

Remote Color Printmaking | Summer 2020
ART2401C - 012F
Syllabus

M, T, W, R, F | 2:00 PM - 4:45 PM

Location: Online

Instructor: Ashley Ortiz-Diaz (she/her) | aortzdiaz@ufl.edu

TA: Ye Ma (she/her) | yema@ufl.edu

Course Description

This course will introduce the fundamentals of color theory. Through the art of printmaking, students will use color theory to create engaging and meaningful works of art. Students will be taught to use a set of tools, materials, ideas, and approaches that will help advance their knowledge of color and its uses in art. This course will be utilizing monotype and relief processes, and depends on seeing, doing, and thinking. Through readings, discussions, a remote studio practice, and critique, students will gain an understanding of color theory fundamentals and its history.

“[Josef] Albers’s work isn’t just about color theory; it is a proposal for a way of thinking. Albers was a World War II refugee living, educating, and making art in the United States from the early 1930s until his death in 1976. He spent the majority of that time at the Black Mountain College in North Carolina and Yale University in Connecticut. The American South and New England are hotbeds of racialized inequity across public and private realms, then and now. Thurgood Marshall was arguing [and winning the five cases of *Brown v. Board of Education of Topeka, Kansas*, outlawing Jim Crow segregation] at the same time that Albers was teaching.” -Tomashi Jackson

Tomashi Jackson speaks of Josef Albers’ language in Interaction of Color as congruent with that used to describe racism by Thurgood Marshall in *Brown v Board of Education*. Jackson’s work utilizes the overlapping visual and written language of these different understandings of “color” to create visual imagery that connects the past to the present moment. Artists such as Hank Willis Thomas are also expanding their interpretation of “color” theory to talk about race. By exploring the fundamentals of color theory and color perception through Jackson’s renewed understanding, we can begin to use color in more conscious and meaningful and engaging ways.

This course will ask students to think critically about color and how its application influences their work and the work of others.

As a studio course, Color Theory Printmaking will require a varied amount of outside class work for satisfactory completion. Additionally, it is acknowledged that the course requires personal dedication due to the accelerated and intensive nature of summer sessions *and especially* due to the current pandemic and social uprising. Given these unprecedented and important circumstances, it will be critical that students, TAs, and the instructor be in consistent communication in order to maintain transparency of capacity, safety and well-being.

Objectives

This course is designed to help students build their understanding of color and apply that understanding to 2 dimensional mediums. After completing this course they will be able to:

- Demonstrate a working knowledge of color saturation (tint/tone/shade), color mixing, shape, texture, space
- Demonstrate ability to create intentional and engaging color combinations.
- Utilize preliminary sketches/proofs and translate them into finished prints.
- Develop their knowledge of print-based images.
- Create an edition and become technically proficient in producing a consistent and professionally presented print.
- Develop a healthier and committed remote studio practice.

Key Terms

primary	secondary	tertiary	warm	cool	monochrome
analogous	complementary	neutral	saturation	desaturated	harmony
hue	shade	tint	tone	CMYK	
subtractive vs	additive	transparency		opacity	
print	proof	edition	monotype	brayer	baren

Artists to Reference

Delita Martin*	Karen Revis	Barbara Jones-Hogu*	Latoya Hobbs
Jacob Lawrence*	Charles White	Belkis Ayón	Hank Willis Thomas*
Henry Taylor*	Tomashi Jackson*	Kerry James Marshall*	Torkwase Dyson
Anoka Faruquee	Toyin Ojih Odutola*	Jordan Casteel*	Brianna Brooks
Njideka Akunyili Crosby*		Otobong Nkanga	Amy Sherald*
Alma Thomas*	Mark Bradford*	Julie Mehretu*	
Jean-Michel Basquiat*			

Color Resources

[Color Resources](#) is a live document of hyperlinks and graphics categorized by topic. Many of these links will be reviewed in the first week of the course and will stay here as an accessible and updated resource sheet to refer back to throughout the course. The version of Color Resources as of 07.01.20 is attached at the end of this syllabus.

