

ART 2401C PRINTMAKING COLOR THEORY

Course Syllabus/ <https://ufl.collegiatelink.net/organization/alagarto>

Semester/Year: Fall 2013

Meeting Times/Location: Periods 8-10 (M&W) 3:00 pm- 6:00 pm/ FAC 318

Credit Hours: 3

Instructor: Jessica Normington

Instructor Email: jnormington@ufl.edu

Office Location/Hour: FAC 308-Graduate Office

Mondays: 2:00 pm- 3:00 pm

PRINTMAKING COLOR THEORY

Printmaking Color Theory is a required course to be taken by all SAAH students in their first two years of study. The class involves the study of color theories in conjunction with studio problems allowing the student to investigate the physical, perceptual, psychological, and organizational properties of color. Color is explored as a phenomenon of light, pigment, and as an expressive and symbolic element. In addition, students strive to develop critical thinking and research skills.

OBJECTIVES

- To demonstrate a working knowledge of:
 - Color usage and mixture
 - Shape Theory
 - Figure-ground relationships
 - Compositional devices
- To develop critical thinking and research skills

TOPICS

- Color Theory and Applied Color
 - Mutual intensification: Principles of interaction in value, chroma, and hue (temperature and complements)
 - Color/space
- Color Usage (optical, psychological, local color)
- Color Mixing (additive, subtractive)
- Figure-Ground Relationships
 - Figure/ground reversal, Figure/ground tension, Figure/ground pulse, Convex/concave edges
- Shape interaction—Positive and Negative
- Visual Organization
 - Harmony, Variety, Balance, Proportion, Dominance, Movement, Economy

REQUIRED TEXTBOOK, MATERIALS AND EQUIPMENT

Color: A Workshop Approach, David Hornung, McGraw Hill Publisher

Required materials list attached

*****Printmaking is a physically demanding art form that can require printing sessions of several hours. Be prepared by wearing appropriate shoes (close toe only), eating (before class starts), and hydrating regularly (containers with lids only). Also, No laptops or cell phones use are permitted*****

TOPICAL COURSE OUTLINE (Tentative)

WEEK	TOPIC
1	Color Theory and applied color, value, chroma, hue (principles of interaction), color usage and mixing.
2 - 3	Color and Seeing through color exercises
4 - 6	Balance and Color Interaction
7 - 10	Imbalance and Psychological Color Figure Ground Relationships: Reversal, Tension, Pulse, Convex/Concave
11 -16	Compositional devices: Harmony, Variety, Balance, Proportion, Dominance, Movement, Economy

The philosophy of the printmaking program is designed to provide a forum where new ideas and mediums are discovered and explored, where learning is experienced at every level from instructor lectures and demonstrations to students sharing techniques and thoughts with each other. You will be introduced to new visual mediums that will enlarge your expressive potential.

GENERAL REQUIREMENTS

1. Attendance is mandatory and any absences will affect your performance. Your final grade will be affected after 3 absences related to illness, injury and family emergencies. Arriving late and leaving early is considered a tardy.
2. The studio is a group environment and respect for you and others are a necessary component for a successful studio. You are responsible for clean-up: **this is a component of your grade.**
3. Do not leave unattended materials in the studio after class; you are responsible for your belongings.

GRADING CRITERIA

1. Quality of work: development of conceptual ideas
2. Quality of work: development of technical skills, craftsmanship
3. Quality of work: experimentation and risk taking
4. Quality of studio time: clean-up, working through class period
5. Quality of participation: involvement in total program, class critiques, and demonstrations.

GRADE BREAK DOWN

- 85 % Four projects, two papers and sketchbook
- 15% Participation: critiques, discussions, studio time, clean up

EVALUATION

- 600 pts Class projects
- 200 pts Research Papers, Statements, Proposals
- 100 pts Participation
- 100 pts Sketchbook

GRADING SCALE

A 95-100, A- 90-94, B+ 87-89, B 84-86, B- 80-83, C+ 77-79, C 74-76, C- 70-73, D+ 67-69, D 64-66, D- 60-63, E 0-59
(Note: A grade of C- or below will not count toward major requirements)
UF Grading policy: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

GRADE EXPLANATIONS:

A (95-100) = *Superlative work.*
A - (90-94) = *Almost superlative.*
B + (87-89) = *Above average.*
B (84-86) = *Almost above average*
B - (80-83) = *A little above average*
C + (77-79) = *Average*
C (74-76) = *Almost average*
C - (70-73) = *Below average*
D+ (67-69) =
D (64-66)
D - (60-63)
E (0-59)

