This course investigates color interaction and its role in pictorial composition. We will explore color and light, as well as the expressive use of color in painting. This is meant as a problem-solving course that introduces the fine arts major to the fundamental elements and principles of two-dimensional design, and is a foundation for all of the visual arts. The course broadens the understanding of compositional dynamics, compositional methods, and shape theory. 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.

Course Topics

**Color Theory and Applied Color**

- Mutual intensification:
  - Principles of interaction in value, chroma, and hue (temperature and compliments)

- 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

Course Objectives

**KNOWING COLOR**

- Understanding the distinct and separable parts of color
- Sensing the nature of color experience

**SEEING COLOR**

- Identifying the qualities of color
- Interpreting the world as color

**USING COLOR**

- Combining what is known (color theory) with what is seen (color perception)
- Creating light, space, and movement with color and shape
Units of Study

EXERCISES IN PHENOMENA (Unit 1)
Highly defined assignments focused on color qualities, color theory, and color experience.
(five geometric designs using acrylic paint and cut paper)

SEEING SPOTS (Unit 2)
A series of still-life paintings in oil, using Charles Hawthorne’s painting method of seeing and painting in color.
(four paintings on stretched canvas, 3 @ 2’x3’ 1@ 3’x4’)

CHROMATIC ZONES (Unit 3)
Student choice painting using modern techniques with emphasis on color fields and interactive relations of shapes and space.
(studies and one large painting – minimum size 4’x6’)

Assessment

FINAL GRADE
The assignments of each Unit of Study (listed above) will count for 30% - grading criteria on following pages

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

GRADING SCALE
Due to the addition of minus grades, please familiarize yourself with the university’s new grading policies at the following link: http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>95-100</td>
<td>outstanding work</td>
</tr>
<tr>
<td>A-</td>
<td>91-94</td>
<td>excellent work</td>
</tr>
<tr>
<td>B+</td>
<td>88-90</td>
<td>above average work</td>
</tr>
<tr>
<td>B</td>
<td>84-87</td>
<td>effortful average work</td>
</tr>
<tr>
<td>B-</td>
<td>81-83</td>
<td>average work</td>
</tr>
<tr>
<td>C+</td>
<td>78-80</td>
<td>below average work</td>
</tr>
<tr>
<td>C</td>
<td>74-77</td>
<td>needs improvement /have not met criteria</td>
</tr>
<tr>
<td>C-</td>
<td>71-73</td>
<td>unacceptable work and effort</td>
</tr>
<tr>
<td>D+</td>
<td>68-70</td>
<td>outstanding work</td>
</tr>
<tr>
<td>D</td>
<td>64-67</td>
<td>effortful average work</td>
</tr>
<tr>
<td>D-</td>
<td>60-63</td>
<td>average work</td>
</tr>
<tr>
<td>E</td>
<td>59 and below</td>
<td>unacceptable work and effort</td>
</tr>
</tbody>
</table>

Note: A grade of a C- or below will Not count toward major requirements
Attendance

Attendance is required. Three unexcused absences are allowed. More than 3 absences will result in a loss of one letter in the student’s final grade. Six absences will result in a failing grade. Excessive tardiness will also affect your grade. Roll will be taken at the beginning of class. Being late three times will equal one absence. Lateness of more than 30 minutes or early departure is considered an absence (this includes critique days). Announced changes to the course calendar etc. demand your presence in class. 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.

Late work

Policy For Make-up Work/ Late Work: Late work or work received after the due date will be graded down one letter grade per class meeting after the due date. Only under circumstances pertaining to medical and/or family emergencies will make-up work and/or incomplete course assignments be considered for acceptance. It is necessary to notify the instructor as soon as possible (preferably prior to deadlines) if there are circumstances hindering you from completing the course requirements.

Course Text

Color: A Workshop Approach, by David Hornung. ISBN 1856694194

Cell Phone Policy

Students in the SAAH must turn off beepers and cell phones during class.

University Honesty Policy

Students are expected to abide by the University of Florida Academic Honesty Policy which can be viewed at http://www.dso.ufl.edu/judicial/honesty/brochure.htm.

It is stated that an academic honesty offense is “the act of lying, cheating, or stealing academic information so that one gains academic advantage.”

