

Color Theory

Course Description

Foundation studio course dealing with the theories, problems, and applications of color.

Course Objectives

With the successful completion of this course, the student will:

1. Engage the active studio community, and contribute to its evolution and growth.
2. Establish a disciplined approach to studio work.
3. Discover and invent new visual problems, and understand a range of ways to solve them.
4. Make informed design choices based on color interactions.
5. Learn to mix colors with accuracy and efficiency.
6. Analyze and understand color choices in an art historical context.
7. Use color composition to generate desired audience responses.

Course Work

Studio art courses are structured somewhat differently than typical academic courses. In most university courses you attend three hours of lectures, and are expected to engage in six hours of reading and independent study each week. Visual art, however, can only be successfully learned through hands-on practice. The instructor will lecture on concepts and demonstrate techniques, but these only become meaningful when applied by the student. Therefore, the majority of your time will be spent engaging in guided studio practice. Assigned reading and homework problems will supplement class meetings.

Color Problems

Students will apply concepts from lecture and readings to complete most of the assignments found in *Color: A Workshop Approach*. While considerable class time will be allotted to working on these, students should expect to spend a **minimum of three hours** each week working on these assignments outside of class.

Reading

Students are expected to complete assigned readings **before** the class meeting in which that material will be discussed.

Written Critical Responses

Students must attend two art exhibitions during the semester, and prepare written critiques of work that they view in person. These short critical responses will help students apply concepts learned in class to become more thoughtful viewers and artists. To encourage engagement of the broader artistic community, at least one of the exhibitions must occur off-campus.

Involvement

Attendance

Art studios are experiential learning environments. There is no adequate substitute for time spent in the studio, working alongside one's peers. In addition to missing demonstrations and announcements by the instructor, absent students will miss the opportunity to receive timely feedback, and will not be contributing to the learning of others. The studio model of learning depends on all participants learning from one another, and so engagement with your peers is a major responsibility in this course. For these reasons, attendance is absolutely essential.

For each absence, the student will lose 20 points from her or his overall Involvement score. At the instructor's discretion, students with legitimate **excused*** absences may recover these points by executing additional studio problems, written critiques, or related work. It is the student's responsibility to contact the instructor to inquire about missed work and to schedule an office meeting to request recovery assignments. If at all possible, office meetings and recovery work should take place prior to subsequent class meetings.

***Absences will be excused with notification from a doctor, university office, or other official entity. Even if an absence is excused, points can only be made up through the completion of additional work. Points can only be recovered if an absence is excused.**

Participation

Engagement with the studio community is a necessary element of success for all students. In addition to being present and punctual at every class meeting, each student is expected to contribute to the productive learning environment. Each student must be prepared for class meetings with the required materials, have completed the assigned work, be prepared for critiques, and participate in class discussions.

Students should work diligently during class, for the entire period. Learning to work with color requires a significant time commitment on the part of the student, and engaging for the assigned amount of time is at least as important as completing a certain number of assignments. For this reason, students who finish assignments before the designated class time has passed will be expected to repeat assignments, or otherwise engage in color study until the class meeting has ended.

Community Involvement

Students are encouraged to engage the broader community. Art, as a form of communication, requires an audience to be complete. Even at this early stage of studio education, students should begin to conceive of ways to address local, campus, and global communities with their artwork.

The instructor will frequently inform students of exhibition opportunities and local art events. Students will be required to attend two exhibitions throughout the semester (at least one off campus) and submit written critiques (see "Course Work" above).

Studio Etiquette

Cell phones must be turned off or silenced upon entering the studio, and should not be used (including to send or receive text messages) except during breaks. Students may listen to earphones while they work, but must keep the volume low enough that they can hear the instructor's general comments, and that their music doesn't disturb those around them. While some amount of conversation is expected, students should avoid excessive off-topic chatter, as this may disturb some students' concentration.

Evaluation*

<u>Portfolios</u> (selections of color problems and free studies).....	450
Portfolio #1 (Beginning Color Studies)	100
Portfolio #2 (Interaction and Applications)	150
Portfolio #3 (Research, Psychology, and Personal Exploration)	200
<u>Involvement</u>	150
Critiques (written critical responses)	50
Preparedness, Engagement, and Attendance	100
<u>Collaborative Projects</u>	300

Total = 900 points

* amounts are approximate and will vary slightly as specific assignments evolve due to schedule and student need

Materials

Most of the required supplies will be needed at the beginning of Week 3. This allows time for students to order from online suppliers or to gather necessary supplies from local sources. Students not prepared with necessary supplies on any given class day will lose points from their Involvement grades, as such lack of preparedness inhibits productivity and prevents student engagement.

Textbook

Color: A Workshop Approach by David Hornung (McGraw-Hill)

Media

Gouache*

- co-primary palette (warm and cool reds, yellows, and blues)
- earth tone triad (burnt sienna, yellow ochre, and Payne's gray)
- raw umber
- ivory black
- titanium or permanent white

- * 14 or 15 ml tubes, larger white (40+ ml)
- * suggested brands: Holbein, Winsor & Newton, M. Graham
- * DO NOT purchase any colors with cautionary labels (usually those containing cadmium or cobalt)

Paper

- 9x12 (or larger) 2-ply vellum Bristol board
- purchase in pads or individual sheets
 - will need approximately 75-100 sheets

Additional Supplies

watercolor brushes, at least one medium flat (app. 1/2") and one small round
water container
palette

X-Acto knife
 ruler
 compass
 pencil
 viewfinder
 masking tape (preferably low-tack painter's tape)
 portfolio/portfolio box
 supply box

- this calendar is likely to evolve over the course of the semester
- readings should be completed **before** the class meeting on which they appear on the calendar

	Tuesday		Thursday
Jan. 18	Introduction: syllabus, expectations, etc. Discuss materials	Jan. 20	Film: <i>Andy Goldsworthy: Rivers and Tides</i> Discuss first collaborative project
Jan. 25	Homework: watch "Navigating Color Space" video at www.gamblincolors.com Homework: Read "Introduction" and "Part 1: Seeing Color" in <i>Color: A Workshop Approach</i> by David Hornung	Jan. 27	Homework: Read "Part 2: First Principles" in <i>Color: A Workshop Approach</i> by David Hornung Hue/Value/Saturation Lecture
Feb. 1	Bring materials to class (graded task) Color Wheel (w/ co-primaries, muted tones, and chromatic grays) and Earth Tone Color Wheel	Feb. 3	Homework: Read "Part 3: Beginning Color Studies" in <i>Color: A Workshop Approach</i> by David Hornung Part 3 Assignments: Chromatic Gray, Muted Color, and Prismatic Studies
Feb. 8		Feb. 10	
Feb. 15		Feb. 17	Portfolio #1 Due by Fri., Feb. 18 @ 4 p.m.
Feb. 22	Homework: Read "Part 4: Color Interaction" in <i>Color: A Workshop Approach</i> by David Hornung Color Interaction Lecture Part 4 Assignments: Interaction Studies	Feb. 24	Written Critical Response #1 due by Sun., Feb. 27 @ 11:59 p.m. (digital dropbox on Blackboard)
Mar. 1	Homework: Read "Part 5: Applications" in <i>Color: A Workshop Approach</i> by David Hornung Retinal Painting Lecture Part 5 Assignments: Progression and Retinal Studies	Mar. 3	
Mar. 8		Mar. 10	
Mar. 15	Homework: Read "Part 6: Color Unity" in <i>Color: A Workshop Approach</i> by David Hornung Color Unity Lecture	Mar. 17	

Mar. 22	SPRING BREAK	Mar. 24	SPRING BREAK
Mar. 29		Mar. 31	Portfolio #2 Due by Fri., Apr. 1 @ 4 p.m.
Apr. 5	Homework: Read “Part 7: Color Research” in <i>Color: A Workshop Approach</i> by David Hornung. Bring high quality reproductions of the work you intend to study for the Historical Color Inventory	Apr. 7	Written Critical Response #2 due by Sun., Apr. 10 @ 11:59 p.m. (digital dropbox on Blackboard)
Apr. 12		Apr. 14	
Apr. 19		Apr. 21	Homework: Read “Part 8: The Psychological Experience of Color” in <i>Color: A Workshop Approach</i> by David Hornung Psychology/Color Lecture Part 8 Assignments: Color Analogue Studies
Apr. 26	Final Series	Apr. 28	
May 3		May 5	
May 10	Final Portfolio due by Wed., May 11 @ 4 p.m.	May 12	Reading Day – No Classes / No Finals
		May 19	Final Meeting @ 1:00 Portfolios returned.