Classroom Demeanor

Students are expected to:

- Attend and Participate in scheduled group and individual virtual meetings.
- Attend and Participate in online discussions.
- Be respectful of every individual's chosen name and pronouns.
- Be respectful of every individual's point of view, while voicing concerns of inappropriate and inaccurate contributions.
- Be in consistent communication with TAs and the instructor in order to maintain transparency, safety, and well-being.
- Keep pace with the [Course Calendar](#) and communicate any difficulties doing so.
- Maintain their remote studio space clean and organized.
- Be prepared for class; communicate difficulties acquiring materials with the instructor.
- Follow all safety procedures as demonstrated at the beginning of the semester. If uncertain as to what to do in a certain situation consult the instructor and/or Printmaking technician, Myles Dunigan (mdunigan@arts.ufl.edu).
- Be a respectful and active member of the classroom.

Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.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.

Attendance Policy

Attendance will be recorded for participation purposes. There are 15 collective virtual meetings this semester. Each day adds one (1) point to your participation grade, which starts as zero. Missed classes can be made up by attending Office Hours. Absences should be communicated with the Instructor and TA in advance whenever possible. There is no penalty for missing class, but your participation assessment will be affected.

Attendance Issues Due to Illness Policy

If a student is absent from classes or examinations because of illness, they should contact their instructors. Students should contact their college by the deadline to drop a course for medical reasons. Students can petition the [Dean of Students Office](#) to drop a course for medical reasons. The university's policy regarding [medical excuses](#) from classes is maintained by the Student Health Care Center.

Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence.

For more information go to : <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Evaluation and Grading

- A (92-100) = Superlative work: careful attention to craft and presentation. Originality of idea and execution work together. Goes beyond merely solving the problem – one who performs at this level is visibly outstanding, work is outstanding in every respect. A- (90-91)
- B+ (87-89) = Very fine work: almost superlative. A few minor changes could have been considered and executed to bring the piece together. Again, goes beyond merely solving the problem.
- B (80-86) = Above average: solution to the problem and idea well planned. Execution is well done. This is an honorable grade. B-(80-81)
- C+ (77-79) = A bit above average: slipping in levels of originality, craft, and/or presentation. The piece does not work well as a unified whole or statement yet effort was made.
- C (76-72) = You have solved the problem: the requirements of the problem are met in a relatively routine way. C- (70-71)
- D+ (67-69) = You have solved the problem but there is much room for improving your skills and developing your concepts further. You have neglected the basic craftsmanship skills, as well as the breadth and depth of idea development.
- D (62-66) = Inadequate work: the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. Work is substandard. D- (60-61)
- E = Unacceptable work and effort / Not turned in

NOTE: A grade of C- and below does not count toward major requirements

Find information on UF's Grading policy at

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

Grade Breakdown

30	Participation: Includes attendance (15) and taking part in discussions and critiques (15).
270	Projects*
	↳60 - 4 Monotype / 4 Color Schemes
	↳90 - Varied Edition (4) / Single Block Prints
_____	↳120 - "Destination" Multi-Block Print

300 points total

**Project Evaluations*

70%	Level of assignment satisfaction (completion of everything assigned)
15%	Craftsmanship (print quality)
15%	Creative Flexibility (Image quality - originality, clever use of materials)
05%	Effort (attempt at creativity + time put in)

Late Assignment grades will be reduced 10%, must be turned in by next critique or will not be accepted.

Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <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/>.

Honesty Policy

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class.

Health + Safety

The official best practices for the area of Printmaking can be found in the Health + Safety Handbook, Appendix E, linked here:
<http://arts.ufl.edu/site/assets/files/37319/saahhealthandsafetyhandbook.pdf>

Additional and Amended Health + Safety due to working from home will be reviewed, recorded, and made available to students during the first week of class. Contact the Printmaking technician, Myles Dunigan (mdunigan@arts.ufl.edu), for additional details and information.

Campus Resources:

Health and Wellness

U Matter, We Care

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392- 1575 so that a team member can reach out to the student.

Counseling and Wellness Center

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 352-392-1575

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 352-392-1161

Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu.
<https://lss.at.ufl.edu/help.shtml>.

