ART 2501C

**Painting: Investigations in Color**  Fall Spring 2014

Instructor: Lydia Dildilian | E-mail: dildillk@ufl.edu | FAD 105 or by appointment
Meeting Time: T & H (11:45- 2:45) | FAC 105 | Office Hour: H (2:50- 3:50)
Required Text | Color: A Workshop Approach | By: David Hornung

**Course Description:**
This course investigates:

- The properties of color: what is seen as light and what is formed by the combination of pigment.
- Color interaction and its role in pictorial composition.
- The expressive use of color in painting.

**Course Objectives:**

1.) **Knowing color:**
   a. Understanding the distinct and separable parts of color
   b. Sensing the nature of color experience

2.) **Seeing color:**
   a. Identifying the qualities of color
   b. Interpreting the world as color

3.) **Using color:**
   a. Combining what is known (color theory) with what is seen (color perception)
   b. Creating light, space, movement with color and shape

**Topics Outline:**

1.) Color Theory and Applied Color
   a. Mutual intensification: principles of interaction in value, chroma, and hue; like temperature and compliments

2.) Color usage: optical, psychological and local color

3.) Color mixing: additive, subtractive

4.) Figure-ground relationships
   a. Figure/ground reversal, figure/ground tension, figure/ground pulse, convex/concave edges

5.) Shape interaction- positive and negative

6.) Visual Organization
   a. Harmony, variety, balance, proportion, dominance, movement and economy

**Topical Course Outline (Tentative):**

1.) **Exercises in phenomena (Week 1-5)**
   Highly defined and directed assignments focused Specifically on color qualities, color theory, and color experience.
   (Five stripe designs using oil paint and cut paper)

2.) **Seeing Spots (Week 6-10)**
   A series of still-life paintings in oil, using Charles Hawthorne's painting method of seeing and painting in color. [Hawthorne on Painting Dover]
   (Drawing studies and four paintings on stretched canvas, min. 18”x 24” each)

3.) **Chromatic Zones (Week 11-16)**
Painting in modern techniques with emphasis on color fields and interactive relations of shapes and space.

(Drawing and painting studies and one large painting in oil - 1500 sq. in.)

Short Writing Assignments:
Will be apart of you’re three main projects and will accompany your artwork that you will be turning in. These writing assignments are meant to be short and I am looking for content and understanding of the reading material. This paper should be one page long. I am not looking for grammar or spelling in this paper ether. Just write what you thought about the chapter in the textbook.

Course Resources:
1. Art and Architecture Library
11. Interaction of Color, By: Josef Ablers, Print.

Material List: Oil paint
37 ml. Cad. Red Hue
37 ml. Alizaran Crimson
37 ml. Cad. Yellow Medium Hue
37 ml. Cad. Yellow Light Hue
37 ml. Cobalt Blue Hue
37 ml. Ultramarine Blue
37 ml. Pthallo Blue
37 ml. Dioxazine Purple
37 ml. Raw Umber
37 ml. Raw Sienna
37 ml. Burnt Umber
37 ml. Burnt Sienna
37 ml. Yellow Ochre
200 ml. Zinc White

Brushes
1 each FB- 4
1 each FB- 6
1 each F- 4
1 each F- 6
1 each F- 10
1 each R- 4
1 each R- 8
Other Materials:
Exacto knife
Painters tap
Bristol paper pad 18"x24"
Glass jar with lid
Large can of Gesso
Gamsal
Pencil set
Combination lock (for lockers in FAC which are available)
White matt board
Glass plate
Rags
Platte knife

Final Grade:
A student's final grade will be determined on their participation in class and during critic, as well as their attendance. I will be making grades determined on the course goals and objectives of the class.

The three assignments listed above in “course outline” will be counted as 30%-grading criteria on following pages. This 30% of your grade will also include the reading assignments and short-writing assignments that will be assigned thought the semester.

The remaining 10% of your final grade will be determined by your instructor, and is based on the following: participation in class workdays, discussions and critiques. In addition to participation in the end of the year clean up and the removal of remaining student work from the classroom.

ATTENDANCE IS REQUIRED- Three unexcused absences are allowed. More then 3 absences will result in a loss in the student’s final by one letter. Six absences will result in a failing grade. Excessive tardiness will also affect your grade. Roll will be taking at the beginning of class. Being late for class 3 times will result in one absence. Lateness for more then 30 minuets will be counted as an absence. Attending class unprepared for a discussion, critique or workday will be considered an absence. A missed class does not constitute an extension of an assignment. Lateness to a critique will result in lowering of project grade by half a latter. Absence from a critique will result in lowering of a project grade by a letter.