1. PROJECTS: (600 pts.)

Craftsmanship, Competition, and Work Ethic- Explore the creative handling of techniques and materials based on inspiration, expression, and intent. You will be evaluated on your craftsmanship for every edition made. This includes clean boarders, proper registration, etc. The competition of your project depends on your time management. We will complete all projects during class time. Therefore is it imperative for to come to every class. Work ethic will be evaluated on personal approach, aesthetic, and levels of technical experience. Use what you know while also challenging yourself

Inventiveness and Experimentation- Develop your ability to solve problems and devise new approaches. I encourage you to not only meet the required course objectives but also challenge your skills and aesthetics by setting personal goals. Risk taking is an important learning process. New and unusual approaches often lead to undiscovered innovations!

2. SKETCHBOOK: (100 pts.)

Thinking and drawing is an important practice for all artists. Maintaining an active sketchbook is a crucial component to a good studio practice. You will be required to keep a sketchbook. You may work on it in and outside of class time. You are required to complete a minimum of six 3" x 3" squares per project. The sketchbook is a documentation of your artistic growth throughout the semester. This should be a daily process and will act as a timeline for your evolution as color theorists and printmakers throughout the 16 weeks.

3. PARTICIPATION: (100 pts.)

Studio- Participation, support, and respect in all aspects of this course are imperative. The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved. You are expected to participate in a responsive manner during studio time, take notes during demonstrations, and ask questions. *****You are expected to properly clean-up after yourself as well as practice safe and thoughtful use of all material, tools, and facilities in respect to the other classes!!**

Critique- Prepare questions, solicit responses, and encourage constructive criticism during group discussions and critiques. Consider all comments to gauge the effectiveness of your work. (This would be a great addition for your sketchbook!) Examine the evolution of your ideas and influence formal and conceptual choices in your work. Your development as artists hinges on your ability to make effective choices and express ideas clearly.

4. ARTIST STATEMENTS and PROPSALS (100 pts.)

Before each project begins, you will be required to submit a typed proposal. Proposals allow feedback as you begin to work through your ideas. Have sketches, printed images, notes, etc. to use as reference (Again, this will be a great addition to your sketchbook!) You will be required to present and submit a typed artist statement for each critique.

5. ARTIST RESEARCH PAPERS (100 pts.)

Details of the artist research paper will be discussed during class time at a later date. The artist research papers should be longer than 200 words typed. The first research paper will be due at midterm and the second one on the last day of class.

CLASS ATTENDANCE POLICY

Attendance is mandatory. Each student is allowed three absences during the semester (excused, unexcused, illness, university commitments or emergency). Save them for when they are needed!!

Late arrivals will be marked tardy, leaving early will also be noted, three tardies = 1 absence

½-letter grade will be deducted from the final grade for each absence after three.

It is your responsibility to see that the record is corrected from an absence to a tardy if you are late.

If you miss more than 6 class meetings, you will fail the course

Announced changes to the course calendar, demonstrations, or general classroom critiques demand your presence
compensatory work of another kind cannot be accepted in lieu of missed instruction in this area.

A missed class does not constitute an extension of an assignment. Missing critique makes the assignment which was under critique grade be reviewed for 50% of its original grade. (Lateness will be calculated first, then 50% less). Attending class unprepared for a discussion, critique, workday, or presentation will be considered an absence. Any three late arrivals or early self-dismissals will count as one absence. You are late if you arrive to class after your name has been called when role is taken.

LATE WORK POLICY

-Assignments are due when indicated by the instructor, a missed class does not constitute an extension of an assignment.

-Late assignment will drop 1 letter grade per class period late.

-An assignment more than 3 days late will receive an F.

-Any assignment not completed by the end of the semester will result in course failure.

-Certain assignments will only take place during class time and may be difficult for the student to make up.

-No late assignments will be accepted unless contracted with professor.

-Please communicate well in advance if you know your assignment will be late.

STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Dean of Students Office. The DOS will provide documentation to the student who must then provide this document to the instructor. DOS can be contacted at: 352-392-1261 or <http://www.dso.ufl.edu/drp>

SA+AH HEALTH AND SAFETY POLICY (SEE ATTACHED APPENDEX)

The School of Art and Art History Safety Manual will be reviewed in class. Students and instructors are responsible for following policy and procedures for making art safely at all time. The entire document is available online

<http://saahhealthandsafety.weebly.com/handbook.html>

All students are required to sign and turn in the signature page to the instructor on the first day of class.