Students With Disabilities

Students with disabilities should register with the Dean of Students Office and submit to the instructor the memorandum from that office concerning necessary accommodations. The ADA office is located in Room 232- Stadium. The phone number is 352-392-7056 (www.ada.ufl.edu)

Health and Safety

This course will adhere to the School of Art and Art History’s Health and Safety Policy which will be reviewed in class. The handbook is located at http://saahhealthandsafety.weebly.com/handbook.html
Material List

WATER-MIXABLE OILS
- 1 tube Lemon Yellow
- 1 tube Cadmium Red hue
- 1 tube Permanent Alizaran Crimson
- 1 tube Cadmium Yellow hue
- 1 tube Cobalt Blue hue
- 1 tube Pthalo Blue hue
- 1 tube Ultramarine Blue
- 1 tube Dioxadine Purple
- 1 tube Pthalo Green
- 1 tube Cadmium Orange hue
- 1 tube Titanium White (Large 200ml)
- 1 tube Ivory Black
- 1 bottle Fast Drying Medium
- 1 set system 3 process acrylics

BRUSHES
- 1 sm & 1 medium sized Filbert
- 1 sm & 1 medium sized Round
- 1 Wash Brush (Large Flat) @ 2”-3”

OTHER NECESSITIES
- Gesso
- Sealable Palette
- Palette knife
- Scissors
- X-acto knife
- Cutting board
- Ruler
- Matt board in either black or white (for our first 5 projects)
- Bristol paper pad 19” x 24” (does not need to be exact) or 2 at approximately half the size
- 2 Empty glass jars with lids (for water)
- Masking tape
- Large brush (standard house painting kind - for gesso)
- Staple gun
- Staples
- Flat head screwdriver (comes in handy for removing staples)
- Wax paper
- Combination lock (for lockers available in FAD)

For the 3rd week of class you will also need:
- 3 small canvases 2’x3’, one medium sized canvas 3’ x 4’, and one large canvas min. 4’x6’ (for the 5th week of class). You are not required to have these at the beginning of the course. However, you are required to hand build, stretch and prime them. Don’t wait until last minute as they will take additional time to make. You will receive a reduced grade (half a letter) for not stretching yourself/stretching poorly.
<table>
<thead>
<tr>
<th>Date</th>
<th>In-class work</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>Introduction to course; Go over syllabus, introduce first Unit of Study, assignment and materials list; review studio safety practices. Demo-organizing your palette</td>
<td>Read ch 1 &amp; 2 from Color a Workshop Approach and take quiz 1 on Sakai Purchase supplies, palette and palette knife for next class</td>
</tr>
<tr>
<td>Tuesday</td>
<td>Introduce Value Scale Assignment; Workday. Introduce Value Interaction Assignment.</td>
<td>Sakai reading “from 3-D to 2-D: Shading and Chiaroscuro” from Vision and Art: The Biology of Seeing by Margaret Livingstone p108-137, Take quiz 2 on Sakai Quiz 1 due!</td>
</tr>
<tr>
<td>Wednesday</td>
<td>Demo linear designs for first assignment; Workday.</td>
<td>Bring three printed images of Baroque/ Romantic period pieces Quiz 2 due!</td>
</tr>
<tr>
<td>Thursday</td>
<td>No Class! 4th of July!</td>
<td></td>
</tr>
</tbody>
</table>

### Week 2

<table>
<thead>
<tr>
<th>Date</th>
<th>In-class work</th>
<th>Homework</th>
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</thead>
<tbody>
<tr>
<td>Monday</td>
<td>Introduce Monochrome Composition Assignment; Workday.</td>
<td>Read ch 3 &amp; 4 from Color a Workshop Approach and take quiz 3 on Sakai</td>
</tr>
<tr>
<td>Tuesday</td>
<td>Progress critique. Introduce Analogous Composition Assignment; Workday.</td>
<td>Quiz 3 due!</td>
</tr>
<tr>
<td>Wednesday</td>
<td>Introduce Complementary Composition Assignment; workday.</td>
<td>Sakai Reading “The eye and color vision” &amp; “luminance and night vision” from Vision and Art: The Biology of Seeing by Margaret Livingstone and take quiz 4 on Sakai</td>
</tr>
<tr>
<td>Thursday</td>
<td>CRITIQUE – COLOR PHENOMENA; Introduce second Unit of Study and assignment.</td>
<td>Read Charles Hawthorne for discussion on Thursday, and take quiz 5 on Sakai Quiz 4 due!</td>
</tr>
</tbody>
</table>
### Week 3