Grade Scale:
98-100% A+ 87-89% B+ 77-79% C+ 67-69 D+
93-97 % A 83-86% B 73-76% C 60-66% D
90-92% A- 80-82% B- 70-72% C- 0-59% F

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

Short Writing Assignments:
Will be apart of you’re three main projects and will accompany your artwork that you will be turning in. These writing assignments are meant to be short and I am looking for content and understanding of the reading martial. This paper should be one page long. I am not looking for grammar or spelling in this paper ether. Just write what you thought about the chapter in the textbook.

Students with Disabilities: Individuals with disabilities must register with the Office for Students with Disabilities and submit to this instructor the memorandum from that office concerning necessary accommodations. The ADA office is located in Room 232 Stadium (phone: 392-7056). All course materials are available in alternative format upon request. UF Disabilities Resource Center http://www.dso.ufl.edu/drc/

On Campus Counseling: The Counseling Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. The Center offers brief counseling and therapy to help students confront personal, academic, and career concerns. The primary goal of counseling is to help students develop the personal awareness and skills necessary to overcome problems and to grow and develop in ways that will allow them to take advantage of the educational opportunities at the university.
Counseling Center web site: http://www.counsel.ufl.edu
The Counseling Center: P301 Peabody Hall (352) 392-1575 Monday - Friday: 8 am - 5 pm

Online Course Evaluation: Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. Faculty do not receive the results until after the grades have been finalized. These evaluations are conducted online 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/.

16-Week Tentative Course Calendar

| Week 1:   |  |
|----------|  |
| A        | B | Course overview and introduction  |
|          |   | Demo and Introduction to Exercises in Phenomena |
| Week 2:  |  |
| A        | B | Demo, begin new class assignment and reading assignment with short writing assignment  |
|          |   | In class work day Exercises in Phenomena |
| Week 3:  |  |
| A        | B | Nature color exploration and writing assignment  |
|          |   | Nature color exploration small critic and class work day |
| Week 4:  |  |
| A        | B | Factuality demo on color and reading assignment with short writing assignment  |
|          |   | In class work day Exercises in Phenomena |
| Week 5:  |  |
| A        | B | In class work day Exercises in Phenomena and writing assignment  |
|          |   | Critic of Exercises in Phenomena |
| Week 6:  |  |
| A        | B | Demo and Introduction to Seeing Spots  |
|          |   | In class work day and reading assignment with short writing assignment |
| Week 7:  |  |
| A        | B | Demo on color theory and turn in writing assignment  |
|          |   | In class work day |
| Week 8:  |  |
| A        |   | Visit the Harn Museum and look at how color is used |


### Course Calendar

<table>
<thead>
<tr>
<th>Week</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>In class work day</td>
<td>Spring break - No classes this week both on Tuesday and Thursdays</td>
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<tr>
<td>10</td>
<td>In class work day</td>
<td>Critic of Seeing Spots</td>
</tr>
<tr>
<td>11</td>
<td>Demo and Introduction to Chromatic Zones</td>
<td>Demo and in class work day</td>
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<tr>
<td>12</td>
<td>Factuality demo and reading assignment with short writing assignment</td>
<td>In class work day</td>
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<tr>
<td>13</td>
<td>Demo in class work day and turn in writing assignment</td>
<td>In class work day</td>
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<tr>
<td>14</td>
<td>In class work day</td>
<td>In class work day</td>
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<tr>
<td>15</td>
<td>In class work day</td>
<td>No class reading day</td>
</tr>
<tr>
<td>16</td>
<td>In class work day</td>
<td>Critic of Chromatic Zones</td>
</tr>
</tbody>
</table>

**A: TUESDAY at 11:45- 2:45pm**  
**B: THURSDAY at 11:45- 2:45pm**

This course calendar is tentative. Meeting that it could be subject to change or alteration over time. If there are any updates or changes or alterations made to this course calendar. I will notify you immediately in class and then this calendar will either be updated on Sakai or a notification will be posted on Sakai.

**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](http://saahhealthandsafety.weebly.com/handbook.html)

When looking at the health and safety handbook on the website above. Please refer to the "Appendix D: Health & Safety Area Specific Information: Painting" pages 20-23.

All students are required to sign and turn in the signature page to the instructor “A.K.A. me”, on the first day of class. After reserving an overview of an area specific health and safety for painting.

**Appendix D: Health & Safety Area Specific Information: Painting**

1. **Hazards (inherent)**
   - Acrylic Paints May contain ammonia which may cause eye, nose, throat irritation, especially if large amounts are used; may contain preservatives, such as formaldehyde
   - Precautions: Good hygiene; switch to formaldehyde-free painting medium; avoid inhaling pigment powder; use least toxic preservatives possible
   - Clean brushes properly

2. **Watercolors and Gouache**
   - Inhalation: Moderately toxic
   - Skin Contact: Slightly toxic
   - Gum arabic and gum tragacanth cause skin allergies; gum arabic can cause asthma; may contain preservatives, such as formaldehyde
   - Precautions: Good hygiene; switch to formaldehyde-free painting medium; avoid inhaling pigment powder; use least toxic preservatives possible; clean brushes properly.
Tempera
Inhalation: Highly toxic - Skin Contact: Highly toxic - Hazards in pigments & preservatives; tetrachloroethane highly toxic; more toxic than carbon tetrachloride, causing severe liver damage.
Precautions: Good hygiene; clean brushes properly; DO NOT USE tetrachloroethane.