ACADEMIC HONESTY POLICY

The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at

<http://www.registrar.ufl.edu> and <http://www.dso.ufl.edu>

ART 2401 COLOR PRINTMAKING
Course Calendar

This schedule is tentative and could change depending on your work in the studio

Week 1 Wed. Aug 21	<p>Lecture: Introduction to course, review course syllabus and class expectations: Sketchbooks, homework and final portfolios or review. Discuss topics covering course materials, presentation of work, studio rules and procedures, studio safety, storage (lockers/flat files). General Introduction to various printmaking processes (linocut, collography, lithography, intaglio, monoprinting, screen printing) Look at and discuss original prints of _____</p> <p>Homework: get newspaper/paper/sketchbook, course materials, required text: <u><i>Color: a Workshop Approach</i></u> by <i>David Hornung</i> Read: Introduction</p>
Week 2 Mon. Aug 26	<p>Introduce: Project #1 Lecture: Introduction to paper – types, weight, uses, etc. Demo: Introduction to Paper: types, qualities, characteristics, tearing Homework: Color exercises in sketchbook/ Proposals due next class</p>
Wed. Aug 28	<p>Work Day: Black and White Frottage: Project #1- Proposals Due DEMO: Mixing and Rolling ink, Frottage, and Cleaning Homework: Color exercises in sketchbook</p>
Week 3 Wed. Sept 4	<p>Work Day: Continue Frottage: Project #1 Discuss: Class Paper- Due in 1 month Homework: Color exercises in sketchbook</p>
Week 4 Mon. Sept 9	<p>Work Day: Continue Frottage: Project #1 Homework: Color exercises in sketchbook</p>
Wed. Sept 11	<p>Critique Day: Prints, Artist Statements Due Introduce: Project #2 Homework: Read txt: pg 12-41</p>
Week 5 Mon. Sept 16	<p>Lecture: INTRODUCTION TO COLOR USAGE and MIXTURE: Project #2 <i>Color Theory and applied color, value, chroma, hue (principles of interaction), color usage and mixing.</i> Demo: Mixing Primary colors Homework: Proposals due next class</p>
Wed Sept 18	<p>Work Day: Proposals due-Printing Begins: Project #2 Demo: Mixing Primary colors with frottage: Mixing and Rolling inks, printing Homework: Color exercise in sketchbook</p>
Week 5 Mon Sept 23	<p>Work Day: Continue Frottage with Primary colors: Project #2 Homework: Color exercise in sketchbook</p>
Wed Sept 25	<p>Work Day: Continue Frottage with Primary colors: Project #2 Homework: Color exercise in sketchbook</p>
Week 6 Mon Sept 30	<p>Work Day: Continue Frottage with Primary colors- Project #2 Homework: Color exercise in sketchbook</p>

Wed Oct 2	Critique Day: Prints, artist statements, and sketchbooks due. Vocabulary Quiz Introduce: Project # 3 Homework: Read txt: pg 42-95.
Week 7 Mon Oct 7	Lecture: Introduction to Balance and Color interaction: Project #3 <i>Shape Theory: Principles of Design, Interaction, Positive/Negative, Balance, Direction, Dominance</i> Compositional devices: <i>Harmony, variety, balance, proportion, dominance, movement, economy.</i> Demo: Gumming Plasti boards Homework: Proposals due next class; Gummed plasti boards due
Wed Oct 9	Work Day: Proposals Due: Project #3 Demo: Mixing color pigments with Gum Arabic, image making, cleaning Homework: Color exercise in sketchbook
Week 8 Mon Oct 14	Work Day: Continue work on plasti boards: Project #3 Homework: Color exercise in sketchbook. Images on plasti board must be completed next class Class Paper Due next class
Wed Oct 16	Work Day: Images Due: Project #3 Class Paper Due Demo: Soaking paper, registration, Press operation Homework: Color Exercise in sketchbook
Week 9 Mon Oct 21	Critique Day: Prints, Artist Statements Due Introduce: Project #4 Homework: Read txt: pg 96-111 & 128-135
Wed Oct 23	Harn Field Trip
Week 10 Mon Oct 28	Lecture: <i>Imbalance and Psychological color. Figure ground relationships: Reversal, Tension, Pulse, Convex/Concave. Project # 4: Final project.</i> Students must have plasti boards cleaned and gummed to work on next class Homework: Proposals due next class. Gummed plasti boards due
Wed Oct 30	Work Day: Proposals due. Begins image making on plasti boards: Project #4 Homework: Color exercise in sketchbook
Week 11 Mon Nov 4	Work Day: Continue image making on plasti boards: Project #4 Homework: Color exercise in sketchbook
Wed Nov 6	Work Day: Continue image making on plasti boards: Project #4 Discuss: Class Paper- Due in 1 month Homework: Color exercise in sketchbook
Week 12 Wed Nov 13	Work Day: Continue image making on plasti boards: Project #4 Homework: Color exercise in sketchbook. Images on plasti boards due next class
Week 13 Mon Nov 18	Work Day: Print Plasti boards: Project #4 Homework: Color exercise in sketchbook
Wed. Nov 20	Work Day: Print Plasti boards: Project #4 Homework: Color exercise in sketchbook