Career Resource Center

Reitz Union, 352-392-1601

Career assistance and counseling

<http://www.crc.ufl.edu/>

Library Support

<http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center

Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.
<http://teachingcenter.ufl.edu/>

Writing Studio

302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.
<http://writing.ufl.edu/writing-studio/>

Student Complaints Campus

https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf

Who to call instead of 911

Calling the police may lead to the brutalizing (or even killing) of the victims themselves. Here are resources that can help in a crisis without involving the police.

Mental Health

Alachua County Crisis Center 24/7: (352)-264-6789
Shands Psychiatric Crisis Stabilization: (352)-265-5481
Meridian Behavioral Healthcare: (352)-374-5600
NAMI Helpline: 800-950-6264

Violence

Peaceful Paths: (352)-377-8255
Victim Services & Rape Crisis Center: (352)-264-6760
Toll free 24 Hour Sexual Assault Helpline: (866)-252-5439
Florida Abuse hotline: 1-800-962-2873

Substance Abuse

UF Health Florida Recovery Center: (352)-265-4372
Care 4 America: (352)-375-3335
National Youth Crisis Hotline: 1-800-448-4663
SAMHSA's Substance Abuse Hotline: 1-800-662-4357

Housing

Gainesville Housing Authority: (352) 872-5500
Family Promise of Gainesville: (352) 378-2030
GRACE Marketplace: (352) 792-0800

LGBTQA+

Trevor Project LGBTQ+ Crisis Hotline: 1-866-488-7386
Trans Lifeline: (877)-565-8860
Pride Community Center of NCF: (352) 377-8915
Unspoken Treasure Society: (904) 769-1265
Parents and Families of LGBTQ+ Persons: (352) 340-3770

Other Resources

Human Rights Coalition of Alachua County (report ICE activity & more): (352) 354-2480
Poison Control: 1-800-222-1222

Gainesville, Florida

**Florida Abuse line is very likely to involve the police, so be wary of that when making a call.

Remote Color Printmaking Materials List

Itemized [Blick List](#)

\$138.86 (not including asterisked items)
Should Qualify for Free Shipping
Estimated Tax: \$10

♣ Speedball Deluxe Block Printing Kit - Item #:38001-1009

4x5" Mounted linoleum block
4x6" Speedy-Carve block
Linoleum cutter handle
#1, #2, #3, #5, and #6 cutters
2.5 oz tube of Water-Soluble Block Printing Ink in
 Black
1.25 oz tubes of Water-Soluble Block Printing Ink in
 Red,
 Blue, and
 Yellow
1.25 oz tube of Water-Soluble Block Printing Extender (to create transparent colors)
4" Soft Rubber Pop-In Brayer
Dual-purpose bench hook/inking plate
Instruction booklet

♣ Blick Battleship Gray Linoleum - Pkg of 1, 18" x 18", Unmounted

♣ 5x6" Gelli plate

More Ink:

♣ Speedball Water-Based Block Printing Ink - White, 5 oz
♣ Speedball Water-Based Block Printing Ink Retarder - 1.25 oz

Paper:

♣ Ink Block Printing Paper Pack - 9" x 12", Bleached Mulberry, 25 Sheets

♣ Newsprint

♣ Pallet Knife

♣ Barren (appropriate alternatives permissible, such as a wooden spoon)

♣ Tracing paper

♣ Olfa Knife

♣ Clear Acrylic Sheet (8x10")

♣ Straight Edge Ruler (18")

Organic + Inorganic Textures materials*

Ex: leaves, bubble wrap, lace, mesh

Chipboard (back of newsprint pad)*

Tape*

Paper Towels or Old t-shirt for rags*

Pencil*

Permanent Markers of varying sizes*

Cardboard for a cutting mat*

Apron and/or printing clothes*

Bowl*

Rope*

Clothespins or binder clips*

Aluminum foil*

*at home alternatives permissible

Resources:

<https://www.pantone.com>

Color palette generators/finder:

