

Syllabus



Course Information

Course Title: (ART 5930C) Print As Prototype

Credits: 3

Faculty Contact Information



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Note: All email communication should be through Canvas. Use this email address only if you have an emergency and/or are unable to access Canvas email.

Course Description

This course is designed to activate invention, curiosity and the whimsy tangled within the notion that "necessity is the mother of invention." Chance, surprise and serendipity each pose challenges along the journey to transform a drawing into a print. If you've never done something before...you are engineering decisions to make a print for the first time. Thinking through the problem is not enough. It must be made—prototyped. And within that odyssey of success and failure, moments to direct small moves yields a whole, larger than the sum of its parts. Students will create both tools and prints to challenge conventions of printmaking as well as the formulas of basic plate making constructions.

Required Course Materials—ART5930C Print as Prototype

- Please make sure to have the following required materials. *You may already have many of these items around your home. If possible, enlist existing materials.*

- **NOTE: Required items are listed with an (R)**
- **Linoleum cutting materials are NOT REQUIRED—we will be making collagraph plates primarily for this class.** If you are interested or familiar with linoleum cutting tools and materials, or would like to try them out, these are also listed below as “artist choice”. This is primarily due to helping keep supply costs down. Videos will be available for review if you choose to use linoleum and lino cut tools. It is a great material and different from collagraph. Collagraph will give us enough options to keep us busy the entire time.
- **INKS—The professional, oil-based inks listed with Dick Blick below are required. These are essential inks for every print we will make.** We will not be using any hazardous solvents, only common kitchen cooking sprays. *Be prepared to RELEARN what you think you know about oil-based inks, clean up, disposal and mass use in the studio (and classroom). We hope you might even take this method into your teaching spaces down the road.*

Art Supply Store/Dick Blick bundle (Links to an external site.)

(<https://www.dickblick.com/lists/blicku/HHC6T7LJRQW8C/items/>)
(see link for prices)

*Required items are listed on the Blick site as “required”.
Recommended see other notes above.*

Customize your Blick order based on what you need and the required items.

R=Required for Printing

Listed items are all marked on Blick Order link in first column

- Newsprint 9 x 12 (R)
- Dick Blick Multipurpose Paper 12 x 18 (2 pads 70 sheets) (R)
- Speedball Linoleum Cut Tool set (*artist choice*)
- Speedball Linozip pulling cutter (*artist choice*)
- Cotton Rives BFK paper (5 sheets 22 x 30) (R)
- Blick Linoleum 5 x 7 (12 pieces) (*artist choice*)
- Hobby Knife for #11 Xacto blades (R)
- #11 Xacto blade replacements (R)
- Graphite Stick
- Transparent Blender Marker
- Chipboard 22" x 28" (3 sheets) (R)
- Gesso (R) (*If you have gesso already, please use from your s*
- Acrylic/Plexiglas palette for ink preparation (*you may already*
- ***OIL BASED INKS(R)**
 - HANCO Process Cyan, Magenta, Yellow and Black Litho
 - Litho Varnish (R)

Hardware Store

R=Required for Printing

****brand specified is best**

- **Minwax Polycrylic(R) (Links to an external site.)** **(<https://20&linkCode=df0&hvadid=193168541182&hvpos=1o3&hvnetw=316279259195&psc=1>)**
- **Titebond Original Wood Glue(Links to an external site.)**
- Palette/**Putty knife(Links to an external site.)** **(<https://www>** knives is best) (*If you have your own, they will work fine if sir*
- **2 in. x 2 in. x 8 ft. Furring Strip Board Lumber (Links to H** only \$1.98, trim 8 ft. length in store with customer service to 1 and that is OK. At least one edge should be somewhat dull, v your supplies. *If you have your own classroom, cut entire bo*
- Blue Painter's tape (*cheapest available is fine*)
- Clear Packing Tape
- **6" mini paint roller and tray** **(<https://www.homedepot.com/>**
- **BountyPaper Towels**** (full sheets preferred over “select-a-siz

Grocery or Super Store

R=Required for Printing

- **(<https://www.publix.com/pd/publix-cooking-spray-olive-oil/R104593>)** (*generic—use a scent acceptable to you. I like olive*
- **Greased Lightning cleaner** **(<https://www.walmart.com/ip/G>**
- Dish soap (Dawn) (R)
- **Darice Foamie craft foam sheets** **(<https://www.walmart.co>** (you do not need a huge package) Find at a craft store in sing
- Common sink sponges for clean up