<table>
<thead>
<tr>
<th>Date</th>
<th>In-class work</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>Discuss Hawthorne reading. Presentation/examples of still life; Demo on still life painting. Begin setting up still-life, start drawing and color studies (blob sketch)</td>
<td>Sakai Reading from Art and Visual Perception for Tuesday, and take quiz 6 on Sakai. Bring 3 white objects from home Tuesday. Quiz 5 due!</td>
</tr>
<tr>
<td>Tuesday</td>
<td>Composition discussion. Workday – Fast sketches. Demo- the magic of light. Workday - Still Life 1</td>
<td>Bring 3 white objects from home today! Quiz 6 due!</td>
</tr>
<tr>
<td>Wednesday</td>
<td>Workday - Still Life 1</td>
<td>Sakai reading “White” from Color by Victoria Finlay, p. 108-133, and take quiz 7 on Sakai. Bring 3 cool colored objects for Thursday.</td>
</tr>
<tr>
<td>Thursday</td>
<td>Workday – Still Life 2</td>
<td>Quiz 7 due!</td>
</tr>
</tbody>
</table>

### Week 4

<table>
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<tr>
<th>Date</th>
<th>In-class work</th>
<th>Homework</th>
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</thead>
<tbody>
<tr>
<td>Monday</td>
<td>Workday – Still Life 2</td>
<td>Sakai reading Interactions of Color by Joseph Albers p74-103, and take quiz 8 on Sakai. Bring outdoor wear for Tuesday!</td>
</tr>
<tr>
<td>Tuesday</td>
<td>Outdoor Workday- Still Life 3</td>
<td>Outdoor wear for today! Quiz 8 due!</td>
</tr>
<tr>
<td>Wednesday</td>
<td>Outdoor Workday- Still Life 3</td>
<td>Sakai reading Interactions of Color by Joseph Albers p104-145, and take quiz 9 on Sakai</td>
</tr>
<tr>
<td>Thursday</td>
<td>Workday- Still Life 4</td>
<td>Quiz 9 due!</td>
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<tr>
<td>Week 5</td>
<td>Date</td>
<td>In-class work</td>
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<tr>
<td></td>
<td>Monday July 29</td>
<td>Workday- Still Life 4</td>
</tr>
<tr>
<td></td>
<td>Tuesday July 30</td>
<td>CRITIQUE – SEEING SPOTS STILL-LIFES; COLOR STUDIES DUE. Introduce Chromatic Zones Assignment.</td>
</tr>
<tr>
<td></td>
<td>Wednesday July 31</td>
<td>Demo &amp; Experimentation with modernist techniques.</td>
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<td></td>
<td>Thursday August 1</td>
<td>Workday</td>
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</table>

<table>
<thead>
<tr>
<th>Week 6</th>
<th>Date</th>
<th>In-class work</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Monday August 5</td>
<td>Workday</td>
<td>Progress Critique next class!</td>
</tr>
<tr>
<td></td>
<td>Tuesday August 6</td>
<td>Progress Critique Workday</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wednesday August 7</td>
<td>Workday</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thursday August 8</td>
<td>FINAL CRITIQUE &amp; end of semester clean-up</td>
<td></td>
</tr>
</tbody>
</table>
Health & Safety
Appendix D:
Area Specific Information:
Painting

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.
• 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.
• FAD 105 and 107 are solvent free rooms. There is no ventilation in these rooms.
• Material Safety Data Sheets (MSDS) are available in each SA+AH workarea.
• Keep solvent fumes to a minimum by covering containers in use.
• Clean up after yourself.
• No hazardous materials down sinks.
• Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
• All hazardous material (many art supplies) containers must be marked with your name, contents and date opened by using the white labels provided at the SWMA area at the MSDS boxes.
• All Hazardous Waste must be labeled with the yellow labels found at the SWMA (use this label when item is designated as trash).
• Any unmarked containers will be disposed of without notice.
• Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
• If you bring an item into the classroom, be sure you have the MSDS form filed for the material used.
• 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 coordinators.
Appendix D Continued

• Do not create “daisy chains” with multiple electric cords.
• Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
• Follow guidelines for oil based brush cleaning found at each SWMA.
• 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.

IN CASE OF EMERGENCY, call campus police at (352)392-1111, you are in UF Fine Arts Building D (Building # 269), and then give the operator your location (room #).

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 Labels

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 Labels

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.