<https://coolors.co>

<https://colorhunt.co>

<https://paletton.com/#uid=1000u0klllaFw0g0qFqFg0w0aF>

<http://colormind.io>

Color Basics;

<https://www.youtube.com/watch?v=2LLXnUdUlc>

How Our Eyes See Color: <https://www.youtube.com/watch?v=pvC9MQvqHMQ>

How Have Cameras "Seen" Color: <https://www.youtube.com/watch?v=d16LNHIEJzs>

Color Names; <https://www.youtube.com/watch?v=gMqZR3pqMjg>

Printmaking (general):

Black Women of Print: <http://www.blackwomenofprint.com>

People of Print <http://www.peopleofprint.com>

Making Color:

Making Colors Naturally in Japan: <https://www.youtube.com/watch?v=7OiG-WjbCQA>

How to Make Your own Paint: <https://www.youtube.com/watch?v=FOHKxg9h-4I>

How Inorganic Color is Made: <https://www.youtube.com/watch?v=zKFfs2qX-Fkc>

Color Nerds (it's a good thing):

Material History of Blue; Lecture; <https://www.youtube.com/watch?v=QpQjTS7VtQQ>

Chemical Characteristics of Color: <https://www.youtube.com/watch?v=7HELEkAyZPI>

Albers' Lessons (in short): <https://www.youtube.com/watch?v=A4CUu84iS1M>

Alber's Lessons (in depth): <https://www.youtube.com/watch?v=fdZllwyZSHo>

Albers by way of Faruquee: <https://www.youtube.com/watch?v=8YpZX0Xj9-Y>

App in the talk (for iPad): <http://interactionofcolor.com>

Faruquee's art: [Anoka Faruqeeanokafaruquee.com](http://AnokaFaruqeeanokafaruquee.com)

Color and Race:

[Tomisha Jackson on Albers \(Interview\)](#) (2016)

[Tomisha Jackson and Hank Willis Thomas Exhibition Review](#) (2020)

Film and Color:

[Video of Ranked Films](#)

Black Skin on Screen (the right way):

