

COLOR THEORY

ART2401C

SPRING 2021

M/W 3:00-6:00pm

3 Credit Hours

KOBE ELIXSON

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COVID-19/SPRING 2021 INFORMATION

Due to concerns and school-policies developed in response to the ongoing Covid19 pandemic, this course will be based on mostly synchronous Zoom meetings. The relevant Zoom information will be posted on the class Canvas page, as well as other means of communication with the instructor. While on many days this will be short, one-on-one and small-group check-ins and discussions, there will be some days that demos/examples will be presented to the class, as a whole. These days are especially crucial, as they will often hold important dates and updates on the class and pertinent information.

There is the potential for students to use the printmaking facilities throughout the semester; this information as well as contact information for the printmaking technician Myles Dunigan will be posted and explained on the class Canvas page.

Course Overview

This course is structured around the use of layered relief printing as a process through which students will be exposed to, educated on, and experiment with, the use of color in their work. We will be covering the basis of color relationships from primary to tertiary, as well as monochromatic, analogous, and complementary color palettes.

Exploration and individual experimentation is strongly encouraged and expected from students, while advisory assistance and encouragement is expected of the instructor.

Course Expectations

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. Individual investment outside of class hours will vary, but will certainly be needed to complete work on time.

Students will be expected to contribute in scheduled critiques; this does not only include the presentation of one's individual work for critique, but also an invested contribution to discussion and feedback of their peers' work.

Grading Criteria

Please note that a C- is no longer an acceptable grade for any course in which a 2.0 GPA is required, for example, any course in the major.

UF Grading Policy:

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

UF Attendance Policy:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

Each assignment given this semester will be given with an individual grading sheet relevant to the expectations of that particular project. This will then be used to decide the individual grade of each assignment, which then contributes to the overall class grade as laid out below. On days where students do not meet/only meet for short check-ins, expectations for asynchronous classwork will be given on a case-by-case expectation.

Grades in this class are based not on the subjective quality of the work produced. There is an assumed level of competency in image making, but this can be missing and the student can still succeed in this class. Image making is only a minute part of the expectations of effort and experimentation; students are graded more on their effort and attempts than their final images. Desire to progress one's competency and understanding of composition; to learn a new skill; and to overcome the difficulties of this new medium; all contribute much more to the overall grade. Your investment in your work and the communal spirit of the studio are the greatest criteria for succeeding in this course.

ASSIGNMENT	GRADE PERCENTAGE
PROJECT ONE	20%
PROJECT TWO	20%
PROJECT THREE	25%
PROJECT FOUR	30%
ATTENDANCE/INVOLVEMENT	5%

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.

Course Materials (required)

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 necessary materials, please contact me privately so we can work to develop appropriate accommodation.

***LINOLEUM: Minimum of 12-8x10" Sheets (Size Options Available, See Below)**

<https://www.dickblick.com/products/blick-battleship-gray-linoleum/>

SLIPSTROP

<https://www.dickblick.com/products/flexcut-slipstrop/>

BENCH HOOK

<https://www.dickblick.com/products/inking-platebench-hook/>

BAREN

<https://www.dickblick.com/products/blick-economy-baren/>

BRAYER: 4" (Recommended size)

<https://www.dickblick.com/products/speedball-soft-rubber-brayers/>

INK: RED/YELLOW/BLUE/BLACK/WHITE required, other colors optional/dependent on student choice (2.5oz or larger suggested)

<https://www.dickblick.com/products/speedball-water-soluble-block-printing-inks/>

PAPER: (1 Pad should be enough for the semester)

<https://www.dickblick.com/items/yasutomo-japanese-sketch-paper-48-sheets-9-x-12/>

LINOLEUM CARVING TOOL

<https://www.dickblick.com/products/speedball-linoleum-cutters/>

DRAWING TOOLS/PAPER:

Drawing tools of student's choice; will need to be able to make a variety of marks in a variety of colors; crayons, markers, colored pencils, water color paints, sharpies, pencils, pens, etc etc. We will be doing drawings in preparation for all of our prints.

*Linoleum is easily cut through repeated scoring with an x-acto knife or other razor blade. Students are going to be working at a 9x12" scale, however linoleum may be purchased in larger sheets and then cut down to size if desired. There will be a demonstration for cutting down linoleum, as well as a demonstration for mounting loose linoleum if desired.

HIGHLIGHTED OBJECTS ARE RECOMMENDED TO PURCHASE AS SOON AS POSSIBLE

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, especially given the inherent nature of working from home this semester.

Paper Towels

Honestly the material 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 clean up, as there will not be a need for paint thinners/solvents; normal soaps will suffice.

Nitrile/Latex Gloves

Ink stains hands. Even though we are using safe-for-home inks, 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.

Apron

I almost always only wear black, but you may have better fashion sense than me. Nothing ruins a white t-shirt like black ink.

Close-Toed Shoes

While we won't be required to work within the shop this semester, any time you are in the print shop it is required that you wear closed-toe shoes. I will always recommend skipping flip flops and sandals when working because nothing hurts like dropping a piece of wood, or carving tool, onto your foot.