Week 14 Mon Nov 25	Work Day: Print Plasti boards: Project #4 Homework: Color exercise in sketchbook
Week 15 Mon Dec 2	Work Day: Print Plasti boards: Project #4 Homework: Color exercise in sketchbook
Wed Dec 4	Work Day:: Project #4 Due Last Critique Homework: Color exercise in sketchbook Possible clean-up day!

WEEK 16 TBA- Studio Clean-up day. All prints need to be signed and turned in. Final Paper due (Return graded prints and sketchbooks- TBA)

ART 2401 COLOR PRINTMAKING

Course vocabulary

Achromatic	Actual shape
	Aesthetic
Amorphous shape	Allover pattern
Analogous color	Asymmetry/symmetry
Bleeding	Bench hook
Counter proof	Balance
Collograph	Dropping out
Double run	Off set printing
Embossed print	Hal tone
Intaglio	Rollers or brayers
Lithograph	Wood cut
Monotype	Wood engraving
Mixed media	Complementary colors
Printing paper, characteristics	Closure laws
Parchment	Chroma
Silk screen	Visual Dominance
Vellum	Visual Economy
Watermark	Elements of art
Tarlatan	
Relief printing	Figure/ground tension
Optical, psychological, local color	Positive and Negative
Additive, subtractive color mixing	Figure/ground pulse
Figure/ground reversal	Convex/concave edges
Color/space	Mutual intensification
Harmony	Dominance
Balance	Proportion
Economy	Variety
Complementary color	Movement
	Color Temperature
Principles of interaction in value, chroma, and hue	

ART 2401 COLOR PRINTMAKING

Studio maintenance guidelines

The studio requires a collective effort to maintain a clean and safe work environment. This collective effort is a course requirement. In order to complete the assignments in this class it is necessary to work in the studio outside of class. **All printing will be down in class only- it is imperative that you come to class all semester.** I am always in and out the printmaking studio, therefore, I will know who hasn't cleaned up properly. We have few janitors, so you will have to do your part in keeping the studio clean and in order for the other classes.

The open shop policy is based on your cooperation in keeping the shop in good order and adherence to the studio rules listed below. Failure to comply with studio rules will lead to loss of this privilege.

Clean up guidelines

1. You must clean up after yourself. Clean up should be a scheduled part of your studio time because it takes time to clean up properly. Full clean up must occur after each work session whether it is during or after class hours.
2. When you leave the studio it is your responsibility to check the following
 - a. Your work area is spotless
 - b. Press is clean and off the bed, blankets rolled up and placed on top.
 - c. Glass inking area is clean
 - d. Work tables are clean
 - e. Trash cans and stools are put away
 - f. Drying towels hung on the wall
 - g. Water bath emptied
 - h. Water is off at all sinks
 - i. Fans are unplugged
 - j. Vent is off
 - k. Stove is off
 - l. All lights are off and doors shut

Safe studio guidelines

- Do not use lacquer thinners or toxic fixatives indoors.
- Do not use any tools or equipment you are unfamiliar with unless you have been instruction in their use.
- Put your name on everything you own, the shop nor SAAH are responsible for lost or left items
- There is safety in numbers at night, have a printing partner
- No running, smoking or eating in the studio.
- Always wear work clothes.
- CAMPUS POLIC #392-1111. Phone is located at the middle of the hallway
- Broken or damaged things, notify your instructor or Professor Mueller immediately.
- We are working with potentially hazardous and dangerous materials. FOLLOW SAFTEY PROCEDURES.
- Check the master schedule, posted on the door, for room availability. Do not interrupt classes outside of your own work period.
- Be considerate of your fellow artists.
- Always place newsprint on top of your paper before you put the blankets down. If you damage the press or blankets or get ink on the blankets you will be charged for their repair or replacement.

ART 2401 COLOR PRINTMAKING
Sketchbook guidelines

Thinking and drawing go hand in hand for artists. Maintaining an active sketchbook is a crucial component of good studio work but it takes practice. You will be required to keep a sketchbook that you should work in outside as well as inside the class on a daily basis.

The sketchbook should be no smaller than 8 ½ X 11". You will be required to complete a minimum of six full page images per project (six pages total). The sketchbook should be a reflection and documentation of your artistic growth during the course of the semester. Although you are encouraged to sketch, draw and print in your sketchbook as frequently as possible.

What should/could you do in your sketchbook?

1. A minimum of six full page images per project (six pages total). Preliminary sketches are required for each project and are included within the six page minimum requirement.
2. Research artists mentioned or shown in class, photocopy their work and paste it into your sketchbook then work on reproducing the entire work, or parts of the work. For example: use your sketchbook to analyze Max Beckman's color as a compositional tool, diagram all the blue shapes, or complementary patterns.
3. Plan out your project ideas in your sketchbook, by map your ideas you can more fully understand your motivations, thus your ideas will evolve.
4. Record your lecture notes, or demo notes. Illustrate your notes with images: draw, collaged, or printed.
5. Test color ideas, interactions or studies
6. Share images with classmates, trade photocopied sketches and make responsive drawings.
7. Practice concept mapping or brainstorming techniques: when presented with a new project make a list of words you associate with the project, don't edit, put everything down. Look the words up in a thesaurus, thinking about the implications and connections being made. Make a map, a verbal diagram of your words. Explore the connections, how else could you think about the idea, make the thinking visible.
8. Research your idea at the library, how have other disciplines looked at the idea? Make your research as visual as possible by diagramming or sketching your thinking.
9. Think in terms of variations on a theme, how could the idea be expanded, is there another view, another scale, another mark that might convey this idea in a new way?

Project Criteria:

Resolution to the assigned problem

Craft

Inventiveness/initiative

Overall artistic design

****Sketchbooks will be collected at midterm and at the end of the semester****

Appendix E: Health and Safety Area Specific Information: Printmaking

4. Area Rules

All users of the studio classrooms are expected to follow studio guidelines at all times. If you have any questions, ask your instructor.

- Follow all SA+AH Health and Safety handbook guidelines.
- No food or drink in the studio.
- Wear appropriate gloves when using any type of solvent, acid or chemical (gloves should be considered used with inks).
- The main printmaking shop door must remain closed for ventilation system to work.
- Eyewash and safety showers are located in the studio; use them even if small splashes of substance occur on your face.
- Closed toed shoes must be worn in the Print shop, no sandals or flip-flops allowed.
- Acid and caustic solutions are water-soluble; all splashes to your skin should be washed immediately with running water for several minutes.
- Emulsion and ink should be cleaned from under fingernails and hands for health and safety.
- Be aware of hot plates in the intaglio studio, turn off when finished.
- Always use cutting tools away from your hands and body.
- Special care needs to be taken in the studio if you are pregnant to avoid certain materials.
- Report all accidents (major and minor) and any defective equipment to your instructor.
- Students using the printmaking studio must be currently enrolled in Printmaking classes,
- Cutting tools should be sharp and in good condition. Care should be taken to insure safety of the individual using the tool(s) and other students when tool(s) are being used.
- Darkroom safety guidelines should be observed when using a darkroom for photographic screen-printing.
- There should be no feathering of acid when etching.
- Spray adhesives, fixatives, and/or paints should ONLY be used in the designated spray booth or used outdoors with protective papers covering surface of over-spray.
- When the printmaking studio is in use, the ventilation system must be turned on.
- The last person to exit the studio should make sure the ventilation is turned off, along with lights, water, hotplate etc.
- All users must follow the SA+AH Container Policy (see below)

SA+AH CONTAINER POLICY

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

White:

All new and or used product in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow:

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.

- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5-gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%.

Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area; this is located on the SWMA sign posted at the sink or at the Waste Management Area.