4 color Relief print

- ***Oil based inks will achieve a high quality of success with all of our relief printing methods and resemble the courses taught residually in the UF Printmaking Studio.** All inks clean up with vegetable cooking spray, Formula 409/Simple Green and water. Rollers will roll off excess ink on discarded newsprint along with light cleaning. Oil based inks are often quickly dismissed as too messy, but with a little bit of planning yield far more detailed prints in the works presented here. Achieve saturated color with reasonable clean up and far more sustained periods for printing since inks won't dry out.
- **Please review our site for upcoming expectations and projects.**
 - Additional supplies may be needed during the term.
- **Method for submitting drawings and prints to digital format.** For example, you may use a digital camera, scanner and/or smartphone and smartphone apps to upload photo documentation of drawings, project assembly, stages of print form construction and state prints of progressive additions via changes, inks and/or color applications. Images will be uploaded to student designated Assignment areas. All participants will have Peer Review access to see and support the developments of their classmates as they tackle the same problems to solve.
- **Film Resources.** Throughout the course, you will be required to view several streaming video links. They are meant to influence the works for the semester and are all required

Additionally, this course relies heavily on selected readings from current literature from the fields of art, education, and art education. Readings are on electronic reserve in the [UF Library ARES Course Reserves](https://ares.uflib.ufl.edu/ares/) [\(https://ares.uflib.ufl.edu/ares/\)](https://ares.uflib.ufl.edu/ares/). These readings are listed within each lesson. Websites, articles, videos, and other materials may also be assigned and available to you throughout the course (listed within each lesson).

Alternatively, the University of Florida Library main website address is <http://www.uflib.ufl.edu/> [\(http://www.uflib.ufl.edu/\)](http://www.uflib.ufl.edu/). Using the Course Reserves link found on the left hand menu of the main library page, students may go to these online reserves. You will need your login and password to log into the reserves. Look for the course number in which you are currently enrolled. Don't forget, your VPN connection should be working before you attempt to log onto the library electronic course reserves site.

Note: If you haven't yet verified that you can access the UF Library System remotely, make sure that you are able to do so. <https://ufl.instructure.com/courses/402193/files/50740048/download?wrap=1> **Click here for a tutorial on how to gain remote access the**

Course Objectives

The learning objectives of the course are as follows:

Invent tools to prototype and engineer print forms

Demonstrate a basic knowledge of prints 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 contextual applications of printed marks (Optical, Psychological, Local) and their use in contemporary art & printmaking

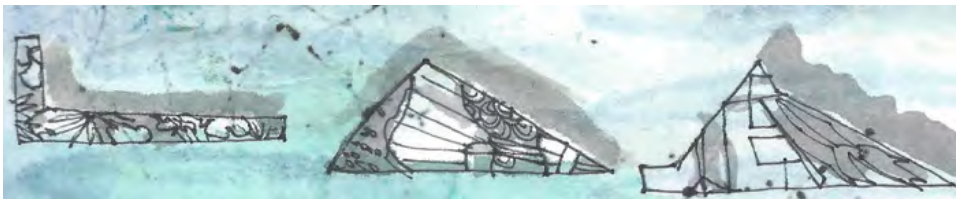


Learning Activities

A variety of learning activities are designed to support the course objectives, accommodate different learning styles, build a community of learners, and help you to achieve the student learning objectives. More specifically, this course involves online presentations, online library reserves, self-identified drawing and printmaking experiences, resources and peer feedback. Furthermore, the course will require that you work steadily as an independent researcher and contribute in the online classroom.



Note: Due dates for all learning activities are provided in the course schedule in the left navigation strip.