Latex
Ingestion: Slightly toxic if glycols are present - Skin Contact: Possibly toxic if the paint contains glycol ethers - May contain glycols, mercury - Precautions: Good hygiene; clean brushes properly; DO NOT USE paints with mercury preservatives.

Oil Paints
Ingestion: Pigment Poisoning
-Skin Contact: Pigment poisoning; When used with solvents: all solvents are moderately toxic by all routes of entry - Ingestion, inhalation, and skin contact - Precautions: Good hygiene; adequate ventilation; wear nitrile gloves; clean brushes properly; DO NOT USE with banned solvents.

Alkyd and Other Solvent Based Paints
Inhalation: Toxic - Pigment hazards; solvent-based paints more hazardous than oil paints; much more solvent exposure; toluene/xylene much more toxic than paints with mineral spirits - Ingestion: Pigment and solvent poisoning - Skin Contact: Pigment and solvent poisoning
- Flammable: Good hygiene; use with adequate ventilation; wear nitrile gloves; clean brushes properly; DO NOT USE toluene or xylene based alkyd paint; DO NOT USE with banned solvents.

Solvents
Inhalation: slightly to highly toxic depending on type; acute inhalation can cause dizziness, nausea, fatigue, memory loss, coma, and respiratory irritation; chronic inhalation can cause organ damage, respiratory allergies, and brain damage
- Ingestion: slightly to highly toxic depending on type; ingestion can be fatal and cause aspiration into the lungs after vomiting - Skin Contact: slightly to highly toxic depending on type; can cause defatting of the skin and dermatitis; can be absorbed through skin
- Flammable: solvents can spontaneously combust; dispose of solid waste contaminated with solvents in red bin - Volatile: solvents will evaporate quickly; keep containers closed at all times, even while using - Precautions: Use with adequate ventilation; wear nitrile gloves; keep all containers tightly closed; store only in glass or metal that have lids; minimize use and reuse; use least toxic types; never dump down drain; clean brushes properly; do not clean hands with solvents; dispose of solid waste contaminated with solvents in red bin; DO NOT USE banned solvents.

The following solvents are not permitted for use in the SA+AH
*: Turpentine, Turpenoid, Mineral Spirits, Oil of Spike, Damar Varnish, Denatured Alcohol, Benzene, Toluene, Paint Thinner.

The following solvents (odorless mineral spirits) and solvent containing mediums are allowed for use in the SA+AH
*: Gamsol (Gamsol is supplied by the SA+AH), Sansador, Galkyd, Liquin
* This is not an exhaustive list. If you want to use something not listed here please check with your instructor or lab specialist.

Pigments
(see attached chart). Many pigments are toxic, including those based on lead, cadmium, mercury, chromates, manganese, and cobalt. The main risk is from accidental ingestion of the pigments due to eating while working, nail biting, pointing your brush with your lips, and similar means of hand-to-mouth contact. Using dry pigments can allow the pigments to be breathed in through the air (this also occurs when using encaustics in an unventilated space.)

2. Best Practices
- Don't eat, drink, smoke in studio
- Wash hands, including under fingernails (good hygiene)
- Wear nitrile gloves
- Avoid inhaling pigment powder
- Use least toxic versions of paints, mediums, solvents
- Don't do solvent washes
• Reuse solvent: Used solvent can be reclaimed by allowing the paint to settle and then pouring off the clear solvent into another jar. The sludge that remains at the bottom must be disposed of in the liquid waste jug.
• Remove paint from hands with baby or vegetable oil—Do not wash it down the sink
• Work in a well-ventilated area. Use solvents near exhaust vents.
• Take breaks during painting to step outside for fresh air.