Wooden Spoon

By no means required, there's a sort of charm to printing with a wooden spoon. Serving the same roll as our Baren, there are many possible replacements, perhaps the most common, the wooden spoon.

Paint Scraper

A paint scraper/pallet knife/razor makes it easier to clean the inking slab.

Plastic Jars/Cups

Used for mixing/storing custom color mixes of inks

STATEMENT ON DIVERSITY, ACCOMODATION, AND INCLUSION

"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 the 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 discussion 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 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.ua.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.ua.ufl.edu/public-results/

NEAT STUFF TO CHECK-OUT/CONSIDER

-Print Shop Access

As several of you may have experienced or heard of in the past, there is a print shop on campus that is home to several presses, including a rolling press that, in a different time, we would be using continuously this semester. However, due to restrictions on meeting in person amidst the ongoing Covid-19 pandemic, we are unable to treat the shop with the same level of use currently. However, myself and the printmaking studio tech Myles Dunigan (mdunigan@arts.ufl.edu) will be working to arrange times when students from this class can arrange to come work in the shop. There will be a required safety demonstration that students will have to complete before being able to do so; it is currently being arranged how to best handle this demonstration. If you will be in Gainesville this semester and are hoping/planning to use the press/shop, please email me ASAP so we can sort out getting you approved to do so. I will be going over basic press use as part of this class, and will be available on certain days to assist in the shop if so desired. The press is a staple of any printmaking experience other than the hand-printing process that will make up this class, and as such I strongly encourage you to familiarize yourself with the machinery; if not this semester then sometime in the future.

-DCP FAB LAB

<https://fablab.arts.ufl.edu/>

The Fab Lab, located at Infinity Hall, is offering multiple options for fabricating material and arranging drive-by pick-ups. There are options for laser engraving wood blocks that can be used for relief printing processes if so desired; PLEASE feel free to contact myself or the Fab Lab about this if it is something that interests you. Past students have used this process to print wood cuts made from different Illustrator files, allowing digital work to seamlessly become part of their process.

-MAKING PRINTING PRESSES AVAILABLE FOR ALL

<https://openpressproject.com/>

<https://www.provisionalpress.com/about-us>

<https://typemaker.wordpress.com/the-provisional-press/>

Two different groups and processes focused on making printing a more accessible medium through plans for 3D printed/CNC routed printing presses. Students are welcome to make use of these websites if they are interested, but are by no means required to consider them. The FAB LAB has all of the required machinery to produce these presses from their open source designs.

	<u>MONDAY</u>	<u>WEDNESDAY</u>
<u>Week of 1/11</u>	Syllabus Day	PROJECT 1 Assigned
<u>Week of 1/18</u>	NO CLASS	Drawing Crit/Intro to Color
<u>Week of 1/25</u>	Demo Day	Asynchronous Work Day
<u>Week of 2/1</u>	Lecture/Work Day	PROJECT 1 DUE
<u>Week of 2/8</u>	PROJECT 2 Assigned	Drawing Crit/Discussion
<u>Week of 2/15</u>	Lecture/Work Day	Asynchronous Work Day
<u>Week of 2/22</u>	Lecture/Work Day	Asynchronous Work Day
<u>Week of 3/1</u>	Lecture/Work Day	PROJECT 2 DUE
<u>Week of 3/8</u>	PROJECT 3 Assigned	Drawing Crit/Discussion
<u>Week of 3/15</u>	Lecture/Work Day	Asynchronous Work Day
<u>Week of 3/22</u>	Lecture/Work Day	Asynchronous Work Day
<u>Week of 3/29</u>	Lecture/Work Day	PROJECT 3 DUE
<u>Week of 4/5</u>	PROJECT 4 Assigned	Drawing Crit/Discussion
<u>Week of 4/12</u>	Lecture/Work Day	Asynchronous Work Day
<u>Week of 4/19</u>	Lecture/Work Day	Asynchronous Work Day
<u>Week of 4/26</u>	PROJECT 4 DUE	

Lecture/Work Days- These days will be made up of either brief introductions to specific artists/movements within print relating to relevant projects, time for open critique and feedback, or for individual discussion of student's projects/ideas. Students are expected to be on zoom for at least part of these classes.

Asynchronous Work Day- Students are not required to be on zoom for these days, however the call will be open and running, in the chance that they would like to discuss/critique ideas/work with the instructor/peers.

PROJECT 1-One Color/Monochromatic

Students will be working to layer various tints, shades, and tones of one singular color in order to create a complex colored image. R/B/Y and related values.

PROJECT 2-Two Color

Students will be using a two color palette to experiment with color and value relationships. R/B/Y/O/P/G and related values.

PROJECT 3-Multi-Color

Students will be opened up to using as many colors as desired, with a minimum of three different hues, and possible playing with tints, shades, and tones. All colors/values.

PROJECT 4-Chiaroscuro in Color

Students will be creating an image possessing the drastic lighting of chiaroscuro, but using only varied hues of color; no direct black or white permitted.