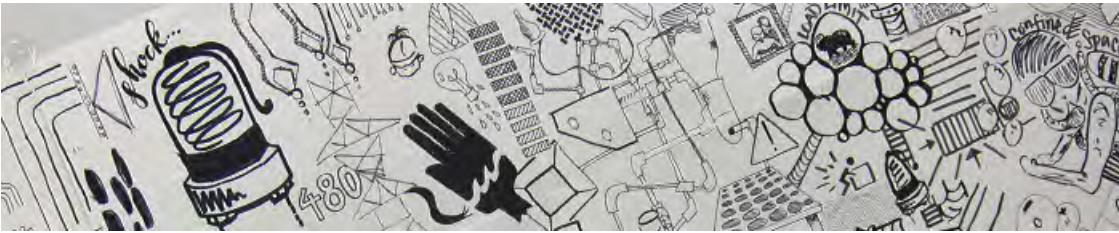


Lessons

Lessons 1-10 will require you to complete and submit experiment results for evaluation/evidence of your development. Each lesson will begin with a description, live session or demo using ZOOM. You will be required to upload your hand drawings, images and/or prints as JPEG or PDF formats for sharing in the Assignments area.

Blog posts will continue throughout the week as highlights or true surprises in your process.

Finished Project Presentations



Project 1

Project 1 is a revolt against common tool conventions in relief printmaking. Each student will build their own printing press to create tightly registered prints. Using available supplies, you will construct and craft a workspace and work flow to ink and pull prints in rapid succession, either as an edition or as series work using CMYK process inks.

Project 2

Following the tutorials provided, each student will create relief prints in series using new print conventions. Along with upending formats for small, precious print methods, students will create their first collagraph image based on drawings developed over several Lesson prompts. Be curious and spontaneous. Play.

The concept of prototyping is in essence applied to any art making experience from drawing origins to a finished print. **We are both boldly challenging that there are better tools for printing in the home studio and that we will generate the evidence to prove our hypothesis.**

Project 2 consists of 10 Lesson parts for our two weeks of synchronous work. It is the largest, ongoing "studio centric" print effort throughout the term. Your content will be explored across several prints including collagraph, offset, ghost, pressure, transfer prints and more to extend your knowledge and versatility with accessible relief printing at an advanced level. Ten of the most successful (surprising, experimental, uncommon, accidental, etc.) prints across the synchronous weeks and/or created prior to the final due date, will be submitted.

Project 3

Project 3 ventures beyond the mechanics of your home made printing press to spontaneously create a "zine" and fold out poster. This work will be inspired by the Project 2 series work.



Class Participation

Your Participation and Professionalism grade will be based on your engagement in discussion and conference forums. I will look for tangible evidence of your demonstrated interest in learning, relationships to assignment objectives, thoughtful context, concepts and content, consideration of others' input, and contributions to our learning community. In short, we hope you will engage with an interest built upon your own print results as they are alike and different from your course community.

Project 2 Peer Review Feedback

Process documents and finished prints will require peer evaluation using Canvas grading rubrics. These instruments are intended to provide honest, constructive and helpful feedback, based on shared experiences and interpretations of the course objectives. Like a critique in a studio course, this is an opportunity to experience how audiences receive your results, where improvements can be applied and when strategies for delivery are successful. The peer feedback will be completed prior to the end of the course and after our synchronous weeks together.

Project Print Exchange

Project 2 will be an ongoing series of print developments across our compressed weeks ending in an actual print exchange. The concluding requirement of Project 2 is an edition of 20 prints. Graduate students will mail their editioned prints to the University of Florida School of Art + Art History Graduate Office. All student prints will then be distributed into collected sets and returned by mail shipments.

Grading Policy



Final grades will be calculated according to the following criteria:

Evaluation Component	Value
Project 1 Press + Registration Construction	15%
Project 2 Ground zero to final print exchange	30%
Project 3 "zine"/Poster Project	10%
Lessons 1-10 Drawing/Experiment Lessons <i>These lessons are marked complete/incomplete as we progress through the synchronous weeks. Evidence of your success and learning.</i>	20%
Class Participation and Professionalism Discussions, Conferences, Peer evaluation using Canvas grading	15%

rubrics, assessment of Library Resources and Overall Contribution to the Learning Community	
Preliminary Sketchbook · Due on July 6th via live, individual Zoom conference.	10%
Total	100%

Evaluation criteria used in each of these areas is provided within associated Canvas pages. Such factors will involve **Initiative** (scope of undertaking: did quantity of images stimulate presentation improvements? Is there evidence of original concepts?), **Improving Technical Ability**, **Inventiveness**, **Adherence to Assignment**, and **Continuity**.

