for training appointments.)

- Do not work in the studio alone
- No Food/Eating in the studios. Beverages must be covered .
- 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 Alexis Kurtzman akurtzman@ufl.edu or your faculty regarding access.

Acid Room

Gloves and goggles must be worn at all times in the acid room (FAC 318A). 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, we are set up for copper etching only with ferric chloride. If you come into contact with acid, wash the affected area immediately with water and report the incident.