ART G108: COLOR THEORY

Item	Value
Curriculum Committee Approval Date	11/05/2024
Top Code	100200 - Art
Units	3 Total Units
Hours	108 Total Hours (Lecture Hours 27; Lab Hours 81)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)

Course Description

This course studies principles, theories, and applications of additive and subtractive color in two dimensions. Topics will include major historical and contemporary color systems, production of projects in applied color, 12-part color wheel, and the elements of design as they apply to color. The major theorists introduced include Goethe, Itten, and Albers. Transfer Credit: CSU; UC. C-ID: ARTS 270.**C-ID:** ARTS 270.

Course Level Student Learning Outcome(s)

1. Course Outcomes
2. Use a broad range of color theory vocabulary.
3. Identify the four main color harmonies: monochromatic, complimentary, analogous, and tetradic.
4. Describe historical and contemporary theories, trends, materials, and approaches in color science.
5. Utilize colors in a composition as pure hue, tints, tones, shades, and chromatic grays.

Course Objectives

- 1. Create aesthetically complete designs that demonstrate a working knowledge of: color systems and color organization; principles of color perception - value, hue, intensity (chroma), and color temperature; relationships between color and composition; color usage in contemporary art and design.
- 2. Make individual aesthetic decisions and judgments related to their own artwork.
- 3. Recognize and assess color theories as they relate to Impressionism, Expressionism, Formalism, and Symbolism.
- 4. Independently produce finished color assignments that demonstrate an understanding of color theory and principles in the history of art.
- 5. Analyze how color is perceived biologically, psychologically, culturally, symbolically and intuitively.
- 6. Identify major contributors to the science of color.
- 7. Develop expressive content through manipulation of value, color, and composition.
- 8. Assess how the study of color can account for an understanding of and study of gender, religious, and ethnic diversity.

Lecture Content

Safety Handling of media Handling of studio equipment Media Various media and supports to create designs Colors, palettes, and materials Light Logic and Value Light and shadow Light Sources Highlighting, mid-tone, core shadow, reflected light, cast shadow Value gradations Black and white Color Systems Basic 12 step color wheel Color Harmonies Color mixing, tints, tones, shades, and chromatic grays Additive color- color as light, RGB Subtractive color- color as pigment Hue, value, intensity, and color temperature Chevreul System Otswald System Munsell System CIE System Composition Basic formal elements and principles of design Organizing the picture plane, compositional structures Design process: thumbnail sketches, preliminary sketches, final sketches Editing and cropping Emphasis and subordination Color organization History, Theory, and Criticism History of color and the development of the color palette Aristotle Leonardo da Vinci Issac Newton LeBlon and Harris Goethe Michel Chevreul Johannes Itten Josef Albers Bauhaus Various approaches and applications of color throughout the ages in Western and non-Western art Color as expression, color psychology Color symbolism Variations in cultural influences and relationships to color Color in contemporary commercial art: film, printing, graphics Color in contemporary fine art Color In Nature How the human eye and brain percieves color How other animals percieve color Color blindness Camoflage Warning and display Color in language Color and space: atmospheric perspective Evaluation and Critical Judgment Critical evaluation and critique of class projects

Lab Content

Color in Application Construct a 12 step color wheel Color mixing Color harmony: Monchromatic composition Color harmony: Analogous composition Color harmony: Complimentray composition Color harmony: Triadic composition Color harmony: Tetradic composition Color harmony: polychrome Color harmony: earth tones Value: achromatic and hue Intensity (saturation) studies with tints, tones, shade, and chromatic grays Color gradients Color relativity Color as light and shadow Color in Context Analysis of color systems in representational art historical works. Analysis of color systems in non-representational art historical works: Josef Albers Analysis of color systems in contemporary commercial art Color and space: Atmospheric perspective Color and space: Equivocal space Color temperature: warm/cool Color and light: transparency and translucency Color and light: optical mixing Bezold Effect Simultaneous contrast: two colors become one Simultaneous contrast: one color becomes two Afterimages Vibrating borders Composition Harmony: unity and variety Emphasis and focal point Proportion Compositional structures Repetition Ryhtm and movement Value Color as expression Color studies focusing on expressive qualities of color Color studies focusing on symbolic qualities of color Media Collage Painting

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Reading Assignments

Articles of interest pertaining to class studies. Handouts.

Writing Assignments

Formal color analysis of either a current or historical fine artwork or design of the student s choosing. Compose a paper on color from the perspective of color in: psychology, religion, gender, age, ethnicity, or history. Self-Assessment.

Out-of-class Assignments

A variety of study-oriented projects leading to involvement in Visual Arts as informed, engaged, and caring viewers, such as: Representational and non-representation color studies using various compositions, picture planes, design approaches, media and subject matter/content. Technique problem solving exercises- may include color, texture, value, and composition. Designs that reflect an understanding of contemporary and historical approaches to observed color and expressive color. Designs that demonstrate critical thinking in form, subject, and content coherence.

Demonstration of Critical Thinking

Projects- Solve visual problems through design and logical color harmony composition. Students must make clear and reasoned judgments about how they are using color in all of its various applications; complex color harmonies; tints, tones, shades, chromatic grays, and pure hues. They must analyze visual data and interpret that data rationally through various design approaches. They must synthesize what they understand about the elements and principles of design into coherent and harmonious compositions.

Required Writing, Problem Solving, Skills Demonstration

Written Assignments- Students may be asked to write self-assessments about the work that they have completed. These assessments require that they consider their performance on an assignment. They are asked to readdress the stated criteria and learning outcomes and how they achieved or did not achieve the goals of the assignment. They must identify the color attributes and the elements and principles of design techniques that they used and justify how they applied them.

Eligible Disciplines

Art: Master's degree in fine arts, art, or art history OR bachelor's degree in any of the above AND master's degree in humanities OR the equivalent. Note: 'master's degree in fine arts' as used here refers to any master's degree in the subject matter of fine arts, which is defined to include visual studio arts such as drawing, painting, sculpture, printmaking, ceramics, textiles, and metal and jewelry art; and also, art education and art therapy. It does not refer to the 'Master of Fine Arts' (MFA) degree when that degree is based on specialization in performing arts or dance, film, video, photography, creative writing, or other non-plastic arts. Master's degree required.

Textbooks Resources

1. Required Hornung, David. Color- A Workshop Approach, 2 ed. Laurence King Publishing, 2012 Rationale: TBD 2. Required Itten, Johannes. The Elements of Color, 1 ed. John Wiley Sons, 1970 Rationale: This is a standard, classic text on the subject of color. 3. Required Albers, Josef. Interaction of Color, 4 ed. Yale University , 2013 Rationale: This is a standard, classic text on the subject of color. 4. Required Noyes Vanderpoel, Emily. Color Problems: A Practical Manual for the Lay Student of Color, ed. The Circadian Press, 2018 5. Required Zelanski, Paul and Fisher, Mary Pat. Color , 6 ed. Pretince Hall, 2009 Rationale: This is a standard, modern text on the subject on color. 6. Required Koenig, Becky. Color Workbook, 4th ed. Pearson, 2023