Incompletes are only given to students who are in good standing, but because of unusual circumstances are unable to complete the course requirements in the allotted time. Students considering withdrawal from the course should first consult their advisor and the university catalog. Refer to the official UF calendar for the last day to withdraw from a class.

Late Policy

"Late projects beget more late projects." A better practice is to submit work in its state of completeness on the due date, accept the grade situation and start the next project with a clean slate. Work submitted any time after the due date will receive a grade deduction for missing the deadline.

Incomplete Policy

School policy dictates that an incomplete grade (or "I") should only be given in situations in which a student is in "good standing" in a course, but is unable to complete the course requirements because of mitigating circumstances. In cases where an "I" is given, the student and faculty member must write out a contract that clearly defines what the student must do to remove the "I" grade. If the work is not completed by the end of the next term, and the "I" grade is not changed via a grade-change form, the "I" grade is automatically converted to an "E" grade.

Students considering withdrawal from the course should first consult their advisor and the university catalog. Refer to the official UF calendar for the last day to withdraw from a class.

Grading Scale

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

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

(<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>) for additional information on UF grading policies. **Please**

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

Course Policies

Class Participation

Successful online learning requires you to actively participate in each course. Thus, it is essential that you login to your course several times each week so that you do not miss anything or fall behind. Regular, active, and meaningful participation is expected of all students, and frequency and quality of participation may affect your grades. Participation is key to successful learning online. Consistent and meaningful participation in class discussions is expected, and that frequency and quality of participation will affect your grade.

Students should plan to login to the course throughout the synchronous schedule for summer studios. On average, you should expect to be on the course site (e.g., Canvas) 6 -8 hours per day. As for time spent on outside study (e.g., software development, presentation construction, doing online research and so on), you should expect to spend additional time to further develop print constructions.

Academic Honesty

Students are expected to abide by the UF Academic Honesty Policy

(<http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php> [_ \(http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php\)](http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php)), which defines an academic honesty offense as "the act of lying, cheating, or stealing academic information so that one gains academic advantage." In the context of this class, this means not submitting papers or projects that were created by another person(s) and properly citing sources for any material used in completing course assignments. Submitting work that has been plagiarized will result in a failing grade.

Netiquette

Netiquette, short for network etiquette, is the set of rules and expectations governing online behavior and social interaction. *The Core Rules of Netiquette*(<http://www.albion.com/netiquette/corerules.html> [_ \(http://www.albion.com/netiquette/corerules.html\)](http://www.albion.com/netiquette/corerules.html)) are excerpted from the book *Netiquette* by Virginia Shea (1994), and are a set of guidelines that all members of this course are expected to adhere to. Remember, first we are all human. Online learning environment participants that do not adhere to the netiquette expectations may result in both personal and legal consequences.

Note: The instructor reserves the right to remove any presentations and/or discussion postings deemed inappropriate.

Student Support Services

As a student in a distance learning course or program, you have access to the same student support services that on-campus students have. For course content questions, contact your instructor. For any technical issues you encounter with your course, please contact the UF Computing Help Desk at 352-392-HELP (4357), or visit <http://helpdesk.ufl.edu> [_ \(http://helpdesk.ufl.edu\)](http://helpdesk.ufl.edu)_. For a list of additional student support services links and information, please visit <http://www.distance.ufl.edu/student-services> [_ \(http://www.distance.ufl.edu/student-services\)](http://www.distance.ufl.edu/student-services)_.

Students with Disabilities

Individuals with disabilities are encouraged to register with the Dean of Students Office and submit to this instructor the memorandum from that office concerning necessary accommodations. The Disability Resource Center may be found on the Web at <http://www.dso.ufl.edu/drc/> [_ \(http://www.dso.ufl.edu/drc/\)](http://www.dso.ufl.edu/drc/); reached by phone at (352) 392-7056 TDD: (352) 846-1046. All course materials may be made available in alternative format on request.

Complaints

Should you have any complaints with your experience in this course, please visit <http://www.distance.ufl.edu/student-complaints> [_ \(http://www.distance.ufl.edu/student-complaints\)](http://www.distance.ufl.edu/student-complaints) to submit a complaint.