3. Links
http://www.ci.tucson.az.us/arthazards/paint3.html
http://web.princeton.edu/sites/ehs/artsafety/sec10.htm
http://www.chicagoartistsresource.org/node/9279

4. Area Rules
All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.
• Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at www.arts.ufl.edu/art/healthandsafety
• In case of emergency, call campus police at 392-1111
• File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office. Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
• Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media. Keep the Satellite Waste Management Area (SWMA) clean and organized. Follow the SWMA guidelines posted.
• Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
• Keep solvent fumes to a minimum by covering containers in use even while painting. Don’t leave brushes sitting in jars of solvents.
• Clean up after yourself. Wash hands and all tools properly. Dispose of all towels and gloves in the red bin. Close all containers, and return anything flammable to the yellow flammable cabinet.
• No hazardous materials, oils, or solvents down sinks.
• Follow guidelines for brush cleaning found at each SWMA.
• Store all flammables in the flammable cabinet, Keep flammable cabinet closed at all times.
• All Hazardous Waste must be labeled with the yellow labels found at the SWMA (use this label when item is designated as trash).
• Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
• No aerosol cans may be sprayed in any classroom/studio in the SAAH. A spray booth is located in FAC room 211A.
• Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios.
• Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must be immediately taken to the dumpster. All oversized trash (has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster. Glass with hazardous materials must be wrapped, labeled with a filled out yellow hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
• No eating, consumption of alcohol or smoking is permitted in the studios.
• Clean up after yourself—wipe down surfaces (easels, drawing boards, stools with a wet towel).
• Do not block doorways.
• Do not block access to lights.
• Do not remove furniture from rooms or borrow furniture from rooms without permission from the area
• Do not create “daisychains” with multiple electric cords. Unplug cords when not in use.
• First aid kits are found in each studio. Notify your instructor if supplies are low.
• Locate the nearest eyewash unit and familiarize yourself with its functions.
• Report any safety issues IMMEDIATELY to your instructor.
• All courses must engage in an end of the semester clean up.
• Follow the SA+AH CONTAINER POLICY (see policy below)

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 nameand 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.

Toxic Paint Pigments/ Painting
The following paint ingredients are extremely toxic to you through skin contact, inhalation, or if swallowed. Know that you have a choice when purchasing art supplies and chose paints that are non-toxic to you, others and the environment.

Highly toxic pigments-Avoid at all costs
Lead Red(Red 105)
Contains lead
Molybdate Orange(Red 104)
Contains lead and chromates
Chrome Orange(Orange 21)
Contains lead and chromates
Mercadmium Orange (Orange 23)
Contains cadmium, mercury and sulfides
Barium Yellow(Lemon Yellow, Barium Chromate, Yellow 31)
Contains barium and chromates
Chrome Yellow (Chrome Lemon, Primrose Yellow, Lead Chromate, Yellow 34)
Contains lead and chromates
Zinc Yellow (Zinc Chromate, Yellow 36)
Contains chromates
Naples Yellow (Lead Antimonite, Antimony Yellow, Yellow 41)
Contains lead and antimony
King's Yellow (Yellow 39)
Contains arsenic
Strontium Yellow (Yellow 32)
Contains strontium and chromates
Zinc Yellow (Yellow 36)
Contains chromates
Chrome Green (Milori Green, Prussian Green, Green 15)
Contains chromates
Emerald Green (Paris Green, Vienna Green, Green 21)
Contains arsenite
Scheele's Green (Schloss Green, Green 22)
Contains arsenite
Cobalt Violet (Violet 14)
Contains cobalt and arsenite
 Flake White (Cremnitz White, Lead White, White 1)
Contains lead
Lithopone (White 5)
Contains zinc sulfide
Zinc Sulfide White(White 7)
Contains zinc sulfide
Witherite (White 10) Contains barium
Antimony White (White 11) Contains antimony
Antimony Black Contains antimony sulfide
Possibly toxic pigments- Avoid unless necessary
Vermilion (Cinnabar, Red 106) Contains mercury compounds
Cadmium Red (Red 108) Contains cadmium
Cadmium Orange(Orange 20) Contains cadmium
Cadmium Yellow (Yellow 37) Contains cadmium
Cobalt Yellow (Aureolin, Yellow 40) Contains cobalt
Cobalt Green (Green 19) Contains cobalt
Chromium Oxide Green (Olive Green, Permanent Green, Green 17)
Contains chromic oxide
Viridian (Emeraude Green, Green 18) Contains chromic oxide
Prussian Blue (Iron Blue, Milori Blue, Bronze Blue, Blue 27)
Contains cyanide compounds
Antwerp Blue (Blue 27)
Contains cyanide compounds
Cobalt Blue (Kings Blue, Blue 28) Contains cobalt
Manganese Blue (Blue 33) Contains manganese
Manganese Violet (Permanent Mauve, Violet 16) Contains manganese and barium
Potentially toxic pigments- Use caution
Lithol Red (Red Lake R, Red 49) Sometimes contaminated with soluble barium
Nickel Azo Yellow (Green Gold, Green 10) Contains nickel
Barium White (Blanc Fixe, White 21) Sometimes contaminate with soluble barium
Note: If paint is listed as a hue, for example, Cadmium Yellow Hue, then that means that the paint is made
of derivatives to look like Cadmium and it is usually nontoxic.