

COLOR THEORY

**ART2401C
SPRING 2022
T/R 6:15-9:10
FAC 318**

3 Credit Hours

**KOBE ELIXSON
kelixson@ufl.edu**

Office Hours by Appointment Only

Course Overview

This course is structured around the introduction, exploration, and development of technical skill concerning layered color relief and intaglio prints. Students will be introduced to the basics of color theory, as well as how the intentional choices made in color affect the successfulness of an image. We will begin the semester with monochromatic prints, exploring the basics of relief mark making, and slowly work our way into a more complex understanding of the mixing and printing of color schemes as they relate to our printed images; this will include printing the same image in different schemes, and students should expect to spend just as much time printing and prepping their prints as they do preparing and carving their matrixes.

Multi-layered printing of any form requires aggressive use of allotted time, as the time necessary to dry individual layers and correct/edit carvings as the proofing process goes on can be demanding. There will be ample time in class for proofing prints, as well as time offered outside of class for students to come work in the studio when necessary; some processes such as drawing, transferring images, and carving blocks, can be accomplished outside of organized class time, in spaces other than the classroom studio.

Classroom Expectations

A printshop is only as successful as its members allow it to be. An energetic environment of collaborative and helpful individuals makes for an easier and more enjoyable experience for everyone involved. Students are expected to pay attention to technical instruction, and to offer help to their classmates when it is possible; a collaborative print environment makes for a less demanding process, and enables better work for everyone involved.

Students should wear close toed shoes and clothes they do not mind getting dirty into the shop; every effort will be made by all of us involved to maintain a clean and organized environment, but ink is a tricky substance and always finds its way onto a white shirt. Long hair should be pulled back, and while the chances of injury are very, very low, first aid kits and shop safety will be discussed at the start of the semester, as we will be dealing with sharp tools, vaporous chemicals and solvents, and a very large, very heavy press.

Students will be required to generate a sizable portfolio of drawings and sketches in preparation for each project, and will be expected to bring their finished images to every critique. Final critiques for each project will be two parts; a display and conversation with the class, and then individual written feedback from the instructor. Students will provide a portfolio of proofs and finished prints for the instructor to collect and provide a write up for:

PLEASE do not wait until the night before to print your final prints, as this may not provide adequate time for drying; finished images should be planned to be completed at least two days before the final critique.

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
Chiaroscuro Study	25%
Conflict/Cohesion	35%
Exquisite Corpse	35%
Attendance/Participation	10%

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)

DRAWING TOOLS:

Any drawing tool will do, but I recommend investing in a variety of them in order to best allow yourself to approach your sketches under a wide experimental umbrella. At bare minimum, I would suggest pencils, pens, markers, or some other medium you will be comfortable making black and white AND color drawings with.

TOOLS:

Mikisyo Power Grip (Basic 5 Set)

https://www.amazon.com/Power-Grip-Carving-Tools-Piece/dp/B001T8IEO6/ref=asc_df_B001T8IEO6/?tag=hyprod-20&linkCode=df0&hvadid=238323457190&hvpos=&hvnetw=g&hvrnd=8652488715586502771&hvpone=&hvptwo=&hvmmt=&hvdev=c&hvdvcmdl=&hvlocint=&hvlocphy=1015033&hvtargid=pla-396300105092&th=1

Flexcut Slipstrop

<https://www.dickblick.com/products/flexcut-slipstrop/?fromSearch=%2Fsearch%2F%3Fq%3Dslipstrop>

Etching Needle

<https://www.dickblick.com/items/twisted-etching-needle-7/>

MATERIALS:

Ternes-Burton Stripping Tabs

<https://www.dickblick.com/products/ternes-burton-stripping-tabs/>

Akua Plates

<https://www.dickblick.com/items/akua-printmaking-plates-6-x-8-pkg-of-3/>

Baltic Birch Plywood

<https://www.woodcraft.com/products/baltic-birch-plywood-12-mm-1-2-x-12-x-30>

Paper

(Some paper will be provided at the start of the semester, however students may be responsible for providing any more paper needed as the semester progresses)

Ink

(Some ink will be provided at the start of the semester, however students may be responsible for providing any more ink needed as the semester progresses)

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.bluer.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.ua.ufl.edu/public-results/

NEAT STUFF TO CHECK-OUT/CONSIDER

-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>Week of 1/3/2022</u>	<u>1/4</u>	<u>1/6</u> SYLLABUS DAY PROJECT ONE INTRODUCED
<u>Week of 1/10/2022</u>	<u>1/11</u> PROJECT ONE DRAWING CRIT INTRODUCTION TO PROCESS: RELIEF/WOODCUT	<u>1/13</u> WORK DAY PROJECT ONE REVISED IMAGE CRIT
<u>Week of 1/17/2022</u>	<u>1/18</u> WORK DAY	<u>1/20</u> WORK DAY
<u>Week of 1/24/2022</u>	<u>1/25</u> WORK DAY	<u>1/27</u> WORK DAY INTRODUCTION TO PROCESS: DRYPOINT
<u>Week of 1/31/2022</u>	<u>2/1</u> PROJECT ONE DUE PROJECT TWO INTRODUCED	<u>2/3</u> WORK DAY PROJECT TWO IMAGE CRIT
<u>Week of 2/7/2022</u>	<u>2/8</u> WORK DAY	<u>2/10</u> WORK DAY
<u>Week of 2/14/2022</u>	<u>2/15</u> WORK DAY	<u>2/17</u> WORK DAY INTRODUCTION TO PROCESS: MULTI-PROCESS PRINTING
<u>Week of 2/21/2022</u>	<u>2/22</u> PROJECT TWO DUE PROJECT THREE INTRODUCED	<u>2/24</u> WORK DAY PROJECT THREE IMAGE CRIT
<u>Week of 2/28/2022</u>	<u>3/1</u>	<u>3/3</u>

	WORK DAY	WORK DAY
<u>Week of 3/7/2022</u>	<u>3/8</u> SPRING BREAK	<u>3/10</u> SPRING BREAK
<u>Week of 3/14/2022</u>	<u>3/15</u> WORK DAY	<u>3/17</u> WORK DAY
<u>Week of 3/21/2022</u>	<u>3/22</u> WORK DAY PROJECT FOUR INTRODUCED	<u>3/24</u> PROJECT THREE DUE PROJECT FOUR IMAGE CRIT
<u>Week of 3/28/2022</u>	<u>3/29</u> WORK DAY	<u>3/31</u> WORK DAY
<u>Week of 4/4/2022</u>	<u>4/5</u> WORK DAY	<u>4/7</u> WORK DAY
<u>Week of 4/11/2022</u>	<u>4/12</u> WORK DAY	<u>4/14</u> WORK DAY
<u>Week of 4/18/2022</u>	<u>4/19</u> PROJECT FOUR CRIT FINAL DAY OF CLASS	<u>4/21</u> READING DAY NO CLASS