Online Course Evaluation Process

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu> [_ \(https://evaluations.ufl.edu\)](https://evaluations.ufl.edu)_. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/> [_ \(https://evaluations.ufl.edu/results/\)](https://evaluations.ufl.edu/results/)_.

Changes to the Syllabus

The faculty reserves the right to make changes to the course syllabus and course schedule. In the event that changes become necessary, students will be notified through Canvas email.

Course Schedule

Course Schedule: Calendar of Due Dates at a Glance

ART 5930C – Print as Prototype (Summer Studio A)

Synchronous Meetings: Monday, July 6 – Friday, July 17

Final Projects Due Date: Monday, August 3rd

The synchronous meeting time runs from Monday to Friday, for two weeks, 10am EST — 7pm EST to accommodate multiple time zones (*this may be adjusted based on class participants*).

Multiple lessons will be assigned across our two week experience. Each Lesson will capture a drawing or building component of our plate and print assembly. 3 Comprehensive Projects will capture more expansive and individual art making developments.

Daily timelines will be provided. Instructor connections will occur via live and recorded studio classroom demos.

Attempting printmaking in an online environment necessitates an organic and patient, but steady development time in your home studio. ZOOM presentations may be recorded and provided spontaneously to address issues, common questions or discoveries worth sharing. Be prepared to look at additional recordings as they emerge. Students can create ZOOM meetings with each other as well.

Each graduate student will use the Assignment area to post process images; state prints which reveal developing print transformations and final prints. ***Peer reviews** will be required on the Project 2 Submissions near the conclusion of the semester in August for print feedback in addition to instructor input.

**Each graduate student will complete a limited amount of peer reviews for a randomized group of classmates for Project 2. Peer Reviews will require viewing Assignment submissions for the members provided. The peer review rubric will be located in the Assignments area. The Peer review is required and expected to be productive zones for witnessing studio maneuvers, prototype improvements and reflection.*

**updated 6/30/20*

WEEKS AT A GLANCE— Monday, July 6 - Friday, July 17

WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Class meets 10am - 7pm EST, Mon. July 6 - Fri. July 17 (daily schedules will identify independent work time, demos, as well as meal and personal breaks to accommodate varied time zones.)					
July 6 - July 10 Daily Highlights to Blog	Course Orientation Projects & Lessons Sketchbooks DUE PROJECT 1— Build Press &	LESSON 3— Collagraph and pressure plate prep from source drawing Inventory of plate constructions to be provided.	Discussion: Decipherment: Breaking the Maya Code Press and Registration Form Completed	LESSON 6— GLUE FLOOD: Texture Plates PRINTING CONTINUED: LESSON 7— PRINT	PRINTING CONTINUED: LESSON 9— PAPER VARIATIONS dry vs. damp CLEAN UP— Cleaning Ink and rollers;

Inventory of Lesson progress submit to Assign-ments	Registration for 7/8 PROJECT 2— Prints Outcomes from Lessons 1 - 10. LESSON 1— Glyphs drawing after Maya Code video Homework for Tuesday: LESSON 2— Rubbings (<i>Read Outside Lies Magic</i>)	Homework for Wednesday: Complete viewing of Breaking the Maya Code	LESSON 4— Color systems and permutations with glyph drawings LESSON 5— Mixing, Rolling, Proofing MIXING INK PAPER KIT PRINT PLATE INVENTORY	VARIATIONS Ghosts, pressure and transfer prints LESSON 8— STENCIL MASKS	Switching to new colors INVENTORY OF PRINTS Homework for Monday: Watch Man on Wire Revisit plates or continue print tests Upload Lesson progress images
July 13 - July 17 Daily Highlights to Blog Inventory of Lesson progress submit to Assignments	Discussion: Man on Wire PRINT REVIEW Surprises, discoveries CONTINUE COLOR PRINTING	LESSON 10— EMBOSSMENTS CONINUE COLOR PRINTING PRINT REVIEW	PROJECT 3— zine/POSTER Alternative print constructions CONTINUE COLOR PRINTING	CONTINUE COLOR PRINTING PRINT REVIEW	PROJECT 1— PRINT EXCHANGE Details for how print exchange will work. Mail requirements. <u>Final Project uploads due by midnight, Monday, August 3rd</u>

Times and events are subject to change based on class progress and developments.