Moonlight

Mudbound

Dope

Insecure

Collateral

Fruitvale Station

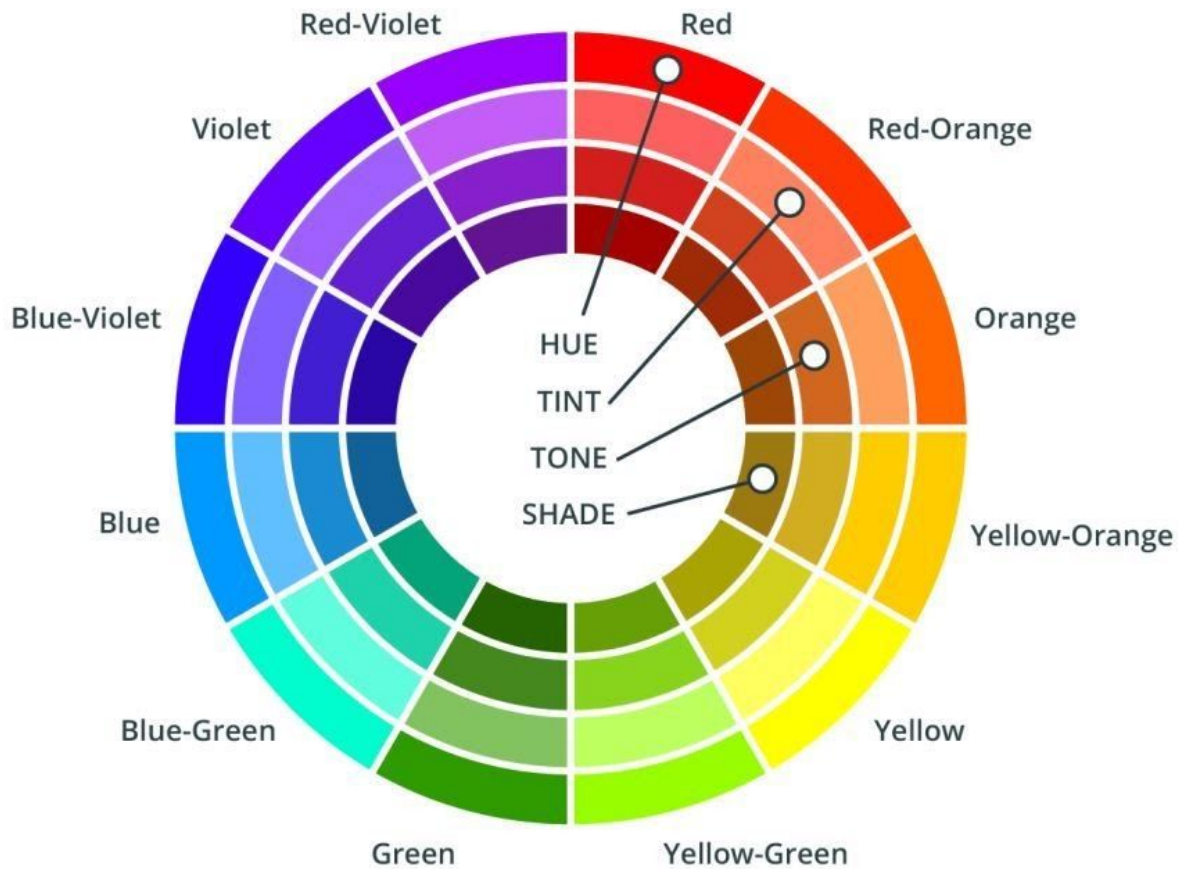
Straight Outta Compton

12 Years a Slave

Pariah

Middle of Nowhere

Selma



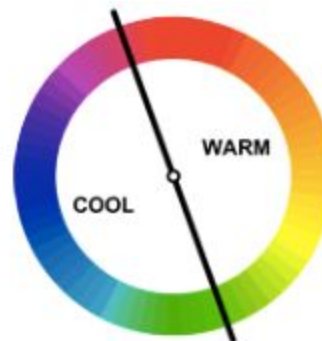
Warm and cool colors

The color circle can be divided into warm and cool colors.

Warm colors are vivid and energetic, and tend to advance in space.

Cool colors give an impression of calm, and create a soothing impression.

White, black and gray are considered to be neutral.





Complementary color scheme

Colors that are opposite each other on the color wheel are considered to be complementary colors (example: red and green).

The high contrast of complementary colors creates a vibrant look especially when used at full saturation. This color scheme must be managed well so it is not jarring.

Complementary color schemes are tricky to use in large doses, but work well when you want something to stand out.

Complementary colors are really bad for text.



Analogous color scheme

Analogous color schemes use colors that are next to each other on the color wheel. They usually match well and create serene and comfortable designs.

Analogous color schemes are often found in nature and are harmonious and pleasing to the eye.

Make sure you have enough contrast when choosing an analogous color scheme.

Choose one color to dominate, a second to support. The third color is used (along with black, white or gray) as an accent.





Triadic color scheme

A triadic color scheme uses colors that are evenly spaced around the color wheel.

Triadic color schemes tend to be quite vibrant, even if you use pale or unsaturated versions of your hues.

To use a triadic harmony successfully, the colors should be carefully balanced - let one color dominate and use the two others for accent.



Split-Complementary color scheme

The split-complementary color scheme is a variation of the complementary color scheme. In addition to the base color, it uses the two colors adjacent to its complement.

This color scheme has the same strong visual contrast as the complementary color scheme, but has less tension.

The split-complimentary color scheme is often a good choice for beginners, because it is difficult to mess up.





Rectangle (tetradic) color scheme

The rectangle or tetradic color scheme uses four colors arranged into two complementary pairs.

This rich color scheme offers plenty of possibilities for variation.

Tetradic color schemes works best if you let one color be dominant.

You should also pay attention to the balance between warm and cool colors in your design.



Square color scheme

The square color scheme is similar to the rectangle, but with all four colors spaced evenly around the color circle.

Square color schemes works best if you let one color be dominant.

You should also pay attention to the balance between warm and cool colors in your design.

