

ART 0006C - COLOR THEORY

Catalog Description

Hours: 90 (36 lecture, 54 laboratory)

Description: Basic principles and properties of color. Theoretical study and direct studio projects of historical and contemporary colorists. Study of the physics of light and color; physiology of color vision; psychological and compositional effects of color use; cultural interpretations and traditions; history of color theory and its impact on art and design. (C-ID ARTS 270) (CSU, UC)

Course Student Learning Outcomes

- CSLO #1: Apply the basics of color theory to both historical and contemporary artworks.
- CSLO #2: Compare and contrast the uses of color in various cultures and historical and contemporary art periods.
- CSLO #3: Analyze the basics of color theory and the interaction of color including physics of light and the spectrum of color.
- CSLO #4: Apply proper health and safety procedures in the use of studio materials.

Effective Term

Fall 2024

Course Type

Credit - Degree-applicable

Contact Hours

90

Outside of Class Hours

72

Total Student Learning Hours

162

Course Objectives

Lecture Objectives:

1. Explain and describe how color is perceived biologically, psychologically, culturally, symbolically, and intuitively.
2. Explain and describe the significance of color uses in various cultures over historical and contemporary art periods.

Laboratory Objectives:

1. Create aesthetically complete designs and images that demonstrate a working knowledge of:
 - a. Color systems and color organization;
 - b. Principles of color perception - light, vision, and the brain;
 - c. Value, hue, intensity (chroma), and color temperature;
 - d. Additive and subtractive color (light and paint);
 - e. Relationships between color and composition;
 - f. Color usage in contemporary art and design.
2. Skillfully use a variety of artistic materials, techniques, and tools.

3. Independently produce finished color assignments that demonstrate an understanding of color theory and principles in the history of art.
4. Safely handle and use studio painting materials and equipment.

General Education Information

- Approved College Associate Degree GE Applicability
 - AA/AS - Fine Arts
- CSU GE Applicability (Recommended-requires CSU approval)
 - CSUGE - C1 Arts
- Cal-GETC Applicability (Recommended - Requires External Approval)
- IGETC Applicability (Recommended-requires CSU/UC approval)

Articulation Information

- CSU Transferable
- UC Transferable

Methods of Evaluation

- Classroom Discussions
 - Example: Students will be evaluated on a combination of their participation in classroom discussions and formal critiques including verbal and written examples. For example: The instructor will assign a number to each student's finished art work as it is hung up for class critique. Each student will then be assigned a numbered index card for a work other than their own to write a comment about one aspect of the painting's success—either process, composition, style, historical relationship, emotional response, etc. The card will then be exchanged with another student who will add a new comment. After several passes of the cards and written responses, the instructor will request more critical comments and suggestions for improvement. The process will continue until the card is filled. When completed, the cards will be read out loud with discussion to follow and subsequently passed on to the original creator of the drawing for further consideration. The instructor can identify through the observation of these written and verbal comments any points of confusion, and readdress gaps in understanding related to form, composition, tonal and value range, and other elements of visual literacy.
- Projects
 - Example: The student will design and paint a vessel using any form of decorative motif, ornamentation, or pattern as workable design elements. The vessel must also be painted in a three-color analogous color scheme, with hues altered and used in a variety of combinations (tints, tones, shades, and pure hues). The background field is to be painted in three complementary analogous hues, in a single key (high, medium, low, or saturated).
- Other
 - Example: The student will submit a portfolio of 5-10 artworks that apply and demonstrate working knowledge of color theory principles such as color systems and color organization, value, hue, intensity (chroma), and color temperature, additive and subtractive color, etc.

Repeatable

No

Methods of Instruction

- Laboratory
- Lecture/Discussion
- Distance Learning

Lab:

1. Visually oriented lecture and demonstration about safely handling, using, and disposing of materials, along with the safe use of equipment in the lab. For example, a safety video specific to our labs will be shown both in class and available on-line, along with an instructor-led lab walk-through and tutorial. A safety quiz that corresponds with the video will be administered in class or on-line. All students must take and pass the safety quiz before being allowed to proceed with laboratory activities.

Lecture:

1. Instructor will discuss Johannes Itten's principles of harmonies by showing several sample images: each image will demonstrate the harmonies of similarity, saturation or chroma, dyad, triad, and tetrad. Students are required to evaluate, in writing, a work of art viewed in a gallery or museum and describe the work in terms of color organization, harmonies, contrasts, composition, and overall visual and psychological impact.

Distance Learning

1. Visually oriented lecture on the application of analogous and complementary color schemes along with the use of design and decorative motifs. Students will then be responsible for designing and creating a vessel using any form of decorative motif, ornamentation, or pattern as workable design elements. The vessel must also use three-color analogous color scheme, with hues altered and used in a variety of combinations (tints, tones, shades, and pure hues). The background field is to use three complementary analogous hues, in a single key (high, medium, low, or saturated). Students submit progress to the instructor for feedback. Completed projects are posted to the discussion board and critiqued through written format demonstrating an understanding of color theory. Active and relevant participation includes students responding to each others' comments in the discussion board.

Typical Out of Class Assignments

Reading Assignments

Read, comprehend and create examples of the following: 1. Read Johannes Itten's principles of harmonies: similarity, saturation or chroma, dyad, triad, and tetrad. Develop a series of images based on a single drawing but using different color palettes from these principles of harmonies. 2. Read about Itten's seven contrasts: hue; light-dark; saturation; complementary; simultaneous; cold-warm; and extension. Create seven different color studies from one design demonstrating each of these contrasts.

Writing, Problem Solving or Performance

1. Select a painting from another period in history. In a written paper, critique the colors used in the painting. Include an evaluation of the use of color harmony, contrast and symbolism. Discuss the color use in terms of the historical period and pigments available at the time. 2. In a written paper, critique the colors used in a packaging design. Include an evaluation of the use of color harmony, contrast, symbolism, and target

audiences. Be prepared to describe observations made to the rest of the class, while showing the product itself.

Other (Term projects, research papers, portfolios, etc.)

Required Materials

- The Elements of Color
 - Author: ITTEN
 - Publisher: Van nostrand Reinhold
 - Publication Date: 1970
 - Text Edition:
 - Classic Textbook?:
 - OER Link:
 - OER:
- Color
 - Author: Paul Zelanski and Mary Pat Fisher
 - Publisher: Prentice Hall
 - Publication Date: 2009
 - Text Edition: 6th
 - Classic Textbook?:
 - OER Link:
 - OER:
- Color in Contemporary Painting
 - Author: Charles LeClair
 - Publisher: Watson-Guption Publications
 - Publication Date: 1997
 - Text Edition:
 - Classic Textbook?:
 - OER Link:
 - OER:
- Secret Language of Color
 - Author: Eckstut, Joann
 - Publisher: Black Dog and Leventhal
 - Publication Date: 2013
 - Text Edition: 1st
 - Classic Textbook?:
 - OER Link:
 - OER:
- Interaction of Color: 50th Anniversary Edition
 - Author: Albers, Josef
 - Publisher: Yale University Press
 - Publication Date: 2013
 - Text Edition: 4th
 - Classic Textbook?:
 - OER Link:
 - OER:
- Color Theory: A Critical Introduction
 - Author: Fine, Aaron
 - Publisher: Bloomsbury Visual Arts
 - Publication Date: 2021
 - Text Edition:
 - Classic Textbook?:

- OER Link:
- OER:

Other materials and-or supplies required of students that contribute to